UNIVERSITY OF TORONTO
3 1761 00496227 0

Digitized by the Internet Archive
in 2007 with funding from
Microsoft Corporation

http://www.archive.org/details/catalogueofprint02brituoft

CATALOGUE OF PRINTS AND DRAWINGS IN THE BRITISH MUSEUM.

British Museum. Dept. of Prints and Drawings

CATALOGUE OF

PRINTS AND DRAWINGS

IN THE

BRITISH MUSEUM

DIVISION I.

POLITICAL AND PERSONAL SATIRES

(No. 1236 to No. 2015)

5419
26/9/90

VOL. II.—June 1689 to 1733

PRINTED BY ORDER OF THE TRUSTEES

1873

NE
55
L7A3
1870
v.2

CHISWICK PRESS:—PRINTED BY WHITTINGHAM AND WILKINS,
TOOKS COURT, CHANCERY LANE.

INTRODUCTION.

IT is necessary to repeat here so much of the "Introduction" to the first volume of this Catalogue as describes the nature, scope, and mode of dealing with the materials of the entire work. It is also desirable to give a general account of the subject in view. The analysis of the contents of the Catalogue will be useful.

This Catalogue comprises descriptions, historical and biographical explanations and illustrations, measurements, and other details of satirical prints and drawings in the British Museum. Most of the entries refer to works in charge of the Department of Prints and Drawings; a considerable number of examples pertain to the Department of Printed Books—these are distinguished by the press-marks of the Library being placed at the end of each entry describing them. Those entries which refer to drawings belonging to the Department of Manuscripts bear the press-marks of that department. Entries without press-marks refer to works in the Print Room.

The entries are arranged in chronological order; the date of the earliest event directly illustrated by each print or drawing is adopted for the entry describing it. When the subject of a print or drawing is comprehensive rather than exact in chronology, the satire is catalogued with the date of the first production, which is not necessarily that of the publication of the work, for publication often took place long after the production of a satire. When the date of production has not been ascertained, that of publication is employed. References are given in the texts of many entries to other illustrations of events which, happening at later dates than those which determined the positions of the entries, would not be otherwise connected with them in this Catalogue. Cross references complete this arrangement. Such references are employed when prints and woodcuts were used more than once. Whenever a plate or block was

employed to illustrate successive editions of satirical works, and those editions have been found in the British Museum, the facts were noted with the description of the original impression.

The mode of arranging the materials of the entries in this Catalogue should be noted. Whenever a title of explanatory character is borne by the work in question it is quoted; if the title is placed within the engraved margin of the work, and is thus inseparable from it, it is given between inverted commas as the title of the entry, *vide* "Pantagruel Agonisant", No. 1245; when that title is imperfectly descriptive, a second title is added without inverted commas, as with "Holland Hollende Koe 1690", No. 1250, which the second title affirms to be a satire on William Bentinck, Earl of Portland. Where a sufficient title occurs beyond the engraved margin, it is given without inverted commas, as in "Hy Holt Hy Holt", No. 1236, and, where it seemed desirable, an explanatory second title is given, as in this instance, where the subject of the satire is indicated to be the threatened failure of James II.'s expedition to Ireland. All quotations are copied literally; when these occur within the engraved margin of the print they are incorporated with the text of the entry, placed between inverted commas, and printed in italics. Quotations not derived from the print are not given in italics unless with regard to certain parts of extracts, such as words or phrases which occur in that form in the original texts; these run with the extracts and not with the texts of the entries. When they are given with the works described, the publication lines, with the names of artists and others, are printed in italics, and after the titles of the entries, as in "Mardi gras de Cocq a l'anc", No. 1238. When these particulars are otherwise derived they are stated in Roman type within brackets, as in "Desolaten Inventaris van de Franse Wracken", No. 1279. The dates which have determined the positions of the entries in the Catalogue are placed in italics and in brackets immediately after the publication lines; when these dates have not been sufficiently defined to associate the entries in which they occur with any particular event, and it was desirable to indicate that the entries belong to an indefinite period of time rather than to a single year, they are distinguished thus, as usual, "*c.* 1733".

The first measurement given is always the horizontal one.

A very large number of books and tracts in the Library have been examined in order to afford explanations and illustrations of satires, some hundreds of which were presented to the Cataloguer with few or no indications of their subjects—a large number bore not

even a date; it is believed that, with scarcely any exceptions, the meanings and histories of these works have been completely expounded. Renewed examination of the grounds for accepted explanations of well-known satires has been undertaken with, in some cases, curious results.

Examples of the results of examining books and tracts for the above-named purpose occur in "The Surrey-Wonder", No. 1778; "Risum teneatis amici?" No. 1833; "Serpentes avibus geminentur", &c., No. 1834. In no cases were these researches more profitable than with regard to "The Bubblers Mirrour", No. 1620; "The Bubblers bubbl'd or the Devil take the Hindmost", No. 1625; and "A Monument dedicated to Posterity", No. 1629, prints which are among the more important of the very numerous and highly instructive collection of satires in English, Dutch, French, and German, on the South Sea Company and its fellows in disaster. Probably every portion of these satires has been explained, so that the student is now as nearly as possible in the position of one living during the periods in question. In not a few cases the researches undertaken for these volumes have fortunately led to recovering the lost points of the satires, *e. g.* in "Wonders upon Wonders", No. 1549, of which the sting is in the ironical promise of preferment for Dr. Hoadly, "*When Paul Lorain dies*". The appointment held by this divine was not indicated; it was obviously one which made him conspicuous in 1710; yet the man himself is forgotten. When, however, it appeared that Paul Lorraine was Ordinary of Newgate, the bitterness of the satire was recognizable, and the subject of that part of the work was understood to be the request of the House of Commons to the queen that she would give preferment to "The Low Church Champion" who so often appears acting as the ally of Satan himself.

It was determined to incorporate with the descriptions of the prints and drawings the elucidatory matter these researches produced, and to give that matter in a complete or an abstracted form, as the cases required. This was done not only because of the impossibility of otherwise fairly explaining many of the obscure allusions of the prints, but on account of the extremely interesting character of the quoted matter, referable, as it generally is, to other satires, besides that to illustrate which it is given in these volumes.

The histories of the prints themselves, as such, have, as occasion dictated, been traced, and some of these histories—as with regard to the portrait of John, Lord Finch of Fordwich, No. 159, cited in the Introduction to the preceding volume—are very curious. An example, pertaining to the second volume, will be found in "To the Glory of the R^{t}. Hon^{ble}. S^{r}. Robert Walpole", No. 1842, which was

originally proposed—see the quotation, p. 716, from "The Grub-street Journal", by "Three Frenchmen"—in honour of the minister, but, falling into the hands of his political opponents, was used as a weapon against him; see p. 715. Unlike the above, the history of Hogarth's large plate, "Credulity, Superstition and Fanaticism", was already known, and is given in No. 1785. "Rotaveltragopann", No. 1414, and "A True Portrait", &c. No. 2007, have baffled researches, which were made without stint, but more in obedience to principle than on account of the intrinsic importance of these engravings. No case of this kind is more curious than that afforded by the history of the plate now originally described, and in the first instance, as "The Distress of Louis XIV." (No. 2.), No. 1447, which was alleged to display the effect produced on that monarch and his mistresses by the disasters to the French arms in 1706; the design was so popular that it was copied, by engraving on metal, not fewer than four times. The plate of the first copy (No. 1447) was brought into use again in 1720, with the new title, "De stervende Bubbel-Heer in den schoot van Madame Compagnie"; see No. 1615, where the figure which erst stood for Louis XIV. was made to personify the South Sea Company, or "Bubble-Lord," *in extremis*, and the king's concubines and friends served for the promoters of the company and sharers in its downfall. In the same way, No. 1448 became, fifteen years later, No. 1617. The adapted plate itself was copied in 1720; see No. 1616. Another instance of a plate converted to a second service is given in "Paye que Tombe", No. 1337; see likewise Nos. 1442, 1443, 1451, 1579, in which a plate that was one hundred and four years old did duty again in 1712. Another and interesting example occurs with regard to "Sic Itur Ad Astra, Silicet." by Loggan, No. 1469, which was produced from the same plate as No. 1117, with the same title, published nineteen years before 1706, the date of No. 1469. A curious example of the conversion of a simple portrait, prepared as a compliment, into a bitter satire, occurs in "Quinquenpoix", No. 1681, representing John Law of Lauriston.

Political Importance of Artistic Satire.

THE preparation of the present volume has thrown light on the great importance attached to political satire in the time of William III. In addition to the examples furnished by numerous entries of the first volume, describing etchings by Romeyn de Hooghe, the artistic champion of the King of England (see Nos. 1158, 1167, 1179, &c.), the same artist illustrated a considerable series of bitterly satirical

tracts, in Dutch, entitled collectively "Æsopus in Evropa", all of which were directed against Louis XIV., and designed in favour of his rival. These tracts have been translated in abstract, and their allusions are explained in the entries to this Catalogue, numbered from 1345 to 1381, 1420 to 1422. The literary and artistic warfare waged by the partizans of William and Louis, is strongly illustrated in the curious prints described as "Reported death of William III." (Nos. 1, 2, 3, and 4), Nos. 1241, 1242, 1243, and 1244, being four copies of one design; Nos. 1243 and 1244, show that two of these copies were made in order to attack those who produced the original, by showing, in their own light, their "*Folies extravagantes*". The more trenchant reply, however, occurs in the famous etching described as "Pantagruel Agonisant", No. 1245, one of the most elaborate and interesting satires connected with the history of England. In this work, "*La mort imaginaire du Roy Guillaume*" is included as a subsidiary design, in that one which describes the supposed deathbed of King Louis, and reproduces the engraving of that monarch's falsified triumph in the "Reported death of William III." No. 1241. "Holland Hollende Koe", No. 1250, is another important satire, illustrating the connection of Holland with England in 1690; it is by Romeyn de Hooghe. The popularity of many of these prints is proved by the above and other cases, which show that the designs were copied over and over again, *e. g.* "Le Crieur de Versaille" (Nos. 1, 2, and 3.) and "France Omroeper", Nos. 1269, 1270, 1271, and 1272. The political importance of satires of this kind, and the stress laid on them by politicians, are fairly illustrated in the history of "The Destruction of the Spanish Armada, 1588", &c., No. 41, which shows that Count Gondomar, the Spanish Ambassador, officially remonstrated with regard to the publication of that work; on this subject see further, Nos. 86 and 88. In its connection with literature proper, none of these illustrations has a greater interest, in regard to its effect produced on an individual, than the satirical portrait of Pope, described as "Fronti Fides", No. 1812, which doubtless evoked that poet's famous lines in "The Prologue to the Satires", 352-3:—

> "The morals blacken'd when the writings 'scape,
> The libel'd person, and the pictur'd shape."

Pope's terror of "pictur'd" attacks on his "shape", a frequent subject of his literary assailants' satire, and his prevision of what he might experience at the hands of Hogarth, are said to have induced him to forbear attempts at retaliation for the caricature comprised in "Taste", No. 1873. Whether he thought Hogarth too great or too dangerous a subject for "The Dunciad", or its fellows, it is certain

that this poet did not molest the painter, although the latter had mocked him, had often, in "The Beggars' Opera", No. 1807, ridiculed Gay, and opposed what Pope esteemed. Thus the two great satirists of the century made their journeys through life in parallel lines, and laboured in enmity rather than friendship. If Pope refrained from assailing Hogarth, neither did he applaud him.

The close connection between the artistic satires of England and those of the neighbouring nations appears in many of the above-named examples, *e. g.* "Reported death of William III.", No. 1241, and its cognates. The connection is even more closely shown by many of the works comprised in the large collection of prints referring to the South Sea Company and the other schemes of which it was the English original and type. "The Bubbler's-Kingdom", No. 1622, is a copy of "De Verslagen Actionist", No. 1660; "The Bubblers bubbl'd", No. 1625, is a copy, reversed, from "De Wind Koopers met Wind Betaald", No. 1623, a print which was also copied in "De Windverkopers of Windvangers", No. 1624. "*The* Bubblers *Bubbled*", No. 1626, is a second English copy from "De Wind Koopers met Wind Betaald". In a like manner "A Monument dedicated to Posterity", No. 1629, is an English copy, reversed, of "Monument consacré a la posterité", No. 1627, of which a foreign copy, No. 1628, also exists. "Baal. of de Waereld in Maskerade", No. 1635, was evidently prepared for the Dutch or English market indifferently, for it has an English title as well as a Dutch one, and comprises an English paraphrase of the Dutch verses which accompany the design. Designs intended to suit the Dutch and French markets indifferently are more common than those which appeal to English and Dutch readers; for examples see "Reported death of William III." (No. 3.), No. 1243, which is accompanied by verses to the same effect in Dutch and French; this is the case likewise in "Pantagruel Agonisant", No. 1245. "Le Crieur de Versaille" (No. 3.), No. 1271, is a German copy from the Dutch print with the same title (No. 1.), No. 1269. "De Son in't Hemelsteeken van den eevenaar", No. 1273, is accompanied by similar texts in Dutch and French; so likewise in "Canailje t. Canael uyt etc.", No. 1281. Examples of this kind are very numerous, and are derived mostly from the reign of William III. After this period the Dutch language, which must have been widely used in England during that reign, seems to have passed gradually out of vogue in this country; but, notwithstanding the Hanoverian succesion, German did not take its place. French was occasionally, though rarely, employed; yet the connection with Holland is manifested so late as 1720, by means of numerous satires on the South Sea Scheme and its effects, which have been already indicated, and are included under the dates of

1720 and 1721. One of the most important of these bilingual satires is also one of the latest in date of its kind, being that styled "Ludofricus", No. 1460, with a text in French and a Low Country *patois*; it occurs in the volume which has furnished so many valuable illustrations of the mania for commercial speculation which, in 1720 and the few preceding years, obtained so tragically in England, Holland, and France, but it refers to the War of the Spanish Succession, and is, of course, catalogued with the date 1706. When the designs on English plates were not absolute copies from foreign works, as in several instances above cited, they were sometimes adapted from continental sources. An example approaching this is presented by the fact that the print described as "The Wheel of Fortune", No. 1218, was adapted in "'t Roomse Rad van Avontuur", No. 1466. The origin of these "Wheels of Fortune" must be looked for at a much earlier date than that of No. 1218; that origin was probably mediæval; one of the most admirable instances of the same idea appears in the beautiful satirical drawing by Holbein, signed by him and dated "1533"; this belongs to the Duke of Devonshire, and is preserved at Chatsworth. The notion is current to this day. Several examples of the application of similar designs to diverse purposes are given in the last paragraph of "'t Verkeer Spel van Brabant en Vlaanderen", No. 1490. Many cases of the repetition of designs are probably due to the piratical practices of publishers; thus "Hoadly seated at a Desk", No. 1534, though professedly "*Engrav'd, and Printed at* AMSTERDAM", was, it seems, a piracy on the print described with the same title, No. 1533. It is generally easy to distinguish copies from their originals by the inferiority of the execution of the former to that of the latter; it happens sometimes, however, that the copies are better in art than the works to which they owe their existence.

No instance occurs in the second volume of this Catalogue like that described in the first volume in which two prints, published together in the same book, were made to reflect on each and became satirical by means of their juxtaposition; this occurs in "A Cat May look upon a King", No. 57, where a cat appears gazing across the pages at a portrait of James I., and the text enlarges on the alleged crimes, vices, and follies of that monarch. There are, however, many prints described in the second volume which refer to others also described therein, *e. g.* "The Jacobites Hopes", No. 1495, "Needs must when the Devil drives", No. 1496, and "Like Coachman, Like Cause", No. 1497. Again, "The High Church Champion, and his two seconds", No. 1498, is connected with "To the unknown Author of the High Church Champion", &c., No. 1501; "The Whigs Idol", No. 1509, and "The modern Idol", &c., No. 1513, are antagonistic,

the former in satirizing Hoadly, "The Low Church Champion", the latter in attacking Sacheverell, his rival of the "High Church" party.

Progress of Satirical Art in England.

It may be observed that considerable changes occur in the general character of the satires described in the first and second volumes of this Catalogue. Apart from illuminations comprised in MSS.—the satiric scope of which is very small, while their humour is reduced by frequent repetition of the same forms of satire and modes of attack —the earliest printed works are, not without extraordinary exceptions, generally simple in their nature, and mostly dependent on inscriptions; one of the earliest of these is "Popish Plots and Treasons", described as No. 13, and containing thirty-four designs of this sort, each of which is a distinct work. "Sanctitas simulata", No. 83, although of a superior order of wit, is equally simple. The extraordinary exceptions are furnished by some of the most remarkable early English satires, and will be found in the powerful "Martyrdom of Reformers", No. 10, "The Nation and its riotous Governors", No. 60, "The Revells of Christendome", No. 81, and the admirably devised, wealthy, and in every respect remarkable work, "Magna Britannia divisa", No. 143, and others in no considerable numbers. The rule of extreme simplicity seems, with such exceptions, to have remained in force for more than a century; and the great mass of the satires described in the first volume of this Catalogue are of this kind. Almost without an exception, the whole of those rudely-executed but often trenchant woodcuts illustrating tracts which appeared in amazing numbers immediately before the war of Charles I. with his Parliament, and during the earlier years of that contest, are of this category; in these the satire is of the crudest kind, *e.g.* W. Marshall's "Portrait of Archbishop Laud, Imprisoned", No. 173, which was often repeated, see Nos. 161, 169, 177, and 200. On the other hand, foreign satires on English subjects are much more elaborate, if not less crude in their wit; this appears to be the case in the following examples of such works,—Hollar's "Archbishop Laud firing a Cannon", No. 148; Laurentz's "Arminius between Truth and Heresie", No. 236; the anonymous Dutch broadside on Laud, described under "England and Irelands Sad Theater", &c., No. 416; the political assault on the Protector Oliver, styled "Liberty outraged", &c., No. 863; and "The English Rope Dancer", No. 874. Another of these more elaborate examples is that extremely remarkable one by Hollar, "The World is Ryled

& Governed by Opinion", No. 272, the meaning of which was lost until the researches instituted on account of this Catalogue showed that it referred to the political influence of satires, all but one of which are included in the Catalogue. This is but one of a very great number of instances in which the systematic examination of the immense collection of satirical prints in the British Museum has produced unexpected light. To the rule of simplicity in the conception of the earlier English satires such works as "Faiths Victorie," &c., No. 11; "The Destruction of the Spanish Armada, 1588", &c. No. 41; "Tittle-Tattle", No. 61; and "A Representation of Quackeries", &c., No. 82, are not really exceptions, because on examination they prove to display many satires grouped but not welded together in the manner in which Dirk Stoop had combined the multifarious matters and abundant allusions of "Magna Britannia divisa", No. 143. This lack of connection between the elements of a single design is strikingly shown in "The Destruction of the Spanish Armada, 1588", &c., No. 41, by Samuel Ward, of which detached portions were republished—see Nos. 45, 46, and 47—as complete works.

This rule of simplicity obtained until more than half the seventeenth century had passed; the first marked exception is the curious work described as "A Mad designe", No. 814, which appears to be a part of a print, an impression from the whole of which is said to be in the possession of the Society of Antiquaries, London. It is not improbable that this plate is due to a Dutch artist; this may likewise be the case with regard to "Dr. Dorislaw's Ghost", &c., No. 837; but "The Great Butter Box", No. 854, is unquestionably English; so must be the far superior work, "The Low Estate of the Low-Countrey Countess of Holland", No. 1040, which, like the last, in attacking the Dutch with weapons the artists of that nation had often furnished to others, shows that the English had learnt to use them with greater skill and more effectually than before. Our countrymen rapidly improved; and some of the satires of this period are elaborate enough, *e. g.* "The Devil" &c., No. 1068; "The Country Mans Case Uncased", No. 1070; "A Tale of the Tubbs", &c., No. 1071.

With this increased elaborateness of design, artistic satire did not, so to say, contrive to free itself from literary accompaniments; but, on the contrary, as this Catalogue shows, both literary and artistic satire, as combined in the specimens in question here, grew more and more elaborate and diffuse. This continued until a change, not less remarkable than the separation of artistic satire proper from literature, had begun to take effect. This happened at about the end of the first quarter of the eighteenth century. Meanwhile, it was strikingly

characteristic of the somewhat cumbrous and over ornate taste of the age, that even popular satire, the people's weapon, should be garnished with extrinsic ornament, and involved and elaborate in its nature, beyond the simpler, sterling English manner of the earlier works which have been cited above. Such being the case, it was impossible to give adequate explanations of the prints by means of brief descriptions such as occupy the greater portion of the first three-fourths of the former volume of this Catalogue. The satires during the interval referred to increased in elaborateness of design, and they became less easy to be separated from their literary accompaniments; above all, these works of both kinds increased in interest to the student. As they could not be divided, it has been preferred to continue the practice adopted from the first, that of giving abstracts from texts whenever the nature of those works permitted, or, when that was not practicable without considerable loss of force and character—the essentials of satire—to quote the texts in full or in part, as the cases seemed to require. This was the plan adopted in the former volume, and it seemed the worst of all reasons for departing from it that the works in question became richer in matter and value as time proceeded. On this account in many cases the illustrations are in these volumes more numerous and the quotations ampler than before or after in reference to the satires published from *c.* 1675 to *c.* 1725. Examples of the increased elaborateness of English satiric design occur in "The Engraved Frontispiece to the second tome of Prynne's 'Records'", No. 1029, dated 1665; and No. 1034, the very curious print by Gaywood, "The King of Spain on the back of Holland", the origin of which has not been discovered, although a fragment of a volume was found by Mr. Reid in the library at Windsor Castle, with a description of the work in verse. Other examples occur in "A Tale of the Tubbs", &c., No. 1071; "The Solemn Mock Procession of the Pope, Cardinalls", &c., No. 1072; "The Committee", No. 1080, where a rich design is inexplicable without its long rhymed "Explanation". "The Solemn Mock Procession", &c., No. 1085, is another example of an elaborate design with a lengthy but indispensable "Explanation"; "A True Narrative", the First and Second Parts, Nos. 1092 and 1093, comprise twenty-four distinct designs; and the still more extensive "April-Kaart of Kaart Spel", No. 1642, comprises not fewer than fifty-four designs. It would be impossible to describe the richness of allusion in "Pantagruel Agonisant", No. 1245, better than by means of its own French rhymes; the verses attached to "Gloria Deo", No. 1294, are at once an explanation and a description of the design. Weight could not be given to the meaning of the illustrations of "A Tale

of a Tub" (Nos. 1298-1333), a satire only surpassed in importance by "Hudibras" and "The Dunciad", without abstracts and extracts from Swift's text. A mutilated version of the French verses attached to "De Grooten Waereld Verdeelder", No. 1340, would have been insufficient. This work is a key to many others. Any description of the single figure of Madame de Maintenon bewailing the misfortunes of her country, as in "La France Lamentant", No. 1455, would be inadequate to wastefulness without the verses which accompany the print. The same may be said with regard to "Ludofricus", No. 1460, a fellow satire to the last; also of "Mr. Toby", No. 1586, a highly interesting illustration of a literary quarrel, and one of the earliest of its class. A few other examples of elaborate designs and satires inseparable from their literary accompaniments may be seen in "Faction Display'd", No. 1508; "The Funeral of the Low-Church", No. 1531; "The Coffehous Mob", No. 1539; "An Answer to the Whigs Medley" No. 1571. "The Bubblers Medley", No. 1610, and the similar print with the same title, No. 1611, approach "The Bubblers Mirrour", No. 1621, in wealth of allusion and elaboration of treatment; but "The Bubblers bubbl'd", No. 1625, surpasses these in both respects, and needed fuller exposition. "A Monument dedicated to Posterity", No. 1629, dating from 1720, is of the same class, and is one of the latest satires on the subject current in England, if not of English origin.

A great change was imminent at this date, and the subordination of English satiric design to literature was about to cease; besides this, it was to become much more artistic than before, and, in consequence, it was certain to be less elaborate; for modes of purely artistic expression are, of course, exceedingly terse. Hogarth, the originator of English art in its modern and current phase, began, about 1725, to do for English artistic satire almost as much as he afterwards did, technically and intellectually, for English painting. In fact, Hogarth created modern English satire; he needed no help from inscriptions or textual aids of any kind, and, after 1725, only once employed the former; he drew, and there is no mistaking his meaning. From this date of Hogarth's advent, *c.* 1725, English satiric design, although rich in allusions and wealthy in incident, parted with the cumbrousness which had overlaid its true character for half a century, and became, for the first time, artistic. The first work of this designer is, however, strikingly enough, cumbrous, and its humour is far-fetched—see "An emblematical print on the South Sea Scheme", No. 1722, dated 1721; "The Lottery", No. 1730, is hardly less cumbrous, but its humour is spontaneous. "Masquerades and Operas", No. 1742, dated 1724, is not only the first of Hogarth's works in the new spirit, but the earliest of its kind in

combining improved artistic merit and spontaneity of conception, nevertheless the incidents are not without improbability, and the humour is of a kind which needed to be improved by cultivation. "A Satire on the Altar-Piece", No. 1764, although a caricature of another work, was entirely novel in this country, and more witty than most of the earlier examples of satire. The production of "Cunicularii", No. 1779, was another step in advance, but the work is dependent on the labels and their inscriptions for much of its force. "Credulity, Superstition and Fanaticism", No. 1785, was prepared long after 1726, although necessarily placed here with that date. From these the improvement, not only in Hogarth's satires, but in those of his contemporaries, was rapid and distinctly marked. Textual illustrations became rare, so that artistic satire was soon independent of literature; and the works of Rowlandson, Gillray, Bunbury, Leech, and Mr. George Cruikshank are, taken in the mass, purely artistic. Thus the mode at least of artistic satire is fully developed.

It cannot fail to be understood from the above account of the progress of satirical art in England, that the period 1675—1725 was a transitional one, of which the satires were, so to say, double; owing to this circumstance, and others which are above mentioned, many of the entries derived from this period of transition are exceptionally long.

Analysis.

A BRIEF general analysis of the contents of the Catalogue will be useful to the student.

This Catalogue begins with satires on the clergy of the fourteenth century, these may be taken as representing the general spirit of that almost innumerable class of works which obtained in literature and art previous to the Reformation. A large body of similar designs might have been selected from engravings of carvings in wood, sculptures in stone, pictures in windows, illuminations in manuscripts; but these engravings being for the most part representations at second hand, were not believed to be admissible in a catalogue which principally deals with original prints and drawings in the British Museum. No. 3 is an extremely interesting and beautiful work, conceived in a much finer and higher spirit than is common, and, apart from its poetic merits, embraces the higher orders of society.

Satires on papal pretensions and their defeat are very numerous in this volume; they begin with No. 5, which represents Henry VIII. trampling on the Pope, and are continued to the Revolution, and even later than that event. The most important among them

are "Martyrdom of Reformers", No. 10; "Faiths Victorie", &c. No. 11; "Popish Plots", &c. No. 13; "The description Of Purgatorie", No. 29; "The Destruction of the Spanish Armada", &c. No. 41; and its sequels, Nos. 42, 43, 44, 45, 46, 47; No. 41 is the important example by Samuel Ward, which was repeated frequently, as in 1689, No. 1223, and so late as 1740, in "Spayne and Rome defeated"; the last proves that long after this famous design was issued, and under very different circumstances, it was considered a fit weapon against the Stuarts and papal aggression. The collection of satires on the papacy and its pretensions includes "Powder Plot", &c. No. 63; "The powder Treason", No. 67; "Execution of the Conspirators", No. 69; "Portraits of the Gunpowder Plotters", No. 71; "The Spanishe Parliament", No. 85; "Portraits of Jesuits and Priests", No. 86; "Portrait of Count Gondomar", No. 88, the last three being derived from the bitter and highly humorous text, "Vox Populi", by Thomas Scott, of Utrecht, comprising some very curious matter referring to Count Gondomar; the collection likewise comprises "No Plot, no Powder", No. 95; "The Frontispiece to "A Thankfvll Remembrance", &c. No. 98, by Bishop Carleton, and "The Baiting of the Popes Bvll", No. 100, which pertains to a political satire of the highest possible importance, not inferior to the famous Martin Mar-prelate tracts themselves, the latter being political satires of which this age has not yet fully ascertained the prodigious significance, notwithstanding that more than one writer has referred to "Oh read over D^r^ John Bridges". "The Baiting of the Popes Bvll" was written by Henry Burton, see "Portrait of Henry Burton", No. 138, a fellow-sufferer with Prynne and Bastwick in the judgment procured by Archbishop Laud, a judgment of unsurpassed importance with regard to the fate of that prelate, and of great moment in English history. The entry respecting this woodcut is the first of several dealing with the religious persecutions of Charles the First's reign, and which will be referred to here in the enumeration of entries treating of that subject. Satires on papal pretensions and their defeat comprise, besides the above-named examples, "Worke, More Worke, and a little more worke for a Masse-Priest", No. 112. For a long time after 1630, the date of this tract, direct satires on the papacy and its pretensions were few, antagonism to Laud, the "English Pope", as he was called, and his bishops, the "magpies", engaging the energies of the satirists of this class. Satire on the Jesuits, such as "A discovery of the Jesuits Trumpery", No. 230; "The Black Box of Roome opened", No. 233; "Newes from Rome", No. 243, were not entirely exceptions to this remark. On the other hand, as the principles represented by Laud were entirely defeated when the archbishop was imprisoned, a new direc-

tion was given to satire, and diametrically opposite to that which formerly prevailed; this was the case with regard to the class of satires on sectaries which will be analyzed presently. "Time carrying the Pope from England to Rome", No. 300, is a second link between the class of satires on papal pretensions and that which dealt with the disturbances in the English church. It is by Hollar, and one of many more by the same artist, being all of a single religious and political tendency, *e. g.* Nos. 102, 103, 137, 138, 139, 141, 144, 148, 264, the very remarkable "The Worlde's Rvled & Governed by Opinion", No. 272; the valuable "Portrait of John Williams, Archbishop", No. 340; and "Proverbs 11, 8", No. 166, the last being the frontispiece to Prynne's "A Breviate of the Life of William Laud", "Canterburies Doome" and "Hidden Workes of Darkenes Brought to Publicke Light". That Hollar was the producer of these works may be taken to account for the neglect he experienced from the court of Charles the Second.

Continuing an examination of this volume in search of satires on the papal pretensions and their defeat, the reader will find "Three figures of Ecclesiastics," No. 319, to be interesting; likewise Nos. 378, 422, 697, "Truth flatters not", 785, 791. "The Popes Great Year of Iubilee", No. 1048, dated 1675, proves that public attention was reverting to the subject in question here; this attention was intensified by the occurrences which gave such startling interest to the collection of prints dealing with the public feeling in respect to the murder of Sir Edmund Berry Godfrey in 1678. This collection will be noticed below. "The Ploters Executed", No. 1065; "The Plot first hatcht at Rome", No. 1066, being one of a pack of playing cards devised in reference to the "Popish Plot"; "The Devil", No. 1068; "A Tale of the Tubbs", No. 1071, and its very curious text in verse; "The Solemn Mock Procession", No. 1072, all these refer to popular fears of papal aggression, the text of the last, not less than that which is quoted with an entry with the like title, No. 1085, is of very high interest in respect to this phase of national passion. On the same subject, and by no means inferior to the above, are "Babel and Bethel", No. 1076; "The Catholick Gamesters", No. 1077; "The Devills Tryumph", No. 1079; "The Committee", No. 1080, which is remarkable for its personal allusions, is a counter-satire to the above-named category. This, the more it is studied, increases in interest; the great number of still-existing impressions of this work prove how widely it was circulated. "Strange's Case", No. 1083, is another important example of this class of satires. "Londons Drollery", No. 1086, is anti-papal; "The Popish Damnable Plot", No. 1088; "The Papists Lamentation", No. 1089; "The Plot in a Dream", No. 1090; "The Dreadful Apparition", No.

1091; "A True Narrative of the Horrid Hellish Popish Plot", Nos. 1092, 1093, likewise Nos. 1094, 1095, 1101, 1113, 1114, 1116-19, 1156, 1157-94, 1205, 1208, to No. 1230, are chiefly anti-papal. Fears of the papacy gave vitality to "A Prospect of a Popish Successor", No. 1110, which heralded a large number of satires, extending to the period illustrated by the second volume of this Catalogue, and in the analysis of which volume further indications of anti-papal satires are given. Political satires on the alleged subservience of James the Second to Rome occur in numerous instances, and may rightly find place in this large and long-continued class of works.

A satire on Queen Elizabeth occurs in No. 12; a satire on her enemies may be studied in "Popish Plots", &c. No. 13, which contains a comparison between this queen and her successor, not in favour of the former. No. 13 is full of historical matter and allusions, almost all of which are explained.

A class of moral satires, if they may be so styled, is introduced by the series of illustrations to Stephen Bateman's "A cristall glasse of christian reformation", beginning with "The Description of Wrath", No. 14, and ending with No. 29. See likewise "A Representation of Quackeries", &c. No. 82, which has been connected with the third Earl of Essex, of the Devereux family, and his divorced wife, afterwards Countess of Somerset. The same class is displayed in "The doleful Dance", No. 30; "Tittle-Tattle", No. 61, one of the richest illustrations of manners and customs which obtained during the reigns of Elizabeth and James I.; not remote from these is H. Peacham's "Sanctitas simulata", No. 83, dated 1612, in which the hat of Puritanism appears to be covering the Crown of England; "O yes", No. 114; "The Dead Mans Song", No. 115; "St. Bernards Vision", 116, Nos. 107, 108, 109, 110, 118, 119, 126, 131, 132, 423, 424, 771, 793, 794, 796, 802, 821, 822, 823, 841, 903, 904, 911, and 917; the second volume contains a small number of specimens of this class.

The relationship between Holland and England is illustrated in this volume for the first time by a Dutch medal, dating 1585, No. 31, and further, by entries from Nos. 32 to 40, incidentally in "The Destruction of the Spanish Armada", &c. No. 41, directly in the entries Nos. 48 to 55, in connection with Spain in "The Unhappy Game of Raffles", &c. No. 130. The connection is shown to be religious in numerous entries referring to the sectaries of the seventeenth century, *e. g.* The "Family of Love", founded by H. Nicklaes, of Amsterdam—see below, the analysis of satires on sectaries. The connection appears in "Prognostic merveilleux", &c. No. 430; and bodes war in Nos. 741, 742, 744, when the English

and Dutch Republics were opposed; and in the medals Nos. 749 to 751, and in 754, in the last, we have the first print by Romeyn de Hooghe, an artist whose works are frequently described in the first and second volumes of this Catalogue, especially under the dates 1688-9 and 1700. The following likewise refer to Holland and England: "t'Engels-Kuipertje", Nos. 757, 770, 803, in which a Dutch artist appears as an advocate for Charles II.; 804, 818; "Dr. Dorislaw's Ghost", No. 837, is a protest against the murder of the English Envoy; No. 839 refers to alleged cruelties practised at Amboyna; No. 844 bears on this subject; likewise Nos. 850, 854, 857, 860, 863, 866, 874, the idea of which re-occurred more than once; 877, 894, a satire which was again used, and with effect, against Sir Robert Walpole, before the downfall of that minister —see "The Naked Truth", June, 1739. In "A Dutch Satire on Oliver Cromwell", No. 897, the Protector is declared to be Anti-Christ; an almost equally bitter attack on him is No. 918. Other Dutch satires occur in Nos. 919, 921, 1004, 1026, 1027, 1028, 1031, 1034, where Holland and Spain are associated with England; 1040, 1045, 1047, 1055, which is an English satire on the Dutch; "Sic itur ad astra", No. 1117, is a Dutch satire on the confessor of James II.; such likewise is "The Great Laboratory", No. 1154, a work which appeared again with considerable alterations. James II. and the first Pretender are assailed in "L'Europe Allarmée", &c., Nos. 1158-62, 1164, 1165, 1167, 1174, 1194, 1205, 1208, 1212, 1214 to 1220, 1228, 1229, and 1233, all refer to the last-mentioned historical personages.

The relationship of England and Spain is powerfully illustrated by Samuel Ward's design, "The Destruction of the Spanish Armada", &c. No. 41; the history and importance of this work have been referred to elsewhere. This matter gives interest to "Popish Plots", No. 13; "88. Ventorum Ludibrium", No. 45 to Nos. 46, 47, 48; "The Spanishe Parliament", No. 85, the text of which, like those of the remarkable "Portraits of Jesuits and Priests", No. 86, and "Portrait of Count Gondomar", No. 88, is due to Thomas Scott, minister at Utrecht; these three entries are particularly worthy of notice. See likewise Nos. 94, 130, "The Kingly Cocke", No. 133; "Magna Britannia divisa"; No. 143, "The differance of Times, between those Times, and these Times"; No. 894, which, long after its original publication, was employed as a satire on Sir Robert Walpole—see the analysis of the second volume of this Catalogue; "The King of Spain on the back of Holland", &c.; No. 1034 is another important entry of this category. The momentous War of the Spanish Succession is dealt with in the second volume.

Satires on James the First occur in the very curious "Beati Pacifici", No. 56, which refers to the famous prophecy,

"Mars, Puer, Alecto, Virgo, Vulpes, Leo, Nullus."

See the cross-references to other entries concerned in this prediction. "A Cat May look upon a King", No. 57, is unique of its kind, being a double satire, comprising two prints which become satirical by their juxtaposition; No. 58 refers to the alleged crimes, follies and vices of this monarch, who is concerned in "The Revells of Christendome", No. 81, and in No. 99.

A collection of satires on manners and customs obtaining in England during the period embraced by the first volume of this Catalogue, might be formed with "Tittle-Tattle", No. 61, which has rich illustrations of home and civil life, including scenes of childbed, the market, the public bakehouse, the alehouse, washing linen by the river-side, at church, and at the bath; No. 82, entitled "A Representation of Quackeries", &c., the work of Martin Droeshout, has been supposed to contain satires on those who contrived the death of the third Devereux, Earl of Essex, and the malpractices of his countess, afterwards the wife of the Earl of Somerset. In this print Dr. Simon Forman, the presumed poisoner, has a part assigned to him; it is probable, however, that this print should be classed with the moral satires. However this may be, the design comprises numerous pictures of civil and domestic incidents, and several representations of the mountebanks of the seventeenth century. "Advice as to the Taming of Shrews", No. 89, pertains to this category; likewise "The Whip of Pride", No. 93; "The Armes of the Tobachonists", No. 113, and Nos. 131, 142, 203, 204; "The Socklington Faction", No. 268; "Mad Fashions", No. 330; "The Picture of an English Antick", No. 654, Nos. 786, 790, 794, 801, 802, 824; "Frontispiece to Anthropometamorphosis", 862, Nos. 880, 893, 980, 982, 1032, 1041, 1120. The entries concerning the sectaries of the seventeenth century, and others which refer to the patentees and monopolists, contain a considerable proportion of satirical allusions to manners and customs; see the analyses of these sections of the subjects.

The Gunpowder Plot was referred to in "Popish Plots", &c., No. 13; "The Destruction of the Spanish Armada", No. 41, by Samuel Ward, and its copies, Nos. 42-7, and its sequel, "Powder Plot", Nos. 63-7; the caricature portraits of the plotters, Nos. 71-4, and in No. 95. Tom Coriyat appears in the mocking illustrations to his "Crudities", Nos. 75-80. The Jesuits are the subjects of "Popish Plots", No. 13; "The Destruction of the Spanish Armada", No. 41, and its copies, above enumerated; "Portraits of Jesuits", &c. No. 86; "Magna Britannia divisa", No. 143; "The

Rat-Trap", No. 147; "Archbishop Laud in a Bird-Cage", No. 174, which includes Father Philips, Nos. 229, 230, 235, 319, 426; The Frontispiece to "Pyrotechnica Loyalana", No. 1030, marks the revival of fears respecting the Society of Jesus, which had been in abeyance for several years—see No. 1054 to the same effect; this was followed by the numerous series of prints referring to the murder of Sir E. B. Godfrey, above enumerated, from No. 1057 to, with a few exceptions, Nos. 1110, 1114; No. 1117 introduces the so-called Jesuit plot, it likewise refers to Father Petre. The same subject is described in many entries following the last-named one, especially Nos. 1138-42. The alleged plot of the Jesuits with regard to the birth of the first Pretender is introduced in "The Warming Pan", No. 1156, and continued in many other entries, with the dates 1688-9. See the analysis of the satires on the papal pretensions and their defeat.

The patentees and monopolists of the reigns of James the First and Charles the First, although essentially different in their commercial characters, may be classed together. The satires on the former begin with the assault on Sir Giles Mompesson, No. 91. Many of the satires on Laud cast additional odium on that prelate as a monopolist of tobacco, as to which see No. 412. Alderman Abel with his "medium" wine appears for the first time in Heywood's tract, described in No. 149, and is mentioned in No. 151; "Times Alteration", No. 162; "An Exact Legendary compendiously Containing the whole Life of Alderman Abel", No. 254, which contains references, see p. 194, to other satires on that monopolist and his fellows. "The complaint of M. Tenter-hooke the Proiector", No. 263, is of this class of works; see also Nos. 255 and 264, which are by Hollar.

The persecution of the Puritans by Laud and others is the subject of many intensely energetic satires: see "The Portrait of the Rev. Peter Smart", No. 102; "Portrait of Dr. Leighton", No. 103; "Prevailing Prelats", No. 104; "The tottering Prelats", No. 105; "Archbishop Laud dining on the Ears of Prynne, Bastwick, and Burton", No. 136, which contains numerous references to the maltreatment of Prynne, his imprisonment, and that of his fellow-sufferers. No. 136, although but a rude woodcut, is one of the most interesting satires in the national collection. See likewise "Magna Britannia divisa", No. 143; "Archbishop Laud firing a Cannon", No. 148; and No. 149. "Old Newes newly Revived", No. 151, is a very comprehensive entry in dealing with Laud, his fellows, and enemies, the ecclesiastical courts, monopolists, Strafford, Lord Finch, Secretary Windebank, and many more. The several subjects thus combined in one satire are discoverable in the Catalogue by

means of the cross references which have been accumulated in this entry. Laud's proceedings, and those of his fellow prelates, are further illustrated in Heywood's tract, "Reader, Here you'l plainly see", &c., No. 149; "Proverbs 11. 8.", No. 166; "Archy's Dream", No. 167; Nos. 169, 174; "Canterburie Pilgrimage", No. 180; No. 181; "The Organs Eccho", No. 185, an illustration of one of the most famous political ballads; and in No. 218; "Lambeth Faire", No. 219; the same continues in Nos. 319, 412, 415, 416. The prelates who had taken part with Laud are satirized in Nos. 136—probably W. Pierce and Matthew Wren—137 to 142. "Magna Britannia divisa", No. 143, which is an almost inexhaustible satire; No. 144, referring to the "Bishops' War"; No. 148, which is concerned with Wren and Archbishop Williams; No. 169, which is directed against Wren; so are Nos. 189-92, 207, 217-222, which chiefly concern Wren; also "Wrens Anatomy", No. 223, and "Newes from Ipswich" (by Prynne), No. 224; Archbishop Williams is the subject of Nos. 340 and 341. Laud's troubles, defeat, and execution are detailed in "Archbishop Laud", &c., No. 136, Nos. 148, 150, and in Nos. 161 and 166, which describes his trial; No. 173 shows him imprisoned, to which circumstance "Archbishop Laud in a Bird Cage", No. 174, refers; see likewise Nos. 175, 183, 185, comprising a triumphal song over the episcopal defeat; Nos. 188-92, 198, 207, 209, 215-20, another triumphal song; Nos. 221 and 412, where he and his enemy, Henry Burton, appear to have changed places; No. 413, which comprises a generous plea for forbearance for the doomed archbishop; Nos. 415, 416, 417, the latter three describe the execution of this prelate.

The first of the satires on the sectaries is "A True Discourse", No. 134. Nos. 155-58 and 885-88 refer to the "Quakers" (see also the analysis of the second volume of this Catalogue); other sectaries are ridiculed in Nos. 206 and 210; the latter includes the Brownists, and the entry comprises references to other attacks on the same class, Adamites, &c. "New Preachers, New", No. 211, is rich in allusions, and contains numerous cross references to other satires of the same order. No. 245, and "The Brownists Conventicle", No. 246, "A Whip for the back of a backsliding Brownist"; No. 247, "A Nest of Serpents", No. 248, and Nos. 250-3,—comprise a series of attacks and replies between H. Walker, the man who threw in King Charles's coach the paper inscribed "To your tents, O Israel", and Taylor the Water Poet; see the statement in "Taylor's Physicke has purged the Divel", No. 250. These entries contain numerous cross references to other satires of this category and of different dates. Most of the entries are extremely curious. The Earl of Strafford is referred to in "Old Newes", No. 151, and in Nos. 181,

194, 195, 197, 199, 402, 415 and 416. It is noteworthy that Wentworth and Laud are satirized in very different fashions; equally hated, the one was scorned, the other respected. The "Spiritual Courts" are the subjects of Nos. 200-5. The first faint hint of the Civil War occurs in "Captaine Vaul that Cruel Tyrant", No. 212; see likewise Nos. 305, 308, 312, 313, 341, 360, 361, 362, 367, 374, 394, 395, 399, 400. Several of these entries refer to the alleged atrocities of Prince Rupert, and his defeat at Marston Moor. Adoniram Byfield, celebrated by Butler, is the subject of No. 385. Illustrations to the most important literary satire of the seventeenth century occur in "Illustrations to Hudibras", Nos. 432 to 645. Satires on the political ambition of women are named in "The Parliament of Women", No. 652, an entry which contains references to other works on the same subject. The contest between the Presbyterians and Independents, 1647, is displayed in "A Battaile Fought", &c., No. 686, and in Nos. 687-690, 692, 702. The political steps which ended in the execution of Charles the First appear in the entries beginning with No. 717, and at intervals until the date of the king's execution in January, 1749.

The Protector Oliver is the subject of numerous works, from "Portrait" &c., No. 741; Nos. 742, 744, and 784, where he appears with Fairfax; 754, where the Protector is said to be crowned king; 757, 769, 770, 818-20, 849-51, 857-59, 863, 865-6, 874, 894-7, 901, 915, 923-4, 927, 952, 957, 1001-3. Richard Cromwell is concerned in Nos. 921, 928. No satires referring to the death of the Protector Oliver occur in the volume. The Levellers are indicated in No. 756. A few curious works on Richard Brandon, the supposed executioner of Charles the First, are named in No. 760; one of these publications comprises references to executioners of the period—see "A Dialogue", &c. No. 762. The Ranters are described in Nos. 777-82; Charles the Second is introduced in Nos. 804, 812; "The Scots holding their young kinges nose to y^e^ Grinstone"; and No. 814, "A Mad designe"; Nos. 815, 816, 817; Nos. 949, 950, 974, 975, 979, 1029, 1034, 1055, 1064, 1065-8, and in the series of entries on the Popish Plot, 1679-80; No. 1130 shows the later life of this king.

The proceedings and downfall of the Regicides, the "Rump", and its chief personages, occur in the illustrations to Butler's "Hudibras", c. 1645, and in Nos. 920, 929, 931-7, 945, 947, 954, 959-61, 965-75, 977-9, 991, 996, 1007, and 1015. These works refer to Generals Desborough, Harrison, Fleetwood, Ireton, and Lambert; Colonel Hewson, President Bradshaw, Lisle, Hugh Peters, Tichborn, Henry Marten, Sir A. Haslerigge, Sir H. Vane, Barkstead, the Speaker Lenthall, Scobell, Sir H. Mildmay, Scott,

Barbon, and Lord Monson. The revolt of the Fifth Monarchy men is considered in "Portrait of Thomas Venner", No. 996, and the entries to which it refers. Satires on Titus Oates are referred to *en masse* in "Dr. Oates's Wedding", No. 1292. Satires on the murder of Sir E. B. Godfrey have been enumerated above. The Earl of Shaftesbury is distinguished in "The Wine Cooper's Delight", No. 1116. See also the analysis of the second volume of this Catalogue.

James the Second is the subject of many works here described, *e. g.* Nos. 1151, 1152, 1155, comprising the Trial of the Seven Bishops; as to this event see Nos. 1168-73. The satires on the birth of the first Pretender have been already named. The abdication of James is dealt with under the date of that occurrence.

It being desirable to divide the first volume from the second at a narrowly defined date, that of the coronation of William III. and Mary II., April 11, 1689, was, for obvious reasons, preferred; on this day the new dynasty began to reign. With the entries of this date those satires of 1689 which referred generally to the contest then waged between Protestantism and Roman Catholicism were classed, and the first volume concludes with these general satires, and, in effect, the reign of James II. in England was at an end. The second volume begins with a Dutch satire, having a history of its own, and derived from a previously-described work—see "Arlequin sur l'Hippogryphe", &c. No. 1205. This seems to predicate the downfall of James's hopes in Ireland, and is confirmed in that respect by the prints then following, Nos. 1238-53, except 1250. The last is a remarkable satire on Dutch politics, as connected with England by a rule, common to both countries, and by certain allusions. The most interesting elements of this group of satires are "Mardi gras de Cocq a l'ane", No. 1238; "Reported death of William III.", No. 1241; and the replies provoked by the latter, being No. 1243, with the same title; and "Pantagruel Agonisant", No. 1245. "The Heretical Synod at Salters-Hall", No. 1262, has domestic allusions of some importance. "The usurpers habit", No. 1267, is a very curious satire on Louis XIV. and the decline of his fortunes, the history of which was afterwards illustrated with great amplitude of detail and abundance of triumph, and concluded with the "Louis XIV. and William III. meeting in the Shades", on the death of the French monarch, Sept. 1, 1715, No. 1593. "Le Crieur de Versaille", No. 1269, is not only remarkable on its own account, but as the first of a numerous collection of examples illustrating the momentous Battle of La Hogue, which set the seal of calamity on the history of the Stuart family and disposed of the claims of James II. for a long time to come; "De laaste Afsceydts Dronck van Koninck Jacobus", No.

1278, has, not without a touch of sympathy, the clearest prevision of the fate of the ruined king, and is a valuable cotemporary representation of the characters of important personages. "Desolaten Inventaris van de Franse Wracken", No. 1279, and those entries which follow it, Nos. 1280 and 1281, may be classed with songs of triumph for the victory of La Hogue. The wars of William and Louis are further illustrated by the entries Nos. 1285-91.

Dr. Titus Oates, a frequent subject of satire, connected more or less directly with numerous works described in the first volume of this Catalogue, comprised between Nos. 1057 and 1095, appears again in "Dr. Oates's Wedding", No. 1292, a satire characteristic of its author, the so-called "Tom Brown".

The "universal monarchy" of Louis XIV. is assailed in No. 1293, "L'Enterrement De la Monarchie universelle", &c.; at a later date the same subject was revived in other satires—see the references given in the last paragraph of "The Tomb of Universal Monarchy", No. 1458. The illustrations to various editions of Swift's "A Tale of a Tub" supply the entries numbered from 1298 to 1333. The history of "Paye que Tombe", No. 1337, has been noticed above. "The Quaker's Synod", No. 1339, contains references to numerous other satires on the Society of Friends, for more than these, see the analysis of the first volume. "De Grooten Waereld Verdeelder", No. 1340, not less than "La France Lamentant", No. 1455, signalizes Madame de Maintenon. The popular belief that this famous lady had begun life as a poultry keeper is illustrated by the satirical playing-card described as "A Satire on Louis XIV. and Madame de Maintenon", No. 1565, hence the ironical inquiry, "*How do you sell your turkeys now?*" She and the French king, whose later policy she guided, are ruthlessly assailed in "The Distress of Louis XIV", Nos. 1446-50, comprising a design the remarkable history of which has been already mentioned. The immediate occasion in view was the loss of the Battle of Ramillies.

The history of the War of the Spanish Succession, so closely allied with that of the "Universal Monarchy," is elucidated, and popular opinions respecting it are amply illustrated in numerous prints, beginning with "De Grooten Waereld Verdeelder", No. 1340, and concluding with "Het hof van vreede onder de roos", No. 1580. This collection of works is one of the most complete, varied, and interesting in the whole range of the satires here catalogued. It includes references to all the leaders and prominent persons on both sides, *i. e.* Louis XIV., William III., Queen Anne, the Dauphin, Madame de Maintenon, Philip of Anjou, afterwards Philip V. of Spain, his rival Charles of Austria, the Duke of Marlborough, Cardinal Porto-Carrero, the Duke of Bavaria, Pope Clement XI.,

Prince Louis of Baden, the mistresses of King Louis—the Duchesse de la Vallière, and Madame de Montespan,—and his son the Count of Toulouse, the Duc de Vendôme, the Duke of Berwick, the French, English, Dutch, German, and Spanish commanders of several grades, the Duke of Savoy, the first Pretender, the first Earl Stanhope, and many others of inferior fame. It may suffice to indicate the more important entries connected with this momentous subject. These are "De Grooten Waereld Verdeelder", No. 1340, "A Satire on the Testament of Charles II. of Spain", No. 1341, and the works named in the last paragraph of this entry, the complete series of forty Dutch tracts, now for the first time translated in abstract, which begin with "Æsopus in Evropa", No. 1345, and continue in unbroken order to "De Geplukte Tapoeijer", a satire on Louis XIV.'s defeat, No. 1381; besides "Europe in Rouw", No. 1420; "De Waarheid Boven Al", No. 1421; and "De Ontdekte Eenhoorn", No. 1422. The War of the Spanish Succession is further illustrated by the prints referring to the Battle of Vigo Bay, "De Ban en Arrier-Ban in Zee", No. 1426; "Cambio de Milan", No. 1427; "A Satire on the alleged Treachery of Prince Louis of Baden", No. 1444; "The Distress of Louis XIV." No. 1446, and its fellows, Nos. 1447, 1448, and 1449; "Louis XIV. terrified, &c.", No. 1450, belongs to the same numerous category, with "Le Renversement de la Monarchie Universelle", No. 1453; "Portrait of King Charles III. of Spain", No. 1454; "La France Lamentant", No. 1455; "The Capitulation of Menin", &c., No. 1456; "The Tomb of Universal Monarchy", No. 1458; "Prince Louis of Baden asleep", No. 1459; "Ludofricus", No. 1460; "De Vervelde Bander-heer Van Beyeren", No. 1471; "Castilien Hervormd", No. 1472, a very curious and rich satire; "The Dutch Grindstone", No. 1577; and "Balans van Oorlog en Vrede," No. 1578, which brings in the Peace of Utrecht. The series of Dutch satires referred to above as beginning with "Æsopus in Evropa", No. 1345, are especially noteworthy; the etchings they include are the works of Romeyn de Hooghe.

A series of domestic satires begins with the humorous assaults on Partridge the almanack maker, in "The Infallible Astrologer", No. 1382. This includes many works pertaining to the books of "Tom Brown", commencing in "T. Brown's Works in Prose and Verse", No. 1388, and concluding with "The Speech of Waltho Van Cluturbank", No. 1406, and "A Description of the Coledge of Physicians", No. 1412. Colonel Charteris appears for the first time in "Colonel Charteris Contemplating the Venus of Titian", No. 1411. "The Compleat Auctioner," No. 1415, is a print noteworthy for its references to literature.

The year 1706 is signalized in the history of English satire by the appearance of a large number of pictorial attacks on the leaders and objects of the opposed sections respectively styled the High Church and the Low Church parties. "The High-Church Hieroglyphick", &c., No. 1465, is the first of these satires described in this Catalogue; the next print is that entitled "Roundheads & Whigs Compar'd", No. 1494; with it is included the very curious broadside "The Last Will and Testament of Anthony King of Poland", *i.e.* the Earl of Shaftesbury, who is represented in the print, although he died long before its republication. The contest between the High Church and Low Church parties is the leading subject of a numerous series of engravings beginning with "The Jacobites Hopes", No. 1495, and concluding with "Queen Anne defended by Peace and Justice", No. 1583. A very rich and important collection of satires is described in the entries thus comprised. Some of the prints are of extreme rarity, and these and others contain allusions to cotemporary persons and events which are of great interest. The passions prevailing at the time are laid bare in these outspeakings of the vulgar as well as the educated men of the period. The first Pretender is prominent in many of these satires, being the often-mentioned "Perkin", who is supposed to be "rideing in Triumph" in "The Jacobites Hopes", No. 1495, and who is driven by the devil in "Needs must when the Devil drives", No. 1496, a satire the notion of which has been frequently repeated since 1709, and remarkably so in several of the prints which describe the downfall of Sir R. Walpole in 1743. Dr. Sacheverell is the subject of "The High Church Champion, and his two seconds" (the Devil and the Pope), No. 1498, and of the other prints, Nos. 1499 and 1500; the first of these prints provoked the counter-attack of "To the unknown Author of the High Church Champion", &c. No. 1501, and that rejoinder to the last which is styled "The Schismatical attack", No. 1502, an entry which comprises a reference to the very numerous and rich collection of satires on the Low Church leader Dr. Hoadly. "Guess att my Meaning", No. 1503, is highly interesting, because it contains the earliest known reference to the alleged existence of a coarsely-named tract, which is ascribed to Richard Baxter, the famous Nonconformist divine. There are other references to this tract in "Faction Display'd", No. 1508, and "Hoadly seated at a Desk", No. 1533. The Cataloguer's inquiries into the history of the alleged tract compelled adoption of the belief that it never existed except by name and in the brain of one of Baxter's opponents. This matter is dealt with in "Faction Display'd", No. 1508.

Among the most curious of the "High and Low Church" satires are the above-named prints, and "Frontispiece to "Crispin the

Cobler's Confutation", No. 1511; "The British Censor", No. 1512; "A Description of the Calve's Head Club", No. 1517, in this a political society appears which was satirized again in 1730. See the references given with "The Westminster Calf's Head Club", No. 1518. The extent of Sacheverell-worship, as the political opponents of that divine styled one form of the enthusiasm of their antagonists, appears in "The High Church Champion Pleading his own Cause", No. 1499; "Faction Display'd", No. 1508; "A Youth seated at a table", No. 1514; "Portraits of Six Bishops", No. 1522. This same feeling is strongly manifested in "An Historical Emblematical fan", No. 1525; "The Living Man's Elegie", No. 1527; and "An Answer to the Liveing Mans Elegy", No. 1545. "Cards about Dr. Sacheverell", No. 1546, shows the culmination of this enthusiasm, which continued with "Wonders upon Wonders", No. 1549. Dr. Sacheverell was assailed in "Needs must when the Devil drives", No. 1496; and in "The modern Idol", No. 1513, where he is compared with the Grand Llama, and "The III Oculists", No. 1570, where he is associated with Read and Grant, two notorious quack eye-doctors. Dr. Sacheverell's antagonist, Dr. Hoadly, was the subject of attack in "Like Coachman, Like Cause", No. 1497, where he rides as postilion with the Devil, and blows "*Tantara Low Church*" on a horn. "Guess att my Meaning", No. 1503, is one of the bitterest of these assaults. It is Hoadly who, in all probability, is described as "A British Janus" in No. 1505; he appears again in "The Turncoats", No. 1507, and "Faction Display'd", No. 1508; "The Whigs Idol", No. 1509, associates him with the executioners of Charles I. "Frontispiece to "Crispin the Cobler's Confutation", No. 1511, is against this divine, likewise are "The Funeral of the Low-Church", No. 1531; "Hoadly seated at a Desk", No. 1533; "Frontispiece to "The Fifth and last Part of *Vulgus Britannicus*", No. 1540; "The Apparition", No. 1569. Dr. Hoadly is depicted in most of the satires which are named above as opposing Sacheverell. He again appears in satires which are dated 1735, and not included in the present volume.

A quarrel amongst learned men is illustrated in "A Satire on Learning", No. 1516; this entry was made exhaustive in order to display the new and brilliant form of satire which is first presented here by its means; "der Satÿr Silenus", No. 1515, is associated with this very remarkable example. "An Illustration to "Miscellaneous Works of Dr. William Wagstaffe", No. 1568, pertains to the same category with the last; likewise "A Medal Struck to represent Horace", No. 1574, which assails Dr. Bentley; "Mr. Toby", No. 1586, an assault on Steele; in "In State Opinions Ala-

mode", No. 1591, comprising the younger Burnet's attack on Swift; "Curll flogged and tossed in a blanket", No. 1606; "A Satire on the frequenters of Button's Coffee House", No. 1701; "Antiqvity Hall", No. 1704; "Thomas Hearne and the Printers", No. 1705; and "The Frontispiece to the first Volume of "Terræ Filius", No. 1727. These illustrate disputes of men of letters previous to the appearance of "The Dunciad". The last-named event is recorded in these pages by means of several satires, of which the first is "The Frontispiece to "The Dunciad", No. 1793. "The Frontispiece to "Ingratitude", No. 1935, contains a series of references to Pope, and will serve as a key to numerous allusions to that poet and his quarrels. "Stella!" No. 1819, being the frontispiece to Dean Smedley's "Gulliveriana", is noteworthy for its numerous allusions to literary men and for a forcible attack on Swift. Quarrels of literary men are further displayed in "Risum teneatis amici?" No. 1833; "Serpentes avibus geminentur", No. 1834; and "The Oratory", No. 1871. See the references to Orator Henley which this entry comprises.

Some of the undercurrents of political passion are distinguishable in "A Description of the Calve's Head Club", No. 1517, a note to which entry directs the student to other references to that *quasi*-secret society. One of the trivial amusements of our ancestresses is shown in "The Ingenious and Diverting Love Letter in Hieroglyphicks", No. 1551, and its fellow puzzles, Nos. 1552 and 1553.

The attempt of the Marquis of Guiscard to murder the Earl of Oxford, March 8, 1711, is illustrated by "The Devil in Masquerade", No. 1567, an entry which contains some striking facts of the event, and the treatment vouchsafed to the corpse of the marquis. Social disorders of that period are displayed in "Riots in Bloomsbury", No. 1581, and "A Riot in a Tavern", No. 1582. The most curious of all the satires on distinguished politicians which this volume contains is that entitled "Lord Bolingbroke?" No. 1588, referring to a print of extreme rarity, satirizing a lady who was celebrated by Pope and others, as well as to William Pulteney, afterwards Earl of Bath. The subject of this satire was obscure, but additional light has been thrown on it by the Cataloguer's researches. References to other satires connected with Bolingbroke are given with this entry. The death of Louis XIV. evoked "Louis XIV. and William III. meeting in the Shades", No. 1593, an entry with which the satires on the former monarch contained in the Catalogue conclude. The "Rebellion" of 1715 is the subject of "Rebellion of 1715", No. 1594, and Nos. 1595, 1596, 1597, 1599, 1605, and 1607.

The most numerous, the richest and most varied series of satires in

this Catalogue is that on the catastrophe of the South Sea Company and its allies, the Mississippi and West India Companies, which begins with "The Bubblers Medley", No. 1610, and concludes, with but few intervals in the sequence of entries, with Hogarth's early work, "An emblematical print on the South Sea Scheme", No. 1722, comprising about one hundred entries, which describe not fewer than two hundred and fifty distinct designs. A considerable portion of this mass of descriptions and illustrations refers to prints of Dutch origin, the texts of which have been here, for the first time, translated into English in abstract; all the inscriptions on the plates have been translated in full. It is presumed that this is the richest contribution to the history of a disaster which was the first of its kind in England. In this series of entries the multitudinous allusions to the details of the commercial fury in question have been, in all important points, explained and illustrated. The most important entries are numbered 1610, 1611, 1612, 1615, 1620, 1621, 1622, 1632, 1638, 1639, which contain references to satires in which John Law of Lauriston, the originator of the mania, is concerned. No. 1642, "April-Kaart of Kaart Spel", comprising fifty-four distinct designs, being a pack of playing cards of the kind which occasionally occurs in these volumes, is probably, except "Magna Britannia divisa," No. 143, the richest satire in existence, and has received attention according to its character. The course of events connected with these schemes as they affected England, Holland and France, is further displayed in the above indicated entries, and the subjects of those entries have been selected for this Catalogue from many more in charge of the Department of Prints and Drawings, with strict regard to their connection with Great Britain, and John Law, a Scotchman, whose plans disturbed the three nations in question. It may be mentioned here that no satirical reference to the Darien Scheme, which affected Scotland, has been found. Besides the above-named works, the following are important on the subject of this paragraph: Nos. 1653, 1655, 1658, 1659, 1660, 1661, 1671, 1686, which contains the personal history of John Law, and No. 1689, which refers to Mr. Robert Knight, a subject of Pope's repeated satire, Cashier of the South Sea Company; several persons of distinction in the court of George I. are dealt with in "Robin's Flight", No. 1707, which contains references to other works on the same subjects.

The first of a collection of satires connected with the early history of the opera in England occurs in "The Landing of Senesino", No. 1694, and that collection involves references to Handel, Porpora, Carestini, Farinelli, and Berenstat, Mesdames Faustina, Cuzzoni and others. The more important entries of this kind are

"Masquerades and Operas", No. 1742, by Hogarth; and "Berenstat, Cuzzoni, Senesino, &c.", No. 1768. The masquerades, fruitful of satire, and Heidegger, their promoter, are dealt with in many entries, *e. g.* "Masquerades and Operas", No. 1742; "Hei! Degeror", No. 1747; "Masquerade Ticket", No. 1799, and others of less importance. The contest between the drama and pantomime, which was so ardently waged at this period, and the theatrical history of Rich, the pantomimist, are displayed by means of "A Just View of the British Stage", No. 1761, by Hogarth; "The Stage Medley", No. 1806; "The Beggars' Opera", No. 1807; "Punch kicking Apollo", No. 1832; "Risum Teneatis Amici?" No. 1833, "Serpentes avibus geminentur", No. 1834, "Shakespear, Rowe, Johnson", &c., No. 1838; "The Stage's Glory", No. 1869; "Rich's Glory", No. 1899; and "A Scene in "The Blazing Comet", No. 1902; "The Stage Mutiny", No. 1929; "Cibber", No. 1933; "Theophilus Cibber", No. 1934; and Hogarth's "Southwark Fair", No. 1960, refer to stage players and their fortunes at this period, and are remarkably rich in personal allusions. The last paragraph of "The Stage's Glory", No. 1869, contains references to all the satires on Rich.

The lotteries are largely illustrated in "The Lottery", No. 1730, and the references to other entries which it contains; "Wood's Halfpence", No. 1749, refers to the scheme for supplying Ireland with copper coins, which excited to the utmost the indignation of Swift, producing "The Drapier Letters". The next important subject of satire is the imposture of Mary Tofts, the "rabbit-breeder" of Godalming, which occupied the pencil of Hogarth; the matter is probably exhausted in the entries which range from No. 1778 to No. 1791.

"The Dunciad" has a large section to itself in "The Frontispiece to "The Dunciad", Nos. 1793, 1794, and 1795, "Fronti Fides", No. 1812, and Nos. 1813 and 1814; "Taste", No. 1873. "Mr. Alexander Pope", No. 1880, and "The Frontispiece to "Ingratitude", No. 1935, were provoked by "The Dunciad". It is, perhaps, to be regretted that no edition of this poem, comprising prints admissible to this Catalogue as illustrations of the text, has been found. Many of the subjects of Pope's poem are, nevertheless, to be observed in the personal satires included in the entries which deal with the stage and pantomime, as before indicated. Many of these satires are illustrated by means of "The Dunciad", and the imitations of and rejoinders to that work.

Sir Robert Walpole supplied a subject for numerous attacks, beginning with "Robin's Game", No. 1821, and, so far as the second volume is concerned, extending to "Frontispiece to "The

State Juggler", No. 1940. Satire was abundantly employed by the political opponents of this minister, and he strove vigorously to take this weapon from their hands; the history of his efforts in this matter is to be discovered in the text of "Robin^{s} Reign", No. 1822, the seven designs which served as frontispieces to "The Craftsman", a political journal of great importance, directed by "Caleb D'Anvers" (Nicholas Amhurst), in the interests of Bolingbroke and Pulteney. The publication of "Robin's Game or Seven's the Main", No. 1821, marked with extraordinary emphasis an epoch in Walpole's career; the history of the print and the prosecutions which attended its appearance is sketched in "Robin^{s} Reign", No. 1822. Other satires on Walpole appear in Nos. 1830, 1831, and 1839; but the history of none of these is so curious as that which came again to light during an examination of several impressions of "To the Glory of the R^{t}. Hon^{ble}. S^{r}. Robert Walpole", No. 1842. This has been described above. Continued examination of this volume of the Catalogue will discover further satires on Walpole, most of which are connected with events of the highest importance; among these satires should be noticed "Mr. Pulteney's duel with Lord Hervey", No. 1867, "The Duel", &c., No. 1868; "Excise in Triumph", No. 1918 —the first print to refer to the Excise Scheme, that measure the issue of which ensured the downfall of the minister, and evoked many of these satires. The entries on the Excise Scheme are numbered 1918 to 1928, 1931, 1936 to 1940. When he painted the famous political satire called "The Politician", No. 1978, Hogarth doubtless intended to represent a London tradesman reading a newspaper essay on the Excise Scheme. References to satires dealing with this Scheme will be found in a note to "To the Honourable the South-Sea-Company", No. 1904.

A certain number of the early works of Hogarth succeed the satires on the Excise Scheme—these are "M^{r}. Gabriel Hunt", No. 1941; "Boys peeping at Nature", No. 1943, being the subscription ticket for "A Harlot's Progress", "The Laughing Audience", No. 1949, being the subscription ticket for "Southwark Fair" and "A Rake's Progress"; "Southwark Fair", No. 1960; "A Chorus of Singers", No. 1969; "The Politician", No. 1978. The entries which follow these to the end of the volume in No. 2013 are classed under *c.* 1733, because, being somewhat indefinite in their character, it has been convenient to put them at the end of a volume which closes with a period of time. It was considered desirable to close the volume at this date on account of the importance of the defeat of the Excise Scheme in 1733, an event which indicated the approaching end of Walpole's power, and was

of enormous political significance; also because, although Hogarth's genius was distinguished in "Southwark Fair", his "A Harlot's Progress" is not only full of satirical allusions, but in every sense is a masterpiece of satiric art. Published in 1734, "A Harlot's Progress" seems to mark the beginning of a new period.

The total number of distinct designs described in both volumes of this Catalogue is 2808.

This Catalogue has been prepared by Mr. Frederic George Stephens, under the direction of the Keeper of the Prints and Drawings.

GEORGE WILLIAM REID.

Oct. 8, 1873.

SATIRICAL PRINTS AND DRAWINGS;[1]

PERSONAL AND POLITICAL.

1236.

HY HOLT HY HOLT.
[He Runs! He Runs!]
The threatened failure of James II.'s Expedition to Ireland.

[*June*, 1689]

THIS mezzotint comprises an adaptation and partial copy from the design of the etching, "Arlequin sur l'Hippogryphe a la Croisade Lojoliste", 1689, No. 1205, by Romeyn de Hooghe. This version illustrates the probable decline of the interests of James II. in Ireland, as the original had displayed him, as Panurge, setting forth on the "Croisade Lojoliste," and mounted on the back of the wild ass of the "Jesuit Monarchy," in company with Harlequin Deodaat with a wooden leg (Louis XIV.) These, with Father Petre, who, with the papal tiara behind him, is mounted on a lobster and carries the Pretender, son of James II., *i. e.* "the new-born Anti-Christ," were about to depart for Ireland in a procession, bearing banners, which represent Father Garnet, Catesby of the Gunpowder Plot, "Father Clement" who murdered Henry III. of France; the procession includes monks, friars, and other members of the "League of the Jesuits." The Bishop of Strasbourg lies fallen from a tortoise into the Rhine, nearly losing his Cardinal's hat.

---

[1] This is a Catalogue of Works in several Departments of the British Museum: the greatest number being in the Print Room, are not so described.

Examples pertaining to the Department of Printed Books are, below the entries in this Catalogue, distinguished by their press-marks. References occur in the texts of these entries to books in charge of this Department, and press-marks follow the titles and dates of the books; these are enclosed by brackets, thus (899. m. 6/28.) *As all such references are to volumes belonging to that Department, it was not necessary to state that the press-marks are those of the Library of Printed Books.*

The mezzotint has a black background, the figures of "1", Louis, "2", James, "4", Father Petre, the Pretender, and the Bishop, "5", are shown; a new figure is introduced, being that of "3", a young man in full armour, having a sword in his hand; with the weapon he attacks "6", the wild ass. The warrior is doubtless introduced emblematically of William III., or, in his person, Freedom and Protestantism; James appears already to have received a blow, for he is falling back in the saddle, his Jesuit's hat drops from his head and he seems unable to raise his sword. His fellow-rider on the wild ass, who is unharmed, turns round in the saddle and tries to encourage him. Father Petre, who holds a large stoup of hot holy water, looks wrathfully at the warrior. The Bishop retains his hat on his head, but with difficulty, holding its broad brim with one hand; he has fallen into the water.

Below the design the following lines are engraved:—

"Hy Holt Hy Holt
1. Couragie mon Amy myn goede Vriend bon moed,
2. Helaas ik kan neit meer, ik moet er af, o bloet:
3. Hola bon stand Messieurs niet verder volg myn raat,
4. O die't ont snappen kan, doet nu een wyse daet
5. Waer droes val ick hier neer, met myn fondaagse Hoed
6. Voor my 'k ga agter uyt, 't hel werk raakt onder voet.
En dat is Goed."

[He Runs! He Runs!
1. Courage, my friend, my good friend, Courage,
2. Alas! I can no more; I must fall down, o Misery!
3. Holla! keep there, Messieurs, not farther, follow my advice
4. O! he who can escape the danger, does a wise deed,
5. Where the deuce do I fall here with my nice Sunday hat.
6. As for me, I go back, the whole work is lost.
And that is good.]

This appears to be one of the number of mezzotint copies of etchings of this category to which "Little Dog, sit up!", No. 1225, belongs. They belong to no series, but are connected with each other in their subjects, and are alike in style. They are without engravers' names, but were probably the works of J. Gole or C. Dusart.

$6\frac{7}{8} \times 9\frac{3}{8}$ *in.*

1237.

The Memorable Battle fought at Killy Crankie. By Chief Clavers and his Highland Men. To the Tune call'd Killy Cranky.

[*July* 27, 1689]

A broadside with a woodcut representing a fight between two parties of soldiers, neither of which wear kilts. On our right a man on horseback is galloping away; on our left a party of men advance on foot.

Below are these verses, in letterpress:—

"Clavers and his *Highland* Men
Came down upon the Raw then,
Who being stout gave many a Clout,
The Lads began to claw then:

With Sword and Targets in their Hands,
Wherewith they were not slaw then,
And Clinkin Clankin on their Crowns,
The Lads began to claw then.

"O'er Brink and Brank, o'er Ditch and Stank,
He staik amang them a' then,
The *Butter-box*[1] got many Knocks,
The Riggans pay'd for a' then
They got their Paiks with sudden Straiks,
Which to their Grief they saw then,
And double Dunts upon their Rumps,
The Lads began to fa' then.

"Her skipt about, and leap'd about,
Her flang amang them a' then,
The *English* Blades got Broken Heads,
Their Crowns her clave in twa there,
The *Durk* and *Door* made their last Hour,
Such was their final fa' then,
They thought the D——l had been there,
That gave them such a Paw then.

"*Jock Presbyter* an's Covenant
Came whigging up Hill then,
Though *Highland Trews* would not refuse,
For to subscribe the Bill then;
In *William's* Name he thought na Shame,
Would stop the Deed at a' then;
But her nane fell *Stock*, with many a Knock,
Cry'd *furich Whigs awa' then.*

"Sir *Hugh Macdow* with his Men true,
Came skiping o'er the Brink then,
The *Hogan Dutch* that feared such,
They bred a horrid Stink then,
The true *Maclain* his Gate has gane,
And came upon a Raw then;
None could withstand his heavy Hand,
He stake with such a Paw then."

The same woodcut was used for "An Excellent New Ballad, intitled The Cripple of Cornwall," C. 20. f. "Roxburghe Ballads," vol. iii. p. 616.

5 × 2⅝ *in.* Brit. Mus. Library, C. 20. f. "Roxburghe Ballads," vol. iii. p. 404.

1238.

MARDI GRAS DE COCQ A L'ANE.

Franse Kael-ender, Beginnende vander Onnoosele Kinderen-dag 1689, tot de Borgers Goe-Vrydag A° 1690.

[French Calendar, beginning with the Day of the Murder of the Innocents (Dec. 28) 1689 to Good Friday, 1690.

[1] Dutchmen, or Dutch soldiers, see "The Great Butter Box," No. 854.

French "Kael-ender" is a pun, referring to Bald (or miserable) ender].

Tot Antwerpen, By Cornelis Woons, op de Melck-Mart, in de Gulde Steere, 1690. [*Dec.* 28, 1689]

An etching representing France "2", sitting upon a close-stool "*Pour le service de mes Alliees.*" Under her feet are her allies, Spain and Bavaria (?), and she is applying to an ignoble use the treaties she had made. She is fully armed, and her helmet is crested with a cock "7"; near her, mounted upon an ass, is the dauphin, madly brandishing a blazing torch and drawing his little sword; before him is seated the infant Prince of Wales, "2", also brandishing a little sword and playing with a windmill. These are the three "Kings" referred to below. See "L'Europe Allarmée pour le fils d'un Meunier," No. 1158. Behind France is, "8", a half-naked figure ("the wife" of Louis XIV. (?)) with a sword, the handle of which is decorated with *fleurs-de-lis*, the blade composed of pieces of money;[1] before this figure is a shield bearing three frogs, and inscribed "*La France persecutée*" and resting upon a "*Tronc pour la monarc— des Jesuite*(s)." This person appears to be warning the dauphin against "11", two women in the corner of the design, who are weeping and selling their plate, "11", and jewels to a Jew. "8", bemoans the want of soldiers, arms, murderers, slaughtered friends and foes, and refers to a chained sailor "10", and a Waldensian preacher, "*Waldenser Predikant*," who are condemned to the galleys, and lie here chained to a great oar. Three persons, "9", are violently pulling "8" back by the hair and scanty clothing, one of them is rending the latter with his hands and teeth. France seizes by the wrist Amsterdam, "1", who wears a heart marked with a *fleur-de-lis*, and bears a mural crown in front of his wig, which he hangs down as if ashamed; he holds up one of his fingers, and puts his other hand behind to receive money from "6", a person carrying a large bag of Louis d'or and wearing a mouse-trap on his head. Behind these is Father Petre "3", holding a mask, and another person, "5", with a tric-trac, or child's noisy plaything and wearing a knife stuck in the band of his hat; a fourth, "4", is playing on a fiddle. By means of these figures it is intended to express that corruption, deceit, and frivolous amusements were employed to cajole the Amsterdam man. Behind, are a man tearing his hair, and another, who is dragged forward by a third, "12", to look at a score chalked up against them on the wall. The wall is decorated with a carving of a ship without a rudder, inscribed "*Sonder Roer.*" and through two arches are seen the Council-house, "*Raedhūijs*, 1690", of Amsterdam, and the Tuileries.

Below the etching are three columns of Dutch verse, to the following effect, and in letterpress, being the "Franse Kael-ender," &c. as in the second title above given.

1. Gruff John (Amsterdam?) began to be noisy in the fuddled club at the Artillery Yard,[2] and said, "Brother, our Society is in danger, let us have no more rows. The master is out and we can manage that our cock shall rule the walk. . . . We are sovereign and above all law. . . . Shake hands. We have the people on our side." 2. Three Kings (of Cards) were risked in our hand for the great Lord. . . . Most were revelling, drunk and threatening. . . . Their hope was that some one of the noble lords might be found who began to rave with them, but this hope failed. . . . How St. Nicholas' Louis (d'or) clinked! 7. "Ha!" cried the mad French cock (on the helmet of "2"), "in this I trace old friends;[3] who speaks

---

[1] See "Pantagruel Agonisant," June 30, 1690, No. 1245.

[2] This was a well-known club, see Sewel's "Dictionary" "*Doelist.*"

[3] It is probable that this phrase alludes to the secret correspondence which existed between Amsterdam and France in the year 1684; hence also the "Raedhūijs" and Tuileries appear together in the background.

thus for freedom must be praised." He called, "See friends, who trust in me, he stands fast for ever, the rascal sat just now and . . and . . . . with seals and contracts: he had set his . . . just on the bodies of all his friends, who were sooner or later . . . ." 8. "Gadzoons!" cried his wife (see above, "8") weeping sadly; she was moaning like a beggar, and without cap, petticoat, or purse, "Ash Wednesday everywhere! who will cover my poverty?" 10. (This number refers to the prostrate figures of the sailor and the Waldensian preacher in front of the design.) Friends and foes are carried to the galleys. 11. *Quatertemper* and *Botrast*, called the harlots of the Court, every one had to move, jewels, costly clothes, and other things were sacrificed to the soldiers. . . . The Tenebrae shall be read when Orange drives away the monsters with which the citizens are plagued. 12. "For what the sow fails in one cannot get from the pigs;" this proverbial expression refers to the man who is pointing to the score on the wall; on his back is the figure "12."

Before the figure of, "9", the persecutor of "8", who is acting so violently, is the globe bursting into flames, and inscribed, "*Duytsland ende aengrensende Ryk*" (en) [Germany and neighbouring kingdoms]. Over the board on which the score is marked is "*Quater en Trois. moet hier betalen*," [Four and Three must pay here]; the numbers in the tale indicate the state of the reckoning against "4" and "3"; "1", "2", "5", and "6" have "0" set down against them.

$15\frac{1}{2} \times 13\frac{3}{4}$ *in.*

1239.

Medal on the Expedition of William III. to Ireland, 1690. (No. 1.)

[*June* 11, 1690]

Obverse, bust of the king, with legend, "*Gvlielmvs. III. D. G. Mag. Brit. Fran. et. Hib. Rix. Belg. Gub.*"

Reverse, the sea shore and sea, the fleet destined for the Irish Expedition is in the distance, and, in the foreground, a unicorn, the emblem of England, with a crown round its neck, gallops at full speed without listening to the croaking of three frogs who are on the bank; legend, "*Non. Metam. Abiecta. Morantur.*" In the exergue is "*Traiectus. in. Hiberniam* MDCLXXXX."

See G. Van Loon's "Histoire Métallique des Pays-Bas," 1732, Part III. Book V., page 444.

Each circle, 2 *in.*, diameter. Brit. Mus. Library, 157. k. 3.

1240.

Medal on the Expedition of William III. to Ireland, 1690. (No. 2.)

[*June* 11, 1690]

Obverse, the same as the reverse of "Medal on the Expedition of William III. to Ireland," (No. 1.) same date, No. .

Reverse, a woman, symbolical of the town of Amsterdam; on her right is a lion, representing the province of Holland, who holds with his paws the baton of a stadtholder, and the armorial shield of England; on her left is Cerberus; with one hand she caresses the lion, and with the other points to Cerberus, who vomits towards

her fire and sulphur; legend "*Quantum. Discriminis. hic. est.*" In the exergue is, "*Amstla. Redux.*"

See G. Van Loon's "Histoire Métallique des Pays-Bas," 1732, Part III., Book V., page 444.

Each circle. $1\frac{7}{8}$ *in.*, diameter. Brit. Mus. Library, 157. k. 3.

1241.

Reported death of William III. (No. 1.)

[*June* 30, 1690]

A print representing the body of William III., stretched upon a hurdle, and borne by "2, *Burnet*", "3, *Shrewbury*", "4, *Dikvvelt*" and "5, *Portlant*", who are preceded by "1, *Halifax*" dressed like a French curé carrying a taper and bell. At a distance is a gallows erected upon a hill; near to it is "*p. George*" holding out a bottle and glass. William, while reconnoitring the enemy during the afternoon previous to the battle of the Boyne (June 30, 1690), was slightly wounded in the shoulder; a report reached Paris that he had been killed, whereupon bonfires were lighted, guns fired, and joy otherwise manifested. "7, *La Princesse d'Orange*", weeping and lamenting, follows the bier, her train is borne by a black boy; "*Holandois*", "*Escossois*", "*Anglois*" and "*Irlandois*", as personified by male figures, attend the "princess" or queen.

This design was copied by Romeyn de Hooghe and adapted for the satire which he produced on Louis XIV, under the title of "Pantagruel Agonisant," see that title, June 30, 1690, No. 1245.

The print is accompanied by the following lines, which are engraved on the plate:—

"Pleurés heretiques pleurés
Et vous Potentats coniurez
Qui vous flaties de mettre vn jour la France en poudre
Le Tiran des Anglois Gvillavme est au cercueil
Le Ciel a confondu son crime et son Orgueil
Louis la fait tomber sous sa puissante foudre

Dikvelt et shrubury Burnet auec Portlant
De ses laches fureurs ministres detestables
portent son cadaure sanglant
Ou les becs des Corbeaux attendent les coupables."

Numerals are attached to each of the names of the figures in the design and, as follows, refer to the verses.

"1. (Halifax.)

A moy flambeau fatal d'vn Royaume sans foy
La torche honorable est bien due
Et cette triste cloche a ma gauche pendue
Est celle du Tocsin sonné contre mon Roy

2. (Burnet.)

Du Burlesque Burnet j'admiray l'Eloquence
Quand Guillemot fut Couronné
Mais quel plaisir pour moy quand ce fou forsené
Nous prechera sur la potence

3. (Shrewsbury.)

Ne trouue tón pas que mon sort
Est plaisant et digne d'enuie
La femme me soutient envie
Et je porte le Mary mort,

4. (Dykvveld.)

Quel fatal contre coup, que ma douleur est grande,
Guillaume est au tombeau, tout mon proiet est vain
Je le voulois de la Holande
faire en moins de deux ans paisible souuerain.

5. (Portland.)

Les plus grandes faueurs passent comme le vent
Qu'auant toy n'ay ie eté priué de la lumiere,
Ah! tu prenois si bien auec moy le derriere
De quoy t'auises tu de prendre le deuant

6. (Hollanders.)

Sur ce corps etendu qu'en grand deuil je conuoye
Tu me vois rependre des pleurs
Mais dan les publiques douleurs
Les larmes sont souuent le voile de la joie.

7. (The Princess of Orange.)

Ton superbe Tarquin vomit son ame jmpure
Tullie Il faut calmer tes pleurs et ton Effroy
Jacques est ton Pere il est ton Roy
Ecoute encor ton sang et son secret murmure
Malgré ton crime il est je croy
De grands retours a la nature,

8. (Englishman.)

Qu'auec mes propres mains je vais me dechirer
Dans la Rage qui me posséde
Il seroit pour mes maux vn facile remede
Ne puis je me resoudre a me le procurer,

9. (Scottishman.)

Guillemot comme vn chat nous a presté sa patte
Mais sa mort est ma foy le moindre de nos maux
Et si quelque douleur Eclate
Ce n'est que dans le coeur de nos Episcopaux

10. (Irishman.)

Du Tiran des anglois la rage est confondue
Nos champs ont veu tomber ce fameux Criminel
C'est a l'jrlande qu' estoit deu
La gloire d'atterer l'Ecolier de Cromwel."

This print was published in Paris, and intended as an insult to the memory of William; but, with the public rejoicings upon the fancied occasion, showed the importance of his life.

Below the print is, in an old manuscript, the following:—

"Vers faits sur l'entrée de Mylord Portland Ambassadeur de Guillaume 3^{e} Roy de la Grande Bretagne a Paris le 9^{e} Mars 1698.

" Cette ambassade si celebre,
Et ce Spectacle si brillant,
Vient dit on de ce conquerant,
Dont jay vû la pompe funebre.

Quoy c'est Benting qui va paroître,
Luy que j'ay vû si tristement,
Accompagner le monument,
De Nassaw son illustre Maître

Cet homme dont lheureuse mort,
Causa tant de chants d'allegresse,
Et pourquoy tout le peuple enpresse,
Couroit chantant son tristle Sort.

Ce Tyran, cet vsurpateur,
Que j'ay vû pendu dans la Halle,
C'est lui qui dans ce jour êtalle ;
Tant d'eclat, et de grandeur.

O Dieu quel prodige nouveau,
Nous touchons a lheure derniere ;
Peuples mettez vous en priere,
Les morts sortent de leurs tombeaux."

There is an impression of this print, without the MS. See the same title and date (No. 2.), (No. 3.), and (No. 4.), Nos. 1242, 1243, and 1244.

$10\frac{1}{2} \times 8\frac{1}{4}$ *in.*

1242.

Reported Death of William III. (No. 2.)

[*June* 30, 1690]

This is a copy from the print described as (No. 1.) under the same title and date, No. 1241. The manuscript verses occur on the margin of this copy, as in the original. The names of the persons represented are here, in all cases, engraved above their heads, it is not so in the original; that of Burnet is written "*brunet*"; that of Shrewsbury, "*Sthreuburi*"; "*le traitre Anglois*" appears over the head of one of the queen's followers. On a hill in the distance is "*Londre*", a walled city. In the lower corner, on our right, is Hell, with "*Shombert*", chained amid fire, and accompanied by devils, one of whom blows a horn; Schomberg addresses "*le Pr. d'Orange*", who descends into Hell on the back of a dragon. The introductory verse of the original is engraved over the design. On our left of this is the following:—

" *Billet d'Enterrement.*

" *Vous estes priez d'assister au Convoy service et enterrement, du tres haut, tres grand, et tres Infame Prince infernal grand Stadouter, des Armées diabolique, de la ligne d'Augsbourg, et insigne vsurpateur des Royaumes d'Anglet. d'Ecosse et d'Irlande, decédé dans d'Irlande au mois d'Aoust,* 1690. *qui se fera le* 26 *du dit mois, dans la paroisse infern. ou assisteront Dame Proserpine, Radamonte et les liqueurs. Les Dames lui diront sil leur plaist des iniures.*"

On the other side is this:—

" *Epitaphe.*"
" *Cy gist Guillaume de Nassau,*
Que meritoit mieux l'echafaut,

Que d'on Canon la mortelle blessures
Passant ne lui dit d'autre injures,
Que celle que, l'on doit à son sort,
Le Dieable layt apres sa mort."

Below the figures in the design is, on our left, "*Sur l'air Je Suis Soldat des gardes du faubourg St. Mar. Sur l'air;*" and, at foot on the other side, "*Sur l'air vous me lauez dit, le Marechal Schombert.*"

Below the design are engraved these verses :—

"Le grand Prince d'Orange,
hê; qu'est il deuenu,
par quel dessein étrange,
a til donc disparu,
son ame entreprenante,
vâ elle auec Schombert,
faires quelques decentes,
sur le bord des enfers.

Ce tiran d'Angleterre,
est reduit aux tombeau,
ce broüillon de la terre,
en fin ne dit plus mot,
vn grand coup dans lepaule,
lors qu'il ne pensoit pas,
a fait faire a ce drolle,
vn tour au päis bas.

Si jamais j'etois vivans,
Ie n'en ferois plus tant,
je me rangerois du partis,
du grand Louis, du g^r^ Louis,
Ie me rangerois du partis,
et le voudrois servir.

François rejouissons nous,
et beuuons comme des trous,
et prions Dieu à ljnstant,
pour notre Roy Louis le grand,
et prions Dieu à ljnstant,
qu'il le fasse viure cent ans.

Le Prince D Orange est mort
s'il ne lest par il a tort
on lattendoit aux enfers
auec Schomberd auec Schomb.
on lattendoit aux enfers
pour détroner lucifer."

See (No. 1.), (No. 3.), and (No. 4.) with the same title and date. Nos. 1241, 1243, and 1244.

$12\frac{1}{2} \times 8\frac{1}{4}$ *in.*

1243.

Reported Death of William III. (No. 3).

Folies extravagantes de la France svr la mort imaginaire de Guillaume III. Roy de la Gran d'Bretagne, Prince d'Orenge, &c.

Copié sur l'original Grave á Paris. [*June* 30, 1690]

A copy of the print which is described as (No. 1.) under the same title and date, No. 1241, with "*P. Gorge*," placed above his head, instead of at his feet, as before. French verses, as follows, are upon two scrolls at the top of the print.

On one scroll is:—

"*Pleurez, Heretiques, pleurez,*
Et vous, Potentats conjurez,
Qui vous flattez de mettre un jour la France en poudre
Le Tÿran des Anglois Guillaume *est un cercueil;*
Le Ciel a confondu son crime et son orgueil;
LOUIS l'a fait tomber sous sa puissante foudre;
DICKWELT et shrewsbury, Burnet avec Portland,
De ses lâches fureurs Ministres detestables,
Portent son Cadavre sanglant,
Ou les becs des Corbeaux attendent les coupables."

On the other scroll is:—

"*Viritables Anglois, triomphez et riez,*
Et vous tous, Princes Alliez,
Esperez de réduire un jour la France, en poudre,
Le Heros est vivant qu'on mettoit au Cercueil;
Dieu veut par luy confondre et le crime et l'orgueil,
Et terrasser LOVIS par sa puissante foudre:
Il exterminera ses Flateurs insolens,
Des fureurs du tyran Ministres detestables;
Les Bourreaux traineront leurs Cadavres sanglans,
Ou les becs des Corbeaux attendent les Coupables."

Below the print are letterpress descriptions of the rejoicings in question, the same text in Dutch and French; of the latter the following is a copy:—

"A *Paris* la nuit du 27 au 28 du Mois de Juillet 1690 l'on commença les réjoüissances pour la mort imaginaire du Roy de la Grand' Bretagne, Prince d'Orenge, par la décharge du Canon de la Bastille à une heure indeuë. Et environ le minuit, les Commissaires des Quartiers allérent fraper aux portes des Bourgeois, en criant de toutes leurs forces, *Levez-vous, faites des Feux de Joye, le Prince d'Orenge & le Maréchal de Schomberg sont morts.* Jamais on ne vit plus de diligence. On n'entendit que Trompettes, que Tambours, que Hautsbois & autres Instrumens. Grande Illumination par tout. Tables mises avant la pointe du jour par toutes les ruës, où le vin ne fut pas épargné. Les Religieux s'y distinguérent, par le grand nombre de Petards & de Fusées qu'ils tirérent dans leurs Jardins, & par les Fontaines de vin qu'ils firent couler devant leurs Cloîtres, pour faire boire à la santé du R. Jaques & du *Prétendu* Prince de Galles. Dans quantité d'endroits de la Ville, l'Effigie du Prince d'Orenge fut brûlée, penduë, traînée, & mise en toutes sortes de manières infames. L'on y fait mêmes le Procez à l'Auteur des deux Vers que voicy, de la même manière qu'ils furent affichez à la Place des Victoires, à la Place Royale, & au dessous du Cheval de Bronze.

G. R. B.
S'IL EST MORT, IL EST HEVREVX
S'IL EST VIVANT, IL EST GLORIEVX

La joye a été si grande à *Lyon* au sujet de cette prétenduë mort du P. d'Orenge, que le Commerce y a cessé trois jours durant, & que les Boutiques y ont été fermées durant le même intervalle de temps, pour avoir lieu de faire de pareilles Folies & de pareilles Extravagances qu'a *Paris*.

A *Diepe* ils ont poussé la chose avec vigueur. Ils y ont fait par autorité de Justice, dependre l'Enseigne du Prince d'Orenge, qui pendoit depuis plus d'un siécle à un Cabaret de la Ville, pour y mettre à sa place l'Enseigne du prétendu Prince de Galles; Et ils ont porté en cérémonie cette vieille Enseigne du Prince d'Orenge, en prison, Tambour battant, & avec un concours de monde prodigieux.

Les Compères Poucelets de *Rheims* ont fait des merveilles. Il n'y avoit pas un créneau, où il n'y eût un Hallebardier.

A *Bayeux* Ville Episcopale de la Basse-Normandie, ils ont été jusqu'à la Rage. Ils ont pendu, brûlé, traîné, écartelé, & jetté à la voirie la Figure du Prince d'Orenge.

A *Sedan*, à *Mouzon*, à *Donchery*, & à *Maizières*, Ils on fort bien fait leurs devoirs au goût de la Cour de France, & particulièrement les Femmes qui s'y sont abandonnées à la débauche, pour d'autant mieux célébrer cette belle Fête.

Et généralement toutes les Villes du Royaume se sont empressées à faire des Feux sur ce sujet, & ont fait de leur mieux en cette rencontre à l'envy l'une de l'autre."

See (No 1.), (No. 2.), and (No. 4.) with the same title and date, Nos. 1241, 1242, and 1244.

12$\frac{3}{4}$ × 9$\frac{3}{8}$ *in.*

1244.

Reported Death of William III. (No. 4).

De belachchelyke Sotheeden in Vrankryk, wegens de gewaande Dood van Koning William de derde.

[The ridiculous Follies in France, in consequence of the supposed death of King William III.]

Copié sur l'orginal Grave a Paris. [*June* 30, 1690]

This is a copy from the print described as (No. 1.) with the same title and date, No. 1241. The numbers are not given with the names of the personages, nor are the verses engraved in the sky; the name "*Shrewsbury*" is spelt correctly.

On a rock at a distance is a gibbet, as in the original, near which stands "*P. Gorge*", with a bottle and a glass, rejoicing at the death of William, which placed his wife one step nearer to the throne of England.

Below, is a letterpress description of the rejoicings at Paris and in France, in Dutch and French, as in (No. 3.), with the same title and date, No. 1243; and a copy of the two verses which appear on the top of the same print.

See (No. 1.), (No. 2.), and (No. 3.), with the same title and date, Nos. 1241, 1242, and 1243.

13 × 9$\frac{3}{8}$ *in.*

1245.

"Pantagruel Agonisant."

Gumdeau inv. J. Marlais f. a Londres. [Romeyn de Hooghe].

[*June* 30, 1690]

This etching represents the interior of a bedchamber where "Pantagruel", "2", (Louis XIV.) is dying on the bed; he wears a full-bottomed wig, cravat, and night-

dress, with a large jewel, shaped like a heart, lying on his breast; on this jewel is satirically engraved an orb of sovereignty, to express the king's lust for dominion; it is surmounted by a crescent, thus referring to the king's alliance with the Turks, which was alleged to be a scandal to Christendom, see "A Satirical Medal," &c. No. 1184. Many persons are gathered about the bed, including some of the king's mistresses, ministers, marshals, soldiers, and family. A picture is represented as lying on the floor in front of the design. The subject of this picture is described by the inscription "*La mort imaginaire du Roy Guillaume grave a Paris* 1690," which is engraved above it, and thus indicates that "Pantagruel Agonisant" was the rejoinder of King William's party to the print which is described as "Reported Death of William III." (No. 1.) June 30, 1690, No. 1241.

To each figure in the design a number is attached, referring to the text, which, in Dutch and French, is given, in letterpress, below.

No "1", the Devil, bears up the shoulders of Louis, and whispers to him; see post; "2", is "Pantagreul," the French King; "3", "Le Roy Courier" of the French text, refers to James II. of England, who sits and adjusts his spectacles, as if after wiping his eyes, at the bed-head; a star, with a trail from its centre, probably intended to suggest that it is a falling star, is on James's breast, a courier's bugle hangs by a strap across his shoulder.[1] No. "4", "'t Jesuite Prinsje" of the Dutch text, stands at the knees of James and holds the so often repeated toy windmill (see "Qualis vir Talis Oratio." No. 1174), leading-strings are fixed to his shoulders, he wears a little Jesuit's cap. Nos. "5", "6", and "7", three corpulent and highly-dressed ladies, kneel, the last weeping, the others talking, at the side of the bed which is next to us. These are three of the king's mistresses, "Fontange," whose coiffure resembles that which still bears her name, "Scarron, Maintenon," and "Montespan." "8" is on the other side of the bed, and dressed as a nun; this figure represents the Duchess "Lavalière;" she turns and appeals to "11", "'t Gemyterd Swyn," of the Dutch text, who extends his hand and, looking up, seems to address Louis; he is very fat and gross in aspect.[2] "9", "Louvois," leans at the foot of the bed and gathers in his arms several objects which look like bags of coin, he turns and, in an agitated manner, looks backwards over his shoulder; "10", "Colbert Croissi," stands and looks as if startled at the approach of William III., "24", who, mounted on a charger, and holding a drawn sword, is seen through an open doorway, galloping towards us over a field of battle; "21" and "22", "Tyrconel," and "Sarsfield," kneel before the victorious William. "12", "Melac," with a bundle of faggots flaming in his hands, "13", "Boufiers," holding a lighted grenade as if about to throw it, and "14", "Luxembourg," flourishing an axe, suggest the destructive character of Louis XIV.'s wars; the figures appear as if prepared to resist the entrance of William III. to the room. "15", "Bonrepos avec les partisans," appear by means of two heads of persons who look on, and stand behind No. 11. "16", "17", and "18", three half-length figures, appear behind the bed as in a picture, at the foot of which is "*Genealogie de Louis XIIII.*," above it "*Minor uno Pluribus impar.*" The first of these figures represents a fierce-looking personage, who wears a Jesuit's cap, and has an eight-pointed star suspended at his breast; the second is a working man, he holds a small object like a loaf, see the text, in his hand, and turns towards the last, who, having his hands bound together at the wrists, and a rope tied about his neck, stands as if about to be hanged; a gallows, with a man hanging from it, is represented as if embroidered on the breast of his dress (see the text below); "19" and "20", wooden-legged men leaning on crutches, are about to depart from the room; "21" is Tyrconnel,

[1] This refers to the wandering and unsettled life of the abdicated monarch. James was frequently represented with a bugle thus slung across his shoulders.

[2] See "The Mitred Hog, a Dialogue," in "Letters from the Dead to the Living," by Thomas Brown, (commonly called "Tom Brown,") "Works," 1719, (12271, a.), vol. ii. p. 120.

who, with "22", kneels before the advancing William, and thus express the submission of James's Irish adherents; "23", is "Lausan" shut in an entrenchment or fort; "24", is "Le Roy Guillaume resuscité," has been described before; "25", the Dauphin, stands behind the head of the bed and plays a violin; near him are "26", Condé, with a rote, and "27", "Le Prince de Conti," with a fife; these constitute "*Les Grands Orphelins de France*": these words are engraved above their heads, on the mouldings of a doorway through which we see a building, in front of which stand the gallows and the rack, which are stated to be "*Sans Employ*", these are placed upon a scaffold, inscribed "*La Greve*"; behind is "*Mont Faucon*", with a gibbet. "28", Father Petre, sits in front of the design, with a closed book by his side and telling his beads. On the walls of the room are views of cities inscribed "*Orange*", "*Genua*", "*Straetsborg*", and "*Algie*"(rs.). Fire is bursting from the casing of one of the doors, from above which the Papal tiara and a sword composed of coins are falling to the ground.[1] Scrolls, inscribed "*Prise de Turin*", "*Mort du Duc d— Savoie*", "*Algiers*", and "*Prise de Charlers*" (?) lie on the floor of the room, and refer to the misfortunes which attended the French arms at this period.

The following is the French text:—

"Pantagruel Agonisant.

1. *Le Diable.*

Mon pauvre Lieutenant,
Tu es bien foible maintenant,
Mon fils quel mal te pique,
Voila ton hemetique.

2. *Le Roy pantagruel.*

Ah s'en est fait, il vit, il vit ou son esprit.
a Plus d'un corps, il les remplit,
Tantost mort, tantost en campagne.
Par cy, par la, par tout, *Orange*,
L'espée, le Canon, l'assassin,
Ne peuvent rien? Helas enfin
Le fondement m'echappe,
Au louvre il nous attrappe.

3. *Le Roy Courier,*

Ah! il s'entend trop bien au jeu,
Ny mer, ny roc, ny fer, ny feu,
Arrestent son gain des couronnes,
Ayons donc soin de nos personnes.

4. *Le jeune Meunier de Walles.*

Mama, dit, si l'on prend la suite
Que je sois petit jesuite,
Pour ne pas dementir la race,
Voy mon bonnet, a bonne grace,

5. *Fontangee.*

Vielles garces, Sont de nul prix,

6. *Scarron, Maintenon.*

Je croyois bien regner icy.

7. *Montespan.*

Moy, vefve a deux Maris Vivans,
Qu' importe, j'ai passé mesans.

---

[1] See "Mardi gras de Cocq a l'ane," Dec. 28, 1689, No. 1238.

8. *Lavalière.*
Soyons Nouvelles, Madelaines,
Vieilles abbesses, jeunes putaines.

9. *Louvois.*
Au voleur, au Voleur ! Ton dernier argent
Court risque, s'il nous pousse avant.

10. *Colbert Croissi.*
Je fay des troupes, et des tailles.
Le sang vaut feu de nos canailles,
Mais s'il nous presse, il faut aller,
a l'autre monde le braver,
Un petit conte, contre toy Sire ?

11. *Le gros Chochon Mitré.*
Messieurs, Vostre peur me fait rire
Les feux de joye, pour sa mort,
Sont faits, y peut on avoir tort
De par le Roy ; ça, qu'on s'acquite,
Des feux, avant, qu'il resuscite.

12. *Melac.*
Sauve qui peut, il vit et vient,
Ah ! nostre pauvre Roy en tient,
Nos feux, et flaux en Allemagne,
Seront un jour punis d'Orange.

13. *Bouflers.*
Fuyons, fuyons, Messieurs, il faut,
Allons brusler les cieux en haut,
La terre est toute desolée,
Par les braves de nostre armée.

14. *Luxembourg.*
Qu'il viene, oui da ! qu'il viene a moy,
Je suis un diable sans effroy,
Bossu, tortu, bougre, estourdy.
Mais peste il vient, fuyons d'icy.

15. *Bonrepos avec les partisans*
Grand Roy, des partisans ne creve,
Car on nous pendroit a la Greve
Que tout ton peuple meurs de faim,
Vive, grand fils de Mazarin.

16.
Ton pere saint, ce bon Apostre,
Estoit le Maistre, et chef des nostres.

17.
Ton grand pere bon boulanger,
De bonne race pour voler,

18.
Ton ajeul mort a la potence,
Vives, vives, tiran de France.

19. *Postillon d'Allemagne.*
Un postillon, peut bien faillir.
N'est il par mort? il peut mourir,
Sa resurrection, est trop cruelle,
Pour gaster la joye de ma nouvelle.

20. *Exprex d'Italie.*
Tout Boiteux, tout Crotté, je vous porte sa mort,
Un coup de Canon, est disablement fort,
Pour ma nouvelle, vaille que vaille,
J'ay croqué, une bonne medaille.

21. *Tyrconel.*
Quartier, Quartier, Roy triomphant,
Cest n'estre mort, mais trop vivant.

22. *Sarsfield.*
Ha, Sire, nous voulons nous rendre,
Les armes bas, sans nous defender.

23. *Lausun.*
Sans honneur, sans armée, sans argent
Ou diantre sauver tous nos gens.

24. *Le Roy Guillaume resuscité.*
Prepares vous, Tiran de France,
Vous apprendrez la mesme dance.

25. *Le Dauphin en Deuil.*
Jamais Regner, d'un pere eternel,
Toujours pupil, c'est trop cruël.

26. *Prince de Condé.*
Je tourne comme feu mon Pere,
Meurs Tyran, c'est nostre affaire,
Le sang des Rois, est aux abois,
Pour la canaille de *Louvois.*

27. *Le Prince de Conti.*
Vivés Guillaume et nous delivre,
Nous sommes bien prests a vous suivre,
Vivés, Vivés, heureux vos ans,
Et sauvés nous de nos Tyrans.

28. *Pere Peters.*
J'ay joué la beste,
Mes affaires sont faictes,
Pauvres Jacobites, la trahison,
Plot, ny complot sont de saison!
Contre un Roy, a l'epreuve du Canon!
Au lieu de, *te Deum laudamus,*
Helas, *ite missa est, Ploramus.*

FIN."

There is an impression of this etching having the title in Dutch, "Pantagruel zieltogende," printed with the letterpress.

$13\frac{3}{4} \times 10\frac{1}{2}$ *in.*

1246.

De onverwagte Tijding uyt Yerlandt, aen den Koninck van Vranckrijck.

[The unexpected News from Ireland, to the King of France.]

The effect of the Battle of the Boyne on Louis XIV.

P—— Bo——sc[1] [*July* 11, 1690]

This Dutch broadside consists of an etching with two columns of letterpress in that language. The former displays the bedroom of Louis XIV., "1", who lies in the bed and is attended by "4", the Turkish doctor, and "6", the Irish doctor; the latter feels the king's pulse. Over his majesty's heart his coat is embroidered with a heart surmounted by a crescent. "4", is dressed after the Turkish fashion, his robe is embroidered with suns, Louis's badge, crescents and stars, for the Turks. He examines a urinal. On the robe of "5" are *fleurs-de-lis*. Behind the bed-head stands "2", holding, see below, a large clyster-pipe. "3", the Devil, is next the last-named person. "5" stands behind "6" and holds up a bottle through the body of which he is looking. There is a second "3" on the opposite side of the bed to the other.

"7", is Father Petre, with a doctor's robe over his travelling clothes and riding boots, he wears a Jesuit's cap and a large ruff, and holds a letter. "8", a very old man, approaches the foot of the bed. "9", the Papal doctor, has a lancet in his hand. For "10", see below; "11", a man with a wooden leg, wearing a Turkish turban, and apparently much injured in war, hobbles to the door of the room and is about to enter. "12" refers to an army marching past, outside the room.

For references to the alleged Turkish proclivities of Louis XIV. see "A satirical Medal referring to the Allies of Louis XIV." No. 1184; "Les Monarches Tombants", No. 1215; "The Great Council of Rome", No. 1219.

The Dutch letterpress is to the following effect:—

"The Unexpected News from Ireland, to the King of France.

1. The King of France, lying in his bed because of the distress, caused by the unwished-for news of the battle of King James, his brother, in which so many French have perished, is to be clystered.

2. One from the Sultan, clothed like a doctor, is to clyster him.

3. The Devil in a physician's garment is also ready to help, and therefore he calls an other subterranean Doctor, who looks quite amazed.

4. A Turkish doctor, of whom Louis is very fond, asking the Devil whether he would order something for his friend, because he did not like to be taken away so soon from the earth.

5. The Portuguese doctor has also prepared something to save him.

6. The Irish doctor feels his pulse, and looks at his urine, in order to see whether there is not something wrong with him.

7. Father Petre in doctor's clothes has the letter in his hand, by the contents of which the king is affected anew.

8. The eldest doctor of the King's Court.

9. Papal doctor.

10. Papal doctor receiving the last letter, and concluding from it that King William is dead,[2] for the mitigation of King Louis's sadness.

---

[1] See the publication-line of, "Arlequin Furieux," &c. No. 1217.

[2] See "Reported Death of William III." (No. 1.), June 30, 1690, No. 1241.

11. Alas! here James comes at last, and the messenger, because he brings bad news, is maimed and goes on crutches.

12. His army follows soon after James, going home totally maimed, hopping on one leg, and sadly equipped.

13. The two devils appear at length, to help each other to convey Louis to another bed."

12 × 7⅞ *in.*

1247.

Medal on the Battle of the Boyne, 1690.

Ian. Luder: fecit. *I. Luder Fecit.* [*July* 11, 1690]

Obverse, bust of William III.; legend, "*Gvilielmvs. III. D. G. Mag. Brit. Fran. Et. Hib. Rex.*"

Reverse, the king, on horseback, leading his troops against James II. and Lauzun; the Duke of Schomberg and the Rev. George Walker are lying dead on the ground; legend, "*Apparuit et Dissipavit.*" In the exergue is, "*Liberata Hibernia MDCLXXXX.*" James, over whose head is "*Jacob*", flies in an attitude which expresses the greatest alarm. The names "*Lausan*", "*Schomberg*", and "*Walker*", are placed close to the figures.

See G. Van Loon's "Histoire Métallique des Pays-Bas," 1732, Part IV., Book I., page 5.

Each circle, 2⅛ *in.*, diameter. Brit. Mus. Library, 157. k. 4.

1248.

A triumphal Medal for the Battle of the Boyne, 1690.

[*July* 11, 1690]

Obverse, bust of William III.; legend, "*Gvilielmvs III. D. G. Mag. Brit. Franc. et. Hib. Rex.*"

Reverse, Joshua before his enemies and at the head of his troops, commanding the sun to stand still; the ark borne behind him: legend "*Ut et. Joshua cursum. Solis retinet.*" In the exergue is "1689."

See G. Van Loon's "Histoire Métallique des Pays-Bas," 1732, Part IV., Book I., page 9.

Each circle 1⅞ *in.*, diameter. Brit. Mus. Library, 157. k. 4.

1249.

Medal on King James's Flight from Ireland.

[*July* 12, 1690]

Obverse, head of James II., wearing a bag-wig; legend "*Iacobus II. Britan. Rex Fugitiv.*"

Reverse, a stag with wings upon its fore feet, running at full speed to the left; legend "*Pedibus Timor Addidit Alas*". In the exergue is "*Fugit ex Hibernia D* 12 *Iulii* 1690." In the background, the mouth of a river, with castles and mountains, also a ship leaving the sea shore.

See G. Van Loon's "Histoire Métallique des Pays-Bas," 1732, Part IV., Book I., page 10.

Each circle, 1⅞ *in.*, diameter. Brit. Mus. Library, 107. k. 3.

1250.

"Holland Hollende Koe 1690"
[Holland's Galloping Cow 1690.]
A Satire on William Bentinck, Earl of Portland.

Bousche inv: P Bouttats fecit, 1690 [1690]
[By Romeyn de Hooghe.]
Gedruckt op de bedrukte Drukkery, en de verdrukte Vryheyt."
[Printed at the oppressed Press, in the oppressed Liberty.]

This is a Dutch broadside, consisting of a large etching, and three columns of verse in letterpress below it. The former represents "1", the so-called "Vice-Stadholder", that is William Bentinck, Earl of Portland, Plenipotentiary for William III. in Holland, wearing an earl's coronet, the pearls of which have given place to hawk's bells, such as appear on fools' caps; he is mounted on the back of "2", the Cow, and galloping into a hall, overthrowing many persons in his course; he holds a banner in his right hand, on which is "*Wy Syn Graaf en Souvere —— van de Lan————de*" (We are Count and Sovereign of the Country.) Attached to the Cow's yoke is a large pannier marked "*Pour Les Amis*", and containing civic rods and axes, wreaths and slips of paper; on the last is written "*Commis——*" (Commissions), "*Beneficie*" (Benefices), "*Charges*" (Trusts), and "*officie*" (Offices). With his left hand the rider is distributing to "7", persons who eagerly follow him, slips of papers like those in the pannier, and marked "*Baljuw——schop*" and "*Heemraat*"[1] He likewise throws a sword, a baton of command, and a coin, or medal.

Over the arched doorway of the place from which the Cow is galloping is written "*T' Slaapt Hier Al.*" (Every thing sleeps here.); on the keystone of the arch is an escutcheon bearing the arms of the Hague, a stork vulning herself, with her young at her feet, all proper. The Cow gallops into a chamber or corridor opening into a courtyard, over the arched doorway of which is represented an eagle, displayed, bearing a very fat pig in its talons. On the walls of the corridor or chamber are two pictures, one of these shows "14", the bringing of the Wooden Horse towards the walls of Troy, and "15" the Stadholder standing on a pedestal, stooping and presenting his exposed posteriors to the examination and salutes of his adorers, some of whom are prostrate before him, while others stand in diverse attitudes of admiration behind him; one approaches his face to the exposed part in order to salute it; the motto above the picture is "*Niet te haastig elk Syn beurt*" (Not too quick, every one in his turn.)

Below the belly of the Cow are "5", the English and "Muffs" (Germans), represented by three gentlemen, one of whom is milking coin from the udder, "4", of the beast into a pail, while the others crouch beside him, and seem to be waiting their turns to do the like. The Cow is blindfolded (near the bandage is "3",) and, in the act of rushing onwards, overthrows many men "13", who wear wooden yokes about their necks and have asses' ears. These are prostrate on the earth, two of the number wear civic gowns, one wears a skullcap and spectacles; on the ground at their feet lie pictures, shields, or tabards; on one of these is what looks like a picture of the signs of the Zodiac, on another stars are painted. Running from before the charging cow is "9", "*Dol Os*" (Mad ox,) with horns, blindfolded, holding a stick in one hand and a paper in the other; his name is on the bandage over his eyes, he is crying "*Religie*" (Religion) and a fire-breathing snake issues from his mouth, on his girdle is "*Souvereinit*(eit)" (Sovereignty); on the embroidery of his vest is "*Oproer—Twist Vals Uitstroie*" (Uproar, Disputes, False Reports). A pouch

[1] These are names of offices.

hangs at his side, marked "*Pasquil—en Bluwe*——" [Pasquils and Blue Books, *i. e.* satirical tracts.]

Mercury, *i. e.* Commerce, with " 10 ", Peace, having her palm, and " 8 ", Plenty, with a cornucopia, her hair bound with wheat, fly before the rushing cow. " 11 ", the " Gentlemen of the Exchequer ", one of whom carries the rods and axe, another two bulky volumes, the Laws and the Bible, marked "*Privilegien*" (Privileges), and "*godsdien*(st)", appear to be eagerly approaching to welcome the rider on the mad Cow.

On our right of the design is a pedestal on which " 12 ", a dog, sits erect on his hind quarters, in the attitude of " begging ", as instructed, by a gentleman with asses' ears who stands before the dog. On the pedestal is " *Sit op voor de —— dan Krygje* " (Sit up, for the [1]——). " *Wat* " (What ?), and "*Al om de Sobere Kost*" (It is all for sober fare). Chained to the pedestal is the Dutch lion " 6 ", growling and dissatisfied while a man is cutting his claws with a pair of scissors.

In front of the design are two female figures seated at a tomb which is inscribed " *Hic Jacet Edictum Perpetuu*(m) MDCLXXII Vi Et Fraude *Ne*(g)*at Resurgat Cum Pace*". The females represent Liberty and Commerce, the former has a broken anchor at her side, the stock of which she holds in her hand, the point of one of the flukes is broken off and lies on the ground ; Liberty's lance is likewise on the floor ; she weeps and leans her elbow on torn charters which lie on the tomb. Commerce wears a naval crown, and holds a *caduceus* the snakes of which are sickening or dead. At her feet lies a book, ledger, with ruffled and torn leaves ; a mouse approaches to gnaw them. Near these is a globe, for the World. The tomb is surmounted by the Hat of Liberty, and bears two portraits of men, doubtless those of the brothers De Witt. For the " De Witts" see " A True Picture of the Famous Skreen" &c. (No. 1.), March 11, 1721.

For an account of the events which provoked this satire see Wagenaar's " History of Holland," XVI. 60—97. The Earl of Portland was accused of having violated the privileges of many Dutch towns, especially those of Amsterdam.

Below the design are three columns of Dutch verse, to the following effect, and illustrative of the satire. The numbers refer to those which appear on the plate, as cited above.

" 1. Come, come, get away with your old rags, we have here other privileges and favours, the old are putrified or eaten by the moths. New sovereigns give new laws. Would you, you cheese ! you peasants ! prescribe the law to us ; you ! donkeys and traders ! void of reason ! We 'll soon find you out and punish you, here are his bans and laws, which will soon make an end to all your discontents. Who shall hinder that I appoint myself Vice-Stadholder here ? Away with your commissions. . . . . We are Count and master of the Countries." Thus cried the angry Count, so that it echoed over the whole region, and in a wink he ——

2. Spurs on the Dutch Cow, which was sitting still and silent.

3. The quickest party had bound a small piece of cloth before its eyes, so that it was led about by them as they desired.

4. They made many dozens of laws and taxes, (by which two hundredths of the peoples' property fell to the State) &c.

5. The English and Muffs (Germans) paid due attention to this, and while the one was watching us in the field, the other made us lose sixty tuns (a tun is 100,000 florins ; nearly 9,000*l.*)

6. They shorten the Lion's claws with all kinds of tricks, which we, poor dotards, had least expected, and they bind the animal strongly to chains.

---

[1] Probably a blasphemous expression.

Now Holland is in difficulties. During all these troubles, the Count came with a very dexterous trick, and shut courteously the mouths of those, who did not think like himself, nor listened to his gifts, for which ——

7. A party of threadbare young nobles, place-hunters, like greedy slaves, gripped with open mouths and claws. One of them got a commission; the other posts, a third a commander's staff. In this manner they knew how to get many votes from these disturbed heads, they influenced every one to do ——

8. What the Grand-Signior desired, (*i. e.* that Commerce, Peace and Plenty should depart from the country.)

9. Mad Ox crying nothing but Religion, Papists and Arminians, Persecution, Tyranny, Fires, Thefts and Fears of the Poor; and whatever of the same kind there may be; he knows how to enlarge it, and acts like a beast, ——

10. So that Peace and Plenty flee with Mercury. How may that be prevented? ——

11. Said the Gentlemen of the Exchequer, for whose sake was all this trouble, and for the prevention of which they used all kinds of means, to shut peoples' eyes. But Argus was in the Council, and so there was no chance of concealing the tricks. The end was, that every one took care of his own, and nobody of the Commonwealth; so that by and by we shall ruin ourselves.

12. Whoever will sit up best, gets the biggest piece, and whoever speaks of Liberty shall go to prison.

13. Now these bad people lie down with donkeys' ears, and they are despised by all those whose ancestors and relatives lost their lives in the eighty-years' war. So educate all your children for soldiers and cavaliers, in order to break such stupid resolutions, and if in future we have again an eighty years' fight, to live free from the English (worse than the Spanish) yoke; when we must eat again Mice. Rats and Carrion, because their ancestors with much noise ——

14. Fetched the Troy-Horse to our country. Now the alarum-bell is heard on all sides. Trade and Prosperity are to be sought far off, and suspicion is in all corners. They (the noble persons and their cousins) sit and prey on the labour, sweat and blood of citizens and peasants. Therefore, if you will become wise and rich, sit up, and ——

16. Kiss the Vice-Stadholder's . . . (certain part of the body.), for then you will get posts as well as the other flatterers; every man tries to get money. Try to throw suspicion on the opposition, so that the Vice-Stadholder's opponents come within reach of his claws as the De Witts before, or have them condemned to death by means of an unfounded accusation. Those who respect Holland's honour and defend her liberty will try to break Tyranny and Slavery. Therefore drive ye that tailed Vice-Stadholder away, because he spoils all."

$15\frac{1}{8} \times 14\frac{5}{8}$ *in.*

1251.

A TRIUMPHAL MEDAL OF WILLIAM III. 1690.

[1690]

OBVERSE, bust of William III. laureated; legend, "*Wilhelm III. D. G. Ang. Sco Franc. et. Hib. Rex.*"

Reverse, the ark taken by the Philistines, irradiated; the idol, Dagon, cast down on the ground and broken in pieces: legend, "*Hostes inter tamen Arca triumphat:*" on the exergue, "*Reformatione Salva, M. Brit. R.*"

See G. Van Loon's "Histoire Métallique des Pays-Bas," 1732, Part IV., Book I., p. 7.

Each circle, 2 *in.*, diameter. Brit. Mus. Library, 157. k. 4.

1252.

Medal on the War in Ireland, 1690.

Ian. Ruder: Fecit. [1690]

Obverse, laureated bust of William III.; legend "*Gvilielmvs. III. D. G. Mag. Brit. Fran. Et. Hib. Rex.*"

Reverse, the king, as Hercules slaying the hydra of Lerna; legend, "*Foecundam. Vetuit Reparari. Mortibus. Hydram.*"

See G. Van Loon's "Histoire Métallique des Pays-Bas," 1732, Part IV., Book I., page 14.

Each circle, $2\frac{5}{8}$ *in.*, diameter. Brit. Mus. Library, 157. k. 4.

1253.

A triumphal Medal for the taking of Dublin, 1690.

[1690]

Obverse, a laureated bust of William III., looking to our right, the shoulders clad in "classic" armour; legend, "*Gvilielmvs III. D. G. Mag. Brit. Fran. et. Hib Rex.*"

Reverse, William III. in a Roman costume, standing by an altar, on which is a sacrifice, and about to place a cap of Liberty on the head of a female, who, representing Ireland, kneels before him; the yoke of servitude lies on the ground behind her, she has been delivered from its bondage. In the background James II., accompanied by a French soldier, is taking flight; his sceptre and a broken anchor lying on the earth, signify the naval and military defeats he had suffered; legend, "*Focos. servavit, et. Aras*"; in the exergue is "*Expuls Gall et Reb Dublin Triumphens intravit.*"

See G. Van Loon's "Histoire Métallique des Pays-Bas," 1732, Part IV., Book I., page 11.

Each circle $2\frac{1}{4}$ *in.*, diameter. Brit. Mus. Library, 157. k. 4.

1254.

The Irish Monster.

Eigentliche Abbildung des in Irrland von Fermanagh, Gefangen, etc.

E. Bäck à H. exc. A. V. [1690]

An engraving representing a monster composed of the head, neck, and forepart of the body of a camel supported upon two human legs, the nails of the toes being long and sharp claws. It is bridled and led by a man who wears a kilt, a short coat, a "Scotch" bonnet with feathers, stockings and shoes; his knees are bare. In the background another such animal is exhibited to a surrounding crowd. A third has thrown a man upon the ground and is devouring him; a fourth has overtaken a horseman and seized his head with its teeth. Bones of a horse lie in front.

Beneath, engraved on a separate plate, is an inscription in German, to the following effect:—"True representation of the man-eater, caught in Ireland near Fermanagh, and brought to Dublin. A similar monster was brought before his

majesty King William of Great Britain in 1690; the one, however, here represented, is said to surpass the former in size. This is the only other monster seen within the memory of man. The upper part of its body may be compared to that of a camel or dromedary, while the lower part resembles that of a man; above, it has long hair and sharp teeth; it is very swift and is twenty-one feet high. Whence this huge monster was derived or came is unknown; before it was caught, which was done with great peril of life, it did dreadful damage in the desolate parts of Ireland, when all which fell in its way, of men and animals, were miserably killed and devoured. This monster has been in some respect tamed, and is conducted from one town to another, and has been seen in Ireland for money by many thousands of persons; the same will be brought to England and Holland, and then proceed to Germany. [The animal exhibited was probably an alpaca.]

This print may probably refer to the alleged savage habits and monstrous appearance of the Irish at this period.

$11\frac{3}{8} \times 7\frac{3}{8}$ *in.*

1255.

"The Protestant Grind-Stone."

[1690]

A print representing "*King*" William III. and "*Queen*" Mary pressing the Pope, who kneels, and forcing his nose against a grindstone, which is turned by Sancroft, Archbishop of Canterbury, and Compton, Bishop of London. On one side are a monk, a friar, the Devil wearing a Jesuit's cap, a Jesuit, and a Cardinal; these are all lamenting and amazed: on the other side, "*Schomberg*", Halifax, and Burnet are composedly looking on.

For similar designs see "The Scots holding their Young Kinges nose to ye Grindstone," No. 812; and "The Dutch Grindstone," Jan. 1712.

These verses refer to this subject:—

> "Old Holy Father, there was once a time
> When Clemency was thought a mortall Crime
> For Hereticks no pitty you could find:
> But, most Severely did their Faces Grind.
>
> The time's now turn'd, harsh Stripes upon you fall,
> Too well deserv'd, and this is done that all
> Who see the W—e of Babylon may Say.
> Shee's . . . . . ."

$12\frac{1}{8} \times 7\frac{5}{8}$ *in.*

1256.

"The New State of England."

I. Sturt, Sculp. in ye Old Change. [1690]

The engraved frontispiece to a book, representing "*Britannia*" seated, holding her spear in one hand, and with the other supporting on her lap an open volume, on which is "*The New State of England.*" In the distance appear ships in full sail; on one side stands King William III. crowned, royally robed, and carrying the sword of war, encircled by a label with the motto "*Je maintiendrai.*" On the other

side stands Queen Mary, crowned, holding the sceptre of Peace. Above are the royal arms within the Garter, crowned, and placed between a monogram of "W" and "M," and "RR."

The publisher of this work was Guy Miage.

See the same title, No. 1268, 1691, and No. 1297, 1696.

$3\frac{1}{4} \times 5\frac{1}{2}$ in.

1257.

Royal Cavalcade.

A Satire on the Royal Regiment, disbanded, 1690.

Vol. V., p. 70. [1690]

This print faces p. 71, vol. v. of "The Works of Mr. Thomas Brown (commonly called Tom Brown)," comprising his "Remains," in one volume. London, 1720.

It represents the cornet of the regiment in question, to the trappings of whose horse squibs have been tied, and now explode, to the dismay of those who look on: another rider is thrown off his horse; the scene is a street in London; many persons look from the windows of the houses; one of the balconies is draped with an embroidered cloth. The subject is described in the following verses from the ballad which is entitled, "The Cavalcade, and disbanding the Royal Regiment; a Ballard for Jo. Haynes, 1690."[1]

> "The *Cornet* whose Nose tho' it bespoke him no *Roman*,
> Was mounted that Day on a Horse that feared no Man;
> Believe me, for all o'er his Trappings so sumptuous,
> He ty'd Squibs and Crackers, 'twas mighty presumptuous.
>
> But note his Design, 'twas with your admiring,
> 'Twas to let the Queen see how his Horse would stand firing;
> Not wisely considering what 'twas to be married,
> For at firing the Squibs his own Mistress miscarried."

$2\frac{7}{8} \times 4\frac{5}{8}$ *in.* Brit. Mus. Library, 12271, a.

1258.

The High German Doctor, and the English Fool.

London, Printed for S. Lyne at the Globe in Newgate Street and by the Printsellers of London & Westminster. [*c.* 1690]

An engraved broadside, with a design at the top representing the "High German Doctor" riding in a two-wheeled carriage, which is drawn by a pair of horses; on the back of one of the horses sits a postillion dressed like a Tartar, as represented in old prints, with a bow and quiver at his back, and armed with a whip and sword. The "English Fool" stands on a large stool, and is clad like a Merry-Andrew; he holds a scroll in one hand, and, in the other, a phial; at his feet is a large pill-box.

The speech of the Fool is given at length and is in praise of his master, the Doctor's powers, which had been exercised in curing Cardinals of pride, laziness,

---

[1] For "Jo. Haynes," see "Letters from the Dead to the Living," *c.* 1700, No. 1393; "Joe Haynes's Mountebanks Speech," *c.* 1700, No. 1402; "Joe Haines Epilogue," *c.* 1700, No. 1408.

and hypocrisy, ministers of state of "bribery and infidelity," Kings of "a Tyrannical Feaver," &c. On each side of the broadside is a ribbon, bearing fruit, herbs, pill-boxes, compasses, scrolls, books, bottles, &c. At foot are a pestle and mortar and a bottle and glass.

8 × 12¾ *in.*

1259.

Portrait of Adrian Beverland. (No. 1).

G D Vois Lugd pinxit Is Beckett Londin. excudit [*c.* 1690]

A mezzotint engraving. Beverland is on our right, seated by a table, on the other side of which his mistress sits, who appears to be reading to him, she holds up her left hand, as if playfully admonishing him; he wears a large peruke and dressing-gown, and holds a tobacco-pipe in his right hand. On the table before him is a glass of wine on a tray. Behind the figures is a curtain, and, beyond that, are rows of large books on shelves.

Adrian Beverland, commentator, was born at Middleburgh, Zealand, 1653, took the degree of Doctor in Civil Law, and became an Advocate, but devoted himself to literary pursuits. His works were, "De Peccato originali," 1678; a second edition of this book appeared in 1679 (1019. k. 14/1); "De Stolatæ Virginitatis Jure," &c., 1680 (1019. k. 14/2.); "De Fornicatione Cavenda Admonitio," 1697, (edit. 1698, 1079. c. 18. edit. 1697, 700. b. 2/4.); "A Hue and Cry after the Bulls of *Bashan*, P. D. *V.*'s (Perino del Vago's) Epistola ad H. B." (H. Beverland), (1080. i. 25/7.); "Seignior Perin del Vago's Letter to Mr. Hadrian Beverland, 1702 (1080. i. 15/2.); "Hadriani Beverlandi Patrimonii suei Reliquiæ," (1080. i. 25/8.), and similar publications (1080. i. 25/9. 1080. i. 25/10. 1080. i. 15/4.) All these are in the British Museum Library, likewise a translation into French of "Peccatum originale," styled "Etat de l'Homme," 1714 (850. c. 21.) He wrote also "Problema Paradoxum," 1678, "De Prostibulis Veterum." For the publication of "Peccatum originale," he is said to have been imprisoned as a licentious author by the magistrates of Leyden; he removed to Utrecht, which place he was also compelled to leave: upon this he came to England and obtained a pension. He died insane about 1712, or 1713. "A Hue and Cry," &c., "Had. Beverlandi Patrimonii," &c., and those which are above referred to after the latter, appear to have been the works of a lunatic. He collected pictures and books; the latter three tracts profess to contain catalogues of his possessions of this sort, with curious biographical notes and allusions to contemporaries. In his later years he lived at Fulham. Besides the above see "*Le Chevalier Montenack's* Letter to *Mr. H. B.* J. U. Q. L." (1080. i. 25/5.) "Perini del Vago," &c. (1080. i. 25/2.) "A Discovery Of the Three Impostors," &c. (1080. i. 15/3.) "Seignior Perin. del Vago's Letter," (1080. i. 15/5.) "D. Ivnii Ivvenalis," &c. (11,375. a.), an interleaved copy, with MS. Notes, by Beverland. "H. Beverlandi Elegantioris Sophiæ Magistri Epistolæ XII." 1747 (13 H. H. a. 2.); among others thus addressed are I. Vossius and F. Spanheim. Several works by Beverland were in Dr. Mead's library, of these some may be in that of the British Museum, (see the catalogue of the sale of the former library (270. i. 28, p. 5.) There is a reference to his "Peccatum originale," in J. Albert Fabricius' "Opusculorum," &c. (88. d. 12.), under the heading "W. F. Schutze," p. 84. See also p. 125 of that work.

Beverland's books were sold to Charles, third Earl of Sunderland, and are probably now included in the library at Blenheim.

In the "Amoenitates Literariæ," of J. G. Schelhorn, 1727, tom. vii. (1088. i. 11), pp. 168—171, is the following, referring to and characterizing this author:—

"Hac commentatione ad finem jam perducta & typographo tradita, peropportune

adhuc recordatus sum HADRIANI BEVERLANDI, purissimæ impuritatis scriptoris,[1] inter eos, qui sua ipsi opera ad Vulcanum ablegaverunt, minime prætereundi. Suam is eruditionem inquinavit obscœnis de stolatæ virginitatis jure ac peccato originis libris, quos non abs re iis annumeraveris, qui, judice Jeremia Drexelis,[2] nuspiam tutiore sunt loco, quam cum in flamma sunt. Carcer, mulctæ irrogatio, variæ adversitates, & salubres aliorum admonitiones hominem tandem ad saniorem redegere mentem, eoque perduxerunt, ut non solum, quæ lascivius scripserat, summopere detestatus in cineres verteret, sed publice etiam palinodiam caneret, in lucem emissa de fornicatione cavenda admonitione sive adhortatione ad pudicitiam & castitatem, cum hac præfatione: *Inimicis pacem. Cum libellum meum de P. O. post sexdecim annos forte mihi monstraret ac prælegeret Germanus, vix exprimere potui, qui fuerim consternatus, quod scripturiens talibus tempestatibus olim jactatus essem. Damno calorem improvidæ illius ætatis. Detestator adulterinum stylum & nequiorem sensum. Gratias Deo, quod tandem velamen, quo misere cœcutiebam, ab oculis meis amoverit, nec siverit me diutius huic pertinaciæ patrocinia quærere absurdiora. Idem ille cordium scrutator Deus adeo mihi fuit propitius, eamque mihi mentem dedit, ut omnia, quæ de hoc argumento scripseram, combusserim, & libros de P. V.* (Prostibulis veterum) *ad Rectorem M. Academiæ Lugduno-Batavæ transmisserim. Rogo omnes, qui clam, vi, vel precario aliquid a me possident MS. ut istud mihi remittant, ut & ipse quoque tradam Vulcano. Quod si quis negligat, illi omnes imprecor calamitates, quæ maligno & perfido solent contingere. Hoc vestra intereat non ignorare.*

Præmissa est libello epistola ad Eduardum Bernardum A. MDCXC. Kal. Febr. data, e qua, hujus potissimum monitu illum resipuisse, apparet. In ejus vero calce hæc leguntur: *Hadrianus Beverlandus supplex orabat in arce Vindesoriensi A.* 1693. Recusus est in Germania A. MDCXCVIII. cum Joannis Brandii, Gratiani Torrisii, Soc. Jes. Detestatione nefandissimi sceleris Onanitici gravissima. Rem primo serio egisse existimabatur Beverlandus, sed parum abest, quin ad vomitum tandem rediisse videatur. Anno enim 1699, in Belgium opera quædam misisse dicitur, digna aliis habita, quæ combinerentur. Ita namque de iis Jacobus Bernardus:[3] *M. Beverland fameux par des Ouvrages bien differens a envoyé en Hollande, pour être imprimez, ses Otia Oxoniensia: Notæ in Martialem, Juvenalem, &c. Iter sum Anglicum. Ceux qui se plaisent dans la littérature trouveront leur compte dans ces Ouvrages: si ceux qui les ont reçus ne les ont par brûlez, comme quelques personnes me l'ont assuré.*

Anno MDCCXII. Londino, in calamitoso eum versari statu, nunciabatur, mente videlicet captum obviis quibusque prolixe narrare, vitæ suæ insidias poni, ac ducentos homines conjurationem contra ipsum iniisse."[4]

$9\frac{3}{4} \times 12\frac{1}{4}$ *in.*

---

[1] "Ita Petronii fragmenta purissimæ impuritatis dicuntur justo Lipsio in Commentar. ad Taciti Annal. Lib. xvi. p. 437, de quo judicio vid. Menagian. Tom. ii. p. 299."

[2] "In Niceta, sive triumphata incontinentia L. I. G. V. § 3, p. 36."

[3] "Vid. ejus *Nouvelles de la Republique des Lettres.* A. 1699, M. Octobr. p. 468."

[4] "Vid. *Neuer Bücher-Saal*, vol. ii. p. 141, de hoc viro conferri etiam meretur Henr. Lud. Benthem in *Holländischen Kirch-und Schulen-Staat.* Part. II. Cap. iv. p. 451 sq. & Tenzel. in *Monatlichen Unterredungen.* A. 1698, p. 845, sqq."

1260.

Portrait of Adrian Beverland. (No. 2.)

Schenck fe. et ex. Cum Privilego. [*c.* 1690]

This mezzotint engraving is a copy, reversed, from that which is described as (No. 1.), with this same title and date, No. 1259. It represents Adrian Beverland, below the knees, on our left, seated at a table with his mistress; he wears a full-bottomed wig, lace cravat, slippers and dressing-gown; he rests his back against the rail of the chair in which he is seated, and has an instrument, somewhat resembling a syringe, in his right hand, and probably intended to be used in tasting wine, his left hand holds a small cup. On the table a wine-glass stands on a salver. The mistress, a young woman, sits opposite to Beverland and at the table; her hair is elaborately curled, but her dress is loose, leaving the whole of her bosom exposed. From a book which lies on the table she appears to be reading to Beverland, raising her right hand, as if playfully to admonish him. A large and heavy curtain hangs behind the group. This impression of the plate was taken before the inscription "*Peccatum originale*" was engraved on it.

$9\frac{3}{4} \times 12\frac{1}{2}$ *in.*

1261.

Portrait of Hadrian Beverland. (No. 3.)

[*c.* 1690]

This mezzotint engraving represents Beverland, for an account of whom see the same title and date (No. 1.), No. 1259. In this design he appears at full length, seated with a tablet or book on his knee, his back is turned towards us, he is looking over his right shoulder so that his face is nearly in full view. A cloak is wrapped about him. The background of the design is occupied by pyramids, obelisks and a full-length statue of a naked woman, of which a back view is given, in the act of removing, or putting on a garment. This appears with satirical reference to the studies of Beverland, as described before.

This impression was taken from the plate before the inscriptions, as cited by the Rev. J. Granger, "A Biographical History of England", 1824, v. 294, were added, thus "Viro perilustri Hadriano Beverlando, numismatum, insectarum, cochlearum, picturarum rariorum, vindici, statori. Hanc tab. a Sim. du Bois delin, L. M. Q. C."

See the print described with the same title and date (No. 2.), No. 1260.

$9\frac{3}{4} \times 15\frac{1}{2}$ *in.*

1262.

The Heretical Synod at Salters-Hall.

[*c.* 1690]

An engraving representing the interior of the meeting house adjoining the Hall of the Salters Company of London, Salters Hall Court, Walbrook. It resembles a church of the seventeenth and eighteenth centuries, with a pulpit, sounding-board, and reading-desk; a gallery on either hand is supported by three columns. In the pulpit is a man preaching without a book; in the reading-desk is another, with an open book before him. Many persons are in the galleries and looking over into the nave of the building, the pews of which are occupied by men wearing cloaks and hats. Several of these persons are in attitudes as if speaking

aloud, and engaged in disorderly discussions. Facing us, in a pew which is just below the pulpit, are "*The Four Moderators.*" Next, and facing the last, with their backs towards ourselves, are four persons, referring to whom is written, "*We are for no Impositions*" (*i. e.* impositions of hands). One of the persons in the gallery thus addresses those below: "*All you that are for the Trinity Come up We have Subscribed.*" In front of the design are two full-length figures of men, standing. The person on our right addresses the other and holds a paper, on which is written, "*For, or agnt the Trinity, beloved.*" The other, a Janus-headed figure, with two faces under one hat, and wearing a long cravat and bands, half a cloak and half a coat, holds in one hand a paper, inscribed "*As my Principles*", and in the other hand a second paper, inscribed "*For my Interest.*"

Above the print is "The Heretical Synod at Salters-Hall, p. 59," to which "3" has been prefixed in MS. Below the print are the following lines:—

> "The Self Same Things They will abhor,
> One way, and long another for:
> As if Religion was intended
> For nothing else but to be mended."

In the reign of William III. the meeting house adjoining, and originally part of, Salters Hall, London, was occupied, in part, by a congregation of Presbyterians; there is a view of the interior in "Londina Illustrata," vol. ii.

This is a book print; it is in the "Crowle," Pennant's "Some Account of London," Part I., No. 205.

In Thomas Brown's ("Tom Brown's") "Letters from the Dead to the Living," ("Works," 1720, (12271. a.) vol. ii. p. 12), one of the characters, says the Lord Mayor of London "has no other Priviledge above his Brethren, as I know of, but that of taking a comfortable nap in his Gold Chain at *Pauls* or *Salter's Hall;* to either of which Places his Conscience, that is, his Interest, carries him." In the same author's "A Comical View of London and Westminster" "Works," 1719, (12271. a.) p. 170, we are told of "Great thumping and dusting of the cushion at *Salter's Hall* about eleven; one would almost think the Man was in earnest, he lays so furiously about him." Date, Sunday, May 3.

For satires on the Presbyterians, see "The Presbyterian Conventicle," *c.* 1700.

See "The Schismatical attack," &c. 1709.

$4\frac{1}{8} \times 6\frac{5}{8}$ *in.*

1263.

A Monk Confessing a Woman.

[*c.* 1690.]

A small anonymous mezzotint engraving of two half-length figures, representing a young lady in the costume of the last decade of the seventeenth century, comprising a hood, or wimple, lined with white, her hair clustered in ringlets on her temples and a round patch on her forehead; she appears to be kneeling before a young monk and confessing to him an amorous peccadillo. His face, with an extremely sensual expression, is turned in three-quarter view to our left and towards the spectator; his hood lies back on his shoulders.

See, for similar subjects, other entries with the same title, *c.* 1700; same title, *c.* 1750; and "Converte Angliam," No. 1146.

$3\frac{3}{4} \times 4\frac{5}{8}$ *in.*

1264.

FRONTISPIECE TO "MEMOIRS OF THE LIFE OF MRS. MANLEY (Author of the Atalantis.) Containing not only the History of Her Adventures, but likewise an Account of the most considerable Amours in the Court of King Charles the IId." "To which is added, A Compleat Key. The Third Edition. London: Printed for E. Curll, at the Dial and Bible against St. Dunstan's Church in Fleetstreete 1717.

P. La Vergue, del. M. V^dr. Gucht Scul. [*c.* 1690]

THIS print represents the garden-front and terrace of Old Somerset House, Strand, London, with the Thames before it. Two gentlemen are standing against the parapet and conversing, while one of them appears to be feeding a swan.

The same print was used again as the frontispiece to "The Adventures of Rivella" (Mrs. Manley) 1714, attributed to Lieutenant-General Tidcomb. (635, f. 11/1.)

One of the gentlemen is supposed to be relating to the other the history of the life of Mrs. Manley, which constitutes the text. The text comprises a considerable number of scandalous anecdotes which are alleged to refer to persons of the period in question, including Steele, the Duchess of Cleveland, the Duke of Marlborough, Goodman the Player, the Duchess of Norfolk, the Duke of Albemarle, General Monk, &c.

$3\frac{1}{4} \times 5\frac{5}{8}$ *in.* Brit. Mus. Library, 635, f. 11/2.

1265.

MEDAL ON THE BATTLE OF AGHRIM, 1691. (No. 1.)

[*July* 22, 1691]

OBVERSE, the laureated bust of William III., legend, "*Wilhem. III. D. G. Ang. Sco. Franc. et Hib. Rex.*"

Reverse; a lion, who overthrows a wolf and puts to flight a cock; the symbols of the party of James II. and of France; legend, "*Sic Uno Ferit Ungue Duos.*" In the exergue is "*Iacobo et Lvdovico Hibernia Pvlsis Ad Agrim*, 1691."

See G. Van Loon's "Histoire Métallique des Pays-Bas," 1732, Part IV., Book I., page 50.

See "Medal on the Battle of Aghrim" (No. 2.), July 22, 1691, No. 1266.

Each circle, 2 *in.*, diameter. Brit. Mus. Library, 157. k. 4.

1266.

MEDAL ON THE BATTLE OF AGHRIM, 1691. (No. 2.)

[*July* 22, 1691]

OBVERSE, laureated bust of William III.; legend, "*Guielm. III. D. G. M. Brit. Fra. et Hib. Rex. F. D. P. A.*"

Reverse, a lion overthrowing a wolf, and putting to flight a cock, the symbols of the party of James II. and of France; legend, "*Sic Uno Ferit Ungue Duos.*"

See G. Van Loon's "Histoire Métallique des Pays-Bas," 1732, Part IV., Book I., page 52.

See "Medal on the Battle of Aghrim" (No. 1.), July 22, 1691, No. 1265.

Each circle, $1\frac{1}{2}$ *in.*, diameter. Brit. Mus. Library, 157. k. 4.

1267.

"THE USURPERS HABIT."

Sold by I. Savage at y^e^ Golden head in y^e^ Old Baily. [*Oct.* 3, 1691]

AN engraved portrait of Louis XIV. of France seated in a chair at a table; his garments are covered with representations of battles, towns, and fortresses. Embroidered on the table-cloth are "25", devils dancing, fires, &c. On the table lies the hat of the king, which has a model of the town of Limerick, "10," upon it; this hat is placed as if Louis had just laid it down. In reference to this, a man with a lantern, who is looking at the king, says, "*He begins to unrigg*". Limerick surrendered to William III.'s forces, October 3, 1691. By way of cravat, or "*carmagnole*," Louis wears "1," Strasbourg, at his throat; Ypres, "16," is falling from his right arm.

Beneath are twelve lines of English verse, and the names of twenty-four places which were wrongfully in possession of the French about the date of the publication of this print. The verses are as follows:—

"How proudly Lewis sitts upon his Throne
Embroiderd o're with Towns were not his own
As Æsops Iay did from the featherd Race
Snatch Plumes to look with more Majestick grace
But all the Birds affronted at the Theif
Of's borrowed feathers did him soon bereave
So that proud Monarch must his fate Deplore
And all his Thefts and conquests soon restore
Mons, Strasbourg, Nice & Other Towns Hee Stole
Will follow Athlone, Limerick, Carmagnole
This mighty Work for William is Design'd
The Scourge of France, and Darling of Mankind"

The names of places are "1. Strasbourg, 2. Carmagnole, 3. Atlhone. 4. Charlemont, 5 Suze, 6 Cambruy, 7 Slego, 8 Landau, 9 Bouillon, 10, Lemerick, 11 Treues, 12 Luxembourg, 13 Maubeuge, 14 Nice, 15 Fribourg, 16 Ipre, 17 Dinant, 18 Galloway, 19 Orange, 20 Mons, 21 Ville Franche, 22 Phillisbourg, 23 Valenlienne, 24 Philippville, 25 The Counsel".

7 × 10 *in.*

1268.

"THE NEW STATE OF ENGLAND."

I. Sturt Sculp in ye Old Change. [1691]

THIS engraved frontispiece was published in 1691; see the same title, 1690, No. 1256, and 1696, No. 1297. In this instance the royal arms are accompanied by the supporters of England and Scotland; the monogram, as before, and "R. R" are placed at the sides of the crown.

$3\frac{1}{4}$ × $5\frac{1}{2}$ *in.*

1269.

"LE CRIEUR DE VERSAILLE."
"DE OMROEPER VAN VERSAILLES." (No. 1.)

[*May* 19, 1692]

AN engraving representing the Crier of Versailles, or Louis XIV. standing, singing with his right hand a bell, and shouting "*De Par le Roy.*" By the left ride of his head is the following, and the same in Dutch on the opposite side, "*Ceux qui pourront faire rentrer dans les Ports de France quelques uns des Vaisseux denommes dans la liste cy-dessous, auront* 100000 *fran de recompense pour chaque Vaisseau.*" In his left hand is a long strip of paper, on which is inscribed a list of ships' names:—"*le Soleil Royal, l'Admirable, l'Orgeuilloux, le Prince, le Fort, le Conquerant, le Magnifique, le St. Philippe, le Triomphant, le Terrible, le Tonnant, le Fier, le Serieux, le Sanspareil, le Trident, le Safi, le Hardy, le Leger, la Luna, la Droit, la Venus, le Sage, le Diamant.*" A dog barks violently at the herald. This list of ships lost to the French does not quite agree with that which is inscribed in "Desolaten Inventaris van de Franse Wracken," same date, No. 1279.

In the background is a representation of a naval battle (that of La Hogue) between Dutch and French ships; among the latter is one on the stern of which is Louis XIV.'s emblem, "Le Soleil Royal." She is sinking, also many of her consorts.

This design refers to the defeat of the French fleet, May 19, 1692, by the English and Dutch fleets, under Admirals Russell and Van Almont. Below the print are the following lines:—

"Par ce lugubre son l'assemble tout le Monde,
Pour pleurer de Louis le pitoyable fort.
Puis que ses beaux vaissaux nont pû serendre au port,
Ayant subi la Loy de Russel et d'Almonde.

Il pensoit Rétablir Iacques dessus son Trône.
Partager, auec luy l'Empire des deux Mers.
Mais helas aujourd'huy par ta Triste Reuers.
Louis voit tout d'un coup Esbranler sa couronne."

There is a later state of this plate, in which the Crieur holds a trumpet instead of a bell, and the verses commence—

"Au son de ma Trompet——"

$7\frac{1}{2} \times 10\frac{1}{8}$ *in.*

1270.

"LE CRIEUR DE VERSAILLE."
"DE OMROEPER VAN VERSAILLES." (No. 2.)

J. Dankerts Excudit. [*May* 19, 1692]

AN engraving representing a courtier ringing a bell, and holding a list of the ships lost by France in the battle of La Hogue. This is a copy from the work described as (No. 1.) with the same title and date, No. 1269.

Beneath are the lines, as before, with a version of the same in Dutch.

$7\frac{3}{8} \times 10\frac{1}{8}$ *in.*

1271.

Le Crieur de Versaille. (No. 3.)

[*May* 19, 1692]

This engraving, which has no title, is a German copy from the Dutch print described as (No. 1.) with the same title and date, No. 1269.

It represents the figure of the crier only, without any background, and without the barking dog, which is present in (Nos. 1. and 2.) of the prints with this title. The face has a more lugubrious expression than those of either of the Dutch prints. On the label which is held in the right hand of the figure is "*Lista der Schiffe*," and lines engraved for the names of the vessels lost by the French at the battle of La Hogue, but no names are given.

On the back of the print is a portion of a text in German verse and prose, referring to the event recorded.

6 × 8 *in.*

1272.

"France Omroeper."
"Crieur Francois."

[*May* 19, 1692]

An engraving of a courtier in the character of a Crier, on his head a broken hat and feathers, spectacles on his nose; in his left hand he carries a bell, in his right a long scroll from which he reads a list of the ships lost at the battle of La Hogue, his cloak is covered with *fleurs-de-lis*, his left knee rests upon a wooden leg and he is supported by a crutch. Two dogs are howling at his feet. In the background appears the destruction of the French fleet at La Hogue.

Beneath are the same verses which appear under "Le Crieur de Versailles," (No. 1.), same date, No. 1269, and eight Dutch verses on the same subject. The lists of ships agree.

$7\frac{3}{8}$ × $9\frac{1}{4}$ *in.*

1273.

De Son in't hemelsteeken van den eevenaar.
Le Soleil au signe de la Balance.

[*May* 19, 1692]

A Dutch broadside, referring to the battle of La Hogue and the position of the French king, with an engraving which may be described as follows:—A large balance is suspended from a globe; in the weightier scale are two ships, near which stand, with drawn swords, Admirals Russell, "4," and Van Almont, "5," and General Heusler, "6," having on the point of his sword a plan of the fortress of "*Waradin*." Behind them are several officers. In the lighter scale is a plan of "*Namen*" (Namur); the Queen of James II. is putting the young Pretender into it as a make-weight, and the Devil is endeavouring in vain to pull down the scale. Near, stand Louis XIV., "2," Mad. de Maintenon, "3," M. de Luxembourg, "1," officers, soldiers, &c. Through a window are seen a fleet and a setting sun; the sun was a badge of the French king.

Below, are three columns of verse in Dutch and French, of which latter the following is a copy. The numerals refer to the figures in the design.

" 1. *Mr. de Luxembourg à Louis XIV.*

Sire, voilà Namur mis sous vôtre Puissance ;
Faites peser à la Balance
La perte de la Flotte, & le gain de Namur ;
Le poids de ce dernier sera plus fort.

2. *Louis XIV.*

Ha ! Certes
Monsieur de Luxenbourg, ce compliment est dur ;
Dix Namurs ne sauroient recompenser mes pertes ;
Dissimulons pourtant, ne nous plaignons de rien :
Mais entre nous, vous savez bien,
Que pour me relever d'une semblable chûte,
Je cours risque de voir tout mon Peuple en êmeute ;
Plus de trente ans entiers ont ete consumez
Pour mettre à bout ce grand ouvrage,
Et pour le rétablir il m'en faut davantage ;
Ma Finance est à sec, mes Sujets abimez ;

La Veuve, & l'Orfelin dont j'ai succé les veines,
Les Pauvres dont moi seul ai mangé le labeur,
Ne peuvent plus fournir de sang, ni de sueur;
Mes Parlemens sont gueux ; Ma Noblesse a cent peines
Pour m'amasser quelques Ducats ;
J'ai taxe les moindres Etats,
Notaires, & Sergens, Procureurs, Avocats,
Cordonniers, Perruquiers, & gens de toute espece ;
J'ai pillé les Autels, j'ai sacagé la Messe,
Tout Saint d'or, ou d'argent, par mon ordre est brisé,
Enfin j'ai tant tire que tout est epuisé
O Malheur accablant ! O Fortune traitresse !
Que n'ai je éte plus avisé ?
Pourquoi ne pas laisser me Vaisseux dans leurs Rades ?
Pourquoi les exposer à ce sanglant Combat ?
Helas ! je n'en puis plus ; ce pesant Coup m'abbat,
Mon Esprit & mon Corps en sont tous deux malades,
Et j'en serai bientôt dans un lit tout à plat.

3. *Madame de Maintenon.*

Sire, Consolez vous, l'Infante d'Angleterre
Pourra, jointe à Namur, faire le contrepoids ;
Et la Balance cette fois
S'abbaissant pour vous seul, touchera a jusqu'a terre.

Louis XIV.

Madame, quelle illusion !
Une Chimere pure & sans nulle existance,
Une Enfant qu'ont produit des Estres de raison,
Fera donc pancher la Balance ?
Toute la force de Bizance
Ne le peut, jointe à ma Puissance ;
Le Diable même y suë, & son bras quo que fort,
Fait en tirant la Corde un inutile effort ;
C'en est fait, délogeons ; cét objet me chagrine,
Je n'y puis attacher mes yeux,
Sans y découvrir ma ruine ;

Allons chercher en d'autres Lieux
Qui seront plus délicieux,
De quoi pouvoir charmer ma douleur intestine.

4. *L'Amiral Russel.*

Voyez-vous ce faux Conquerant,
Dont l'infernale Politique
Faussant par tout la Foi publique
Jure qu'il en est le Garant?
Son Visage confus, mélancolique, & pâle,
Marque le trouble de son Cœur,
Pour l'échec qu'a receu son Armée Navale,
O le grand, & fameux Vainqueur!
Qui separa toûjours la Victoire, & l'Honneur.

5. *L'Amiral Allemonde.*

Mais à quoi bon cette Balance
Pour peser sa perte, & son gain?
Namur ne pese pas un grain
Au prix de ses Vaisseaux; Voyez la difference,
Quatre de ses Vaisseaux l'importent sur Namur.

6. *Le Général Heisler.*

Ce Coup l'accable, j'en suis sûr;
J'ai le Grand Waradin au bout de mon Epée,
Que j'apportois icy pour augmenter le poids;
Mais il ne sert de rien; la Balance panchée
N'a pas besoin de ces surcroics;
La chose est nette, & decidée,
Sans pouvoir etre contestée.

Louis XIV.

Qu' entens je? C'est Heisler, Allemonde, & Russel;
Un tremblement universel
Me saisit; Sauvons-nous promptement à Versailles;
Emmenons nos Tendrons, avec nos Antiquailles;
Vivons la desormais sans soin, & sans travail;
Je suis un Mars, dans mon Serrail,
Mais ailleurs je crains les Battailes."

$11\frac{1}{4} \times 7\frac{1}{2}$ *in.*

1274.

Medal on the Battle of La Hogue, 1692. (No. 1.)

[*May* 19, 1692]

Obverse, laureated head of William III.; legend, "*Gulielm. III. D. G. M. Brit. Fr. et Hib. Rex F. D. P. A.*"

Reverse, the French fleet on fire, and Louis XIV., "*Ludov XIV.*" throwing away his trident and taking flight. In the foreground is a marine chariot, in which are the Admirals Russell and Van Almont, "*Russ et Almon,*" one armed with a sword, and the other with a broom fastened to a trident; legend, "*Divumq. Sibi Poscebat Honorem.*" In the exergue is "*Pseudo-Nept*[uno]. *Ocean*[o]. *Exp*[ulso] *Pugn*(a). *ad Barfl*[eur]. *MDCXCII.*"

See G. Van Loon's "Histoire Métallique des Pays-Bas," 1732, Part IV., Book II., page 104.

See the engravings (Nos. 2. 3. and 4.) which are described with same title and date, Nos. 1275, 1276 and 1277.

Each circle, $1\frac{3}{8}$ *in.*, diameter. Brit. Mus. Library, 157. k. 4.

1275.

Medal on the Battle of La Hogue, 1692. (No. 2.)

[*May* 19, 1692]

Obverse, the same as the reverse of the medal, as described under the same title and date, No. 1274.

Reverse, the French Admiral's ship the "Soleil Royal" in flames; on the poop is the motto "*Nec Pluribus Impar;*" legend, "*Nvnc Plvribvs Impar.*" In the exergue is "*Brit*[annico]. *Bat*[avaque]. *Virtvte MDCXCII.*" The ship's name refers to the badge of Louis XIV.; the motto was frequently used by that monarch.

See G. Van Loon's "Histoire Métallique des Pays-Bas," 1732, Part IV., Book II., page 104.

See the engravings (Nos. 1. 3. and 4.) which are described with the same title and date, Nos. 1274, 1276 and 1277.

Each circle, $1\frac{3}{8}$ *in.*, diameter. Brit. Mus. Library, 157. k. 4.

1276.

Medal on the Battle of La Hogue, 1692. (No. 3.)

[*May* 19, 1692]

Obverse, head of Louis XIV., with legend, "*Lvdovicvs Magnvs. Rex.*"

Reverse, Louis in the middle of the sea, riding upon the back of a snail, which is issuing from its shell, and holding a trident in his right hand; legend, "*Ex. Tulerat. Cornua. Sed. Periit. Salo.*" In the exergue is the date "*MDCXCII.*"

See G. Van Loon's "Histoire Métallique des Pays-Bas," 1732, Part IV., Book II., page 106.

See the engravings (Nos. 1. 2. and 4.) which are described with the same title and date, Nos. 1274, 1275 and 1277.

Each circle, $1\frac{3}{8}$ *in.*, diameter. Brit. Mus. Library, 157. k. 4.

1277.

Medal on the Battle of La Hogue, 1692. (No. 4.)

[*May* 19, 1692]

Obverse, laureated head of William III., with legend, "*Gulielm. III. D. G. M. Brit. Fr. et Hib. Rex. F. D. P. A.*"

Reverse, a sun at mid-day, and below it Admiral Russell's ship the "Britannia;" on the right, a setting sun, and the French admiral's ship the "Soleil Royal," which is sinking; legend, "*Sol. Oriens. Fugat. Occidentem.*" In the exergue is the date "*D* $\frac{19}{29}$ *May, MDCXCII.*"

See G. Van Loon's "Histoire Métallique des Pays-Bas," 1732, Part IV., Book II., page 106.

See the engravings (Nos. 1. 2. and 3.) which are described with the same title and date, Nos. 1274, 1275 and 1276.

Each circle, $1\frac{3}{8}$ *in.*, diameter. Brit. Mus. Library, 157. k. 4.

1278.

"De laaste Afsceydts Dronck van Koninck Jacobus by het verlies van de Zeeslag met de Koninck van Vranckryck na het Clooster.

[The last Farewell Drink of King James, on losing the Sea-fight, with the King of France, and retirement into the Cloister.]

[*May* 19, 1692]

An engraving, representing a landscape, with a sea-fight in the distance, a monastery on our left, in front, on our right; behind is "*Ornay*" on a hill. Upon a platform, just risen from his chair of state, stands Louis XIV., "*D*," royally robed, holding the parting cup, "6," which is inscribed "*Ultimum vale*," and shaking hands with James II., "*E*," who, with shaven crown and wearing a monkish habit, holds a broken sceptre and bears a crown, which slips from his bald head. On his girdle is "*Sic fuit in fatis*;" on the hem of his frock is "*veni, vidi*," but "vici" is omitted. Father Petre, "*A*," is pulling at his cloak and looking through a telescope at the wreck of the French fleet, see the text; he tells James that time is pressing, and that he can only save himself by retiring to a monastery; on the ground lie a sword, pyx, holy water-stoop, and other utensils, a crown, sceptre, money-chest, the torn Bill for freedom of conscience, a paper with seals, inscribed "*Spes hic fracta jacet*," "21," &c. Behind the chair of Louis stands the court fool, "*C*," pointing at the kings, and moralizing. Between the kings are three monkeys dancing, "*P*." In another part, James appears as a monk, "12," cowled, seated in a low waggon drawn by, "*G*," a cock (France), which a dog, "*H*," urges to speed by biting its comb; it is likewise driven by, "*F*," a lion (Holland) exclaiming "*io Triumphe, io Triumphe.*" James crys "*Quantum mutatis ab isto Hectore.*"

Out of the monastery proceed some monks "*I*," to receive their new brother (James II.) A dog is pursuing a hare. The queen, "*M*," and the first Pretender, "*L*," are near the steps of a mill, "*N*," towards which the latter runs in order to avoid his "false mamma" and join the miller, "*O*," his "true papa." (See "Qualis vir Talis Oratio," No. 1174.) In the distance is the battle of La Hogue, with the motto, "*Maturate fugam, vestroque ostendite Regi, non illi imperium Pelagi.*" This motto appeared upon medals struck to commemorate the victory of William III. and as a retort to Louis XIV., who had used it upon a former occasion. Behind the scroll, on which is the above Dutch title of the print, are two crossed brooms, indicating that the English and Dutch admirals had swept the sea. In the air is Fame, with two trumpets, one of good, the other of bad news, these are aptly inscribed. In the sky are a church with a broken steeple, and the words "*Tolluntur in altum ut lapsu gravio eruant.*" Another church in good repair, has "*Qui stat, videat, ne cadat.*" The sun is setting in the sea, with the motto, "*et Pluribus impar*," a retort upon that of Louis XIV., "Nec pluribus impar."

At the foot of the engraving is the following invitation, printed in letter-press, in Dutch:—

"You are respectfully bidden to the Monastery to the funeral of James, Duke

of York, formerly King of England, at present Lord of No-where (?), who languished for convent life on the day of the birth of the Prince of Wales, became worse on the coronation of King William, speechless since the loss of the naval battle, and got his death-blow in his last parting draught, without hope, in deprivation of all means to recovery.

Let all come who will."

At the foot of this funeral card of invitation are three columns of Dutch verse, consisting of a conversation of the persons represented, Father Petre, the court fool, &c., with letters and numbers referring to those on the print.

$14\frac{1}{4} \times 12\frac{1}{8}$ *in.*

1279.

Desolaten Inventaris van de Franse Wracken. Opgemaekt door de Intendanten.

[The disastrous Inventory of the French wrecks; drawn up by the Superintendants.]

[By Romeyn de Hooghe.] [*May* 19, 1692]

A Dutch broadside, with an etching showing the Dutch admiral, Opdam (?), called, "De Gentilman vol Glory" (the "Gentleman full of Glory"), "*L.*" receiving the salutations of "Den Intendant in Noot" (Superintendant in the Fleet?), "*N.*" Behind stands "*O,*" "De Roeper van de verloore Floot" ("The Crier of the lost Fleet;"), his dress is covered with *fleurs-de-lis*, and he is beating a French gong to attract attention to the subject of his crying. This is a post, to which is affixed an inventory of the French ships taken, burnt, and sunk, at the battle of La Hogue; see "Le Crieur de Versaille," (No. 1.) same date, No. 1269. To these persons comes galloping a tired and jaded ass, on which is riding James II., "De Royale Courier," as a courier, "*A*"; over his shoulder he carries a letter-bag; and in one hand a horn, in the other a long stick, with which he is belabouring the ass; his coat is decorated with *fleurs-de-lis*, his hat with the pilgrims' cockle-shell of St. James of Compostella; see "L'Epiphane du Nouveau Antichrist," No. 1167; "Panurge secondé par Arlequin Deodaat," etc. No. 1194; and "La Feste des trois Rois," etc. No. 1212. Behind James are seated "*B*" and "*C,*" "D'Admiracl in't vier" and "De Visen Admirael verbrand," *i. e.* who was burnt, the French admiral and vice-admiral; the rear-admiral is falling off, the admiral holds a broken trident. The foreground is occupied by sailors collecting the fragments of the destroyed fleet, viz. a compass, which is grasped by a negro slave, with a collar about his neck, "*G*" "De Duiker in't hol;" "*F*" "De Algemist van Fransen, Yeren en Schotten," appears in an alembic of glass and holds a grappling iron: a bucket full of small valuable articles is grasped by a boy "*I,*" "De Swabber van de Soliel Royal; the most conspicuous part of the spoil is the stern of the "Royal Sun," the French admiral's ship, which was decorated with a meridian sun, the chosen emblem of Louis XIV., and here dragged by "*E,*" "De strantman van de Driakelpotten." James II. is selected to carry the news of the destruction of the French fleet at La Hogue, as it was so disastrous to France and injurious to his own prospects. Two columns of Dutch verse are below the print, with the names of the persons represented, as quoted above. The verse is in the form of a dialogue between the persons; below is the following satirical catalogue of losses:—

"*To the Holy Court Ladies.*

"Part of the prow of the Louis.
The carvings of the stern of the Sovereign.
The end of the . . . . . .

A foul blunderbuss out of the Tonnant.
The ramrods and mops of the Agreeable.
The sucker of the pump of the Siren.
The of the Aimable?
The broken helm of the Dolphin.

To the Superintendants.

The broken capstan of the Victorious.
The sprit sail yard of the Furious.
The cap of the main mast of the Conquerant.
The iron out of the Tiller of the Triumphant.

To the Admirals.

The hourglass of the Happy Return.
The Hawsehole of the Intrepid," &c.

$10\frac{3}{4} \times 13\frac{1}{4}$ *in.*

1280.

"CANAILJE T. CANAEL UYT."
[The Rabble driven out of the Channel.] (No. 1.)

[*May* 19, 1692]

A Dutch broadside, with the above title, comprising an etching, and two columns of Dutch verse in letterpress; above the latter is this motto:—

"Matroos in zyn bouw, de Rotsack in Rouw,
De Verraders gevangen, gereet om te hangen."

[Sailors at harvest, Rascals in grief.
Traitors caught, ready to be hanged.]

The etching, which was probably by Romeyn de Hooghe, represents a sailor holding a knife and a broom, with which he has swept the sea; at his feet kneels a Frenchman surrendering his sword and colours. Behind is an Englishman with an axe, about to cut down a Jacobite. In the distance is the battle of La Hogue.

The letterpress is in the form of a dialogue in rhyme between a Frenchman, who begs quarter from a Dutch sailor, and the latter, who boasts that he has swept the seas with his broom and made an end of all the rascals (the French sailors). A Jacobite likewise prays to the Englishman for grace, and alleges that he only followed the orders of his master Louis XIV. Both the sailor and the Englishman are firm, and say that the only quarter to be granted to such enemies is for them to be quartered. The Englishman then says "God bles, the King, en the Queen." See the French verses, under "Canailje t. Canael uyt &c.", (No. 2.) same date, No. 1281.

In the mid-distance a battle is proceeding on the sea shore.

$11\frac{1}{4} \times 8\frac{3}{8}$ *in.*

1281.

"CANAILJE T. CANAEL UYT ETC."
"De Engelsche en Hollandsche" Baanveegers Van het Canaal, geveegd by la Hogue, en de Kaap Barfleur. Op den 29, 30, en 31. Mey, en Juny Anno 1692.
[Rabble! out of the English Channel!

Th. English and Dutch Street Sweepers of the Channel, swept at La Hogue and Cape Barfleur, on the 29th, 30th, and 31st of May, and June (1st), 1692.] (No. 2.)

[*May* 19, 1692]

This broadside is a copy, with certain variations, from that which is described as (No. 1.) with a similar title and the same date, No. 1280. It is inferior in execution to the original, "etc." has been added in the title, and "*De Engelsche en Hollandsche*," appears on the plate itself, the remainder of the inscription being in letterpress.

The following verses, and a paraphrase in Dutch, are printed in four columns, below the engraving:—

"*Matelot Hollandois.*

Place, place, & que chaqu'un tache de s'acquiter
A faire les François en Lievres transformer
Ou bien en des Charognes: ô j'en ferai bien aise
En leur donnant au Corps. Mais sans le batailler
La Canaille s'echape sans qu'on l'ait peu frotter.
Et soit hors du Canal: va bougres, fuis & baise
Mon derriere. Est ce ainsi se battre ou quereller?
Laissant le cœur chez vous, la desir a la rade:
Ne pouriez vous alors faire quelque bravade?
Ou craignez vous tant, qu'on vous ôtat la peau?
Va voir au trou de Cafre Messieurs les Admiraux
Qui vont merdrer les Lis doré, de peur d'être connus
Par les Anglois; ayant le regard d'un Cocu
Sont ceux si, les Canonniers Mathematiques
De Rochefort? au bien les exercez au College Aquatique
De Brest? fui pour les Gentilmans & redoutez les Ribaux
Ours infects & puans, tres pourris animaux
Si tout ceci vous plait prenez en d'avantage
Nous en avons encor beaucoup dans le menage.

François.

Quartier Monsieur Flaman Quartier.

Hollandois.

Oui, vous aurez quartier, il faut vous écartelet
Et de toutes vos pieces Tiburn & le Voolwijk ornet.

François.

Grace Monsieur Flaman, Quartier Monsieur Anglois.
Nous sommes innocent, c'étoit l'ordre du Roy
Louis. Maître de la Mer, Hé! que feray je moy?

Hollandois.

Ce Neptun invanté, vous fait songer du Diable:
Vous, vous croyez avec 10,000 hommes Capable
De faire une descente en Angleterre, & sans façon
Prendre la Ville de Londres, & mettre la Reine en prison;
Mais à present, que ces faux Heros sont mis à labesace
Tu demande Quartier, tu nous demande graces.

l'Anglois.

No Grace, no beheng, jou Schelmen jou Rocx
Drain, hengt en Quartert al de Frans Docx,
The Devel tekse te gedder die the Kingdom verraden
Heig trahizon, beheng is the groote genaden
Jaems en sijn Littelbooi in't Convent
De Frens en Jacobits quartert, dit is jour end
Ros bief of the Frens Cabrons heur spier.

Hollandois.

C'est pour vous mieux punir.
Tu ne fera jamais de si sottes bravades.
Dedans nôtre Canal; ny telles Gasconnades.

Francois.

Helas! nos Admiraux au fond,
5000 pieces de Canon,
Toute la flotte pour transporter.
Toute la flotte pour batailler
Tout est tout en feu & en flame.
Ah S. Louis! ah Notre Dame!
Quartier Messieurs, nous sommes prisonniers.

Hollandois.

C'est pour apprendre le Flaman & l'Anglois
Que viendrez avec nous, & non pas l'Irlandois.
Et pour asseurer tout le Monde,
Tant sur la Terre, que sur l'onde
Que vous êtes d'imphames traitres,
Aussi mechands que tout vos Prêtres.
Puis que par vôtre Argent vous cherchez la Victoire
Ou par autre bravoure aussi lache que noire
Mais fuyez au plutôt invincibles Poltrons,
Il y a trop de peril avecque nos Canons;
Vous hasarderiez trop, et vous & vôtre maitre
Vous battant avec nous, quand il n'y a point de traitre.
Allez avec les Lievres & Renards des bois,
Y chercher vôtre gloire, avecque vos exploicts.
Car les Chevaliers de vôtre ordre,
N'attrappent ici, que de la Corde.
Sortez donc du Canal abandonnez cette Eau
Si vous ne desirez avoir de mon Couteau:
Et n'y revenez plus, miserable Canaille
Ou je vous bruleray comme on fait de la paille.

L'Anglois.

God bles the King, en the Queen.

Hollandois.

Et Messieurs les Etats ces Illustres Seigneurs
Qui de tous leurs hainaux seront toûjours vainquers
En depit de la Rage; et la haine terrible:
Qu'à contre leur vertu cette Canaille horrible."

$11\frac{1}{2} \times 8\frac{1}{8}$ *in.*

1282.

Medal on the Retreat of the French Army, August 3, 1692.

[*Aug.* 3, 1692]

Obverse, busts of William III. and Mary I., with legend "*Guli: et Maria D. G. M: Brit: Fr et Hib. Rex et Regina.*"

Reverse, the Cock of France, attacking the Lion of the Low Countries, who, armed with a bundle of arrows, the heraldic emblem of the United Provinces, is scattering the feathers of the Cock; in the exergue are the arms of Great Britain and the United Provinces; legend, "3 *Aug. Ex Ungue Leonem*, 1692;" below this are the words "*Pugn: ad Angiam.*"

See G. Van Loon's "Histoire Métallique des Pays-Bas," 1732, Part IV., Book II., page 110.

Each circle, $2\frac{1}{8}$ *in.*, diameter. Brit. Mus. Library, 157. k. 4.

1283.

"An Emblem of ye Athenian Society, 1692."

London Printed For John Dunton at ye Rauen in ye Poultrey. F. H. Van. Hove sculp. [1692]

A broadside, with a woodcut representing in five lines the subjects referred to in the text which is engraved below. In the centre of the highest line is the above title on a cartouche, which is sustained in the air by two angels, and surmounted by a raven, "*N.*" The second line represents "*A,*" a row of gentlemen seated along one side of a table, each person has a pen in his right hand, and a sheet of paper lying on the table before him. One of these men is crowned with laurel, and is probably intended for a poet, another has a bottle in his left hand, and may be intended for a physician; next sits a divine. The third line is composed of men and women, who stand on the nearer side of the table; among them are "*B,*" a lady in a mask holding a square object, probably a card, on which the questions addressed to the club may be written, in her hand; all the figures in this line have similar objects in their hands; "*C,*" a lady with a lap-dog; "*D,*" a gentleman looking at the moon with a cross-staff; "*E,*" a sailor; "*F,*" a geometrician examining a globe by means of compasses and a scale; and "*G,*" a lawyer. In the fourth line are many women, who appear to be making loud noises; "*H,*" a man beats a woman; next is a similar group; after these an angry woman assails a man with a knife and stick, he crys "*help, help, noble Athenians;*" following these figures stands a man, "*I,*" who, about to commit suicide with a dagger, is prevented by an angel; a second man is about to hang himself. "*K,*" between the second and third lines, stands at one end of the table, and places on it a coffee-pot, he holds in the other hand a cup. "*L,*" in the top line, shows a monkey compelling a cat to take chesnuts from the fire in a brazier, and saying, "*Vivitur ex rapto.*" Near this group is a triangular figure which resembles a post-office stamp for letters; it is inscribed with "*Post Paid Peny,*" and a monogram of "*M R,*" with "14" below it. On the other side, at the top, is "*M,*" a landscape comprising a mermaid in the sea, a watch tower (or a still), flying dragon, salamander, shooting-star, three suns, and a pyramid. In the four corners of the design are views of as many cities, which are respectively inscribed "*Athens,*" "*Rome,*" "*Oxford,*" and "*Cambridge.*"

The text is as follows, the letters refer to the design:—

"A. behind ye scenes sit mighty we
nor are we known nor will we be
the world and we exchanging thus,
while we find chat for ym they work for us.
B. dy'e see that lady ine ye mask,
wee'l tell ye what she comes to ask
tho an unconscionable task
tis how her louer fast to bind
false as her selfe false as ye faithless wind.
C. that other brings her fav'rite flea
with golden fetters lock and key,
if t'has a sting our thoughts does craue
or only a tongue as other females haue.
D. thinking our notions too ieiune
some take their aime at madam moon
some bring hard queryes which we crack
and throw the gazeing world ye kernels back.
E. heres honest tarr who would his crown afford
were he paid off 'ere he returns aboard
to know what he must ask in vain
when we shall beat ye french again
F. euclid where art tho' twas before despaird
now maist thou haue thy circle squar'd
but art is long and thou must stay
nor Rome was built nor athens in a day.
G. we know sr, but too well your case
some powrfull faction right or wrong embrace
or starue and dye without a place!
H. auoid yon rowt of noisy fools
once more you are not in our rules
could we but please ye learned few
which send from far, we could dispence wth you.
I. whither, lost wretches! whither wou'd you run
by guilt or by unhappy loue undon!
what need you perish or despair
if you'd haue aid an angel shows you where
K. this query's quickly understood
he only asks-d'ye think his coffee good.
yet wou'd croud in tho iust by th' door
or now'd heed take our letters in no more.
L. these dainty nutts I must not loose
nor burn my paws—b your leave dear puss!
if those that put em there enquir
twas you not j that robb'd ye fire
how sweet is interlopers hire!
M. all englands raritycs are gatherd here
from unknown earth fire water aire
thousands agree in such a glorious strife
or else a moments work wou'd last a life
N. with beak and talons j infest
those cuckoes that invade my nest
and if minerva yet supply
my antient gift in prophecy,
all scab'd and old they in some hollow tree shall dye."

This print is the frontispiece to "The History of the Athenian Society, for the Resolving all Nice and Curious Questions. By a Gentleman who got Secret Intelligence of their Whole Proceedings," &c., fol. 1691-1696 (816. m. 23/135).

See "The Life and Errors of John Dunton, 1818 (276, k. 28 and 29), Swift's "Ode to the Athenian Society," 1691. Frontispiece to "A Tale of a Tub," "The Whale Swallowing the Tub," (No. 1.), 1696, No. 1298.

$8\frac{1}{8} \times 9\frac{1}{2}$ *in.*

1284.

The Lawyers Arms. "Dum vivo thrivo." [1692?]

An engraving. A shield of arms emblazoned on a scroll, with five seals appended. At the top is, "*Noverint Universi.*" The bearings are, per fess, 1. a lawyer seated in his office receiving bribes with both hands from opposed clients; all proper: 2. per pale indented, between a book, proper, inscribed, "*Coke upon Littleton,*" and two guineas of William III., and a shilling of Charles I.; on the pale, three scrolls. Crest, a lawyer, couped, with a wolf's head, issuing from a mace, surrounded by deeds, writs, &c., inscribed with scraps of legal phrases. Supporters, two clients, the one sorrowful, the other rejoicing, who stand respectively upon a plough and a harrow. Motto, "*Dum vivo thrivo.*"

Below are engraved these verses:—

"Clients, Precarious Titles May Debate;
The Lawyer only Thrives, grows Rich and Great:
The Golden Fee alone is his Delight;
Gold makes y^e^ Dubious Cause go wrong or Right.
Nay; rather than his Modesty he'll hide,
He'll take a Private Dawb o' t'other side:
Heraldry ne'er Devis'd a fitter Crest,
Than Sly Volpone so demurely drest:
Lawyers by subtle querks, their Clients fleece,
So when old Reynard Preaches, 'ware y^e^ Geese.
Two Purse-proud Sots y^t^ quarrel for a Straw,
Are justly y^e^ Supporters of the Law:
As Fools at Cudgels, find it to their Cost
The best comes off but with dry Blows at Most.
So wrangling Clients may at variance fall
But 'tis y^e^ Lawyer Runs away with all."

$8 \times 8\frac{3}{4}$ *in.*

1285.

Medal on the Retreat of the French King from Belgium. (No. 1.)

[*June* 12, 1693]

Obverse, head of Louis XIV.; legend, "*Lvdovicvs Magnvs Rex.*"

Reverse, Louis returning to Versailles, which is in the distance; he stands on a triumphal car, which is drawn by two females, and is preceded by a third, who carries, by way of an ensign, an empty purse fastened to a stick; on the top of this is the figure "0." Legend, "*Venit, Vidit, sed non Vicit.*" In the exergue is, "*A Belg*[ica]. *Expediti*[one]. *Irrit*[a] *Red*[ux]. *Versal*[iis]. *M*[ense]. *Iun*[io]: MDCXCIII."

On the 12th of June, 1693, Louis XIV. left his army and set out for Versailles

with the ladies of his court; he took the route of Marienbourg, Rheims, and Soissons, and arrived at Versailles on the 26th of June. See "La Retraite de Lovis XIV." &c., June 12, 1693, No. 1287.

See G. Van Loon's "Histoire Métallique des Pays-Bas," 1732, Part IV., Book II., page 134.

Each circle, $1\frac{3}{8}$ *in.*, diameter. Brit. Mus. Library, 157. k. 4.

1286.

Medal on the Retreat of the French King from Belgium. (No. 2.)

[*June* 12, 1693]

Obverse, laureated bust of William III.; legend, "*Wilhelmvs. III. D. G. Ang. Sco. Franc. et Hib. Rex.*"

Reverse, a cock and some chickens flying before a fox; legend, "*Nil. Cantvs. Nil. Nvmervs.*" In the exergue is, *XII. Ivn. MDCXCIII.*"

See the engraving which is described with the same title and date, (No. 1.), No. 1285.

See G. Van Loon's "Histoire Métallique des Pays-Bas," 1732, Part IV., Book II., page 134.

Each circle, $1\frac{3}{8}$ *in.*, diameter. Brit. Mus. Library, 157. k. 4.

1287.

La Retraite de Lovis XIV. avec son Serrail.

"Het weder keeren van Lodewyk de xiiii. Metsyn Hofgezin."

[*June* 12, 1693]

An engraving. Louis XIV. beating a drum; winding round a hill behind him is his army, in the rear of which are his ladies and courtiers. The design refers to the unexpected return of the French king, June, 1693, from before Namur to Versailles.[1] Underneath are six Dutch lines, with a French translation:—

"Dans les Ieux de Venus, j'ai mes forces usées,
I'assemble mon Serail seulement pour le voir,
Toutes mes trahisons au jour sont exposées,
Des avoué de Mars je pers tout mon pouvoir,
Ie demande la Paix, sur le declin malade,
Helas! c'est malgré moi que je bats la chamade."

The Dutch title of this print is engraved above the figures.

$7\frac{1}{4} \times 9\frac{3}{4}$ *in.*

1288.

French Medal on the Defeat of William III. at Landen.

[*July* 29, 1693]

Obverse, head of William, in a bag-wig; legend, "*Gvlielmvs. III. D. G. Britann. Rex.*

---

[1] See "Medal on the Retreat of the French King from Belgium" (No. 1.), June 12, 1693, No. 1285, and, with the same title and date, (No. 2.), No. 1286.

Reverse, a drum standing in the middle of a field, being beaten by an arm, which comes out of a cloud, holding a stick; the sleeve is charged with three *fleurs-de-lis;* in the distance are four fugitive horsemen; legend, "*Mon sort est d'estre Batv.*" The flight of the Dutch horse is satirized by the last allusion.[1]

See G. Van Loon's "Histoire Métallique des Pays-Bas," 1732, Part IV., Book II., page 138.

Each circle, $1\frac{7}{8}$ *in.* diameter. Brit. Mus. Library, 157. k. 4.

1289.

A Medal on the Battle of Landen. 1693.

J. Boskam, F. [*July* 29, 1693]

Obverse, a laureated bust of William III. turned to our right; legend, "*Invictissimvs Gvilelmvs Mag.*"

Reverse, a combat between a heron and falcon, in which the latter, swooping on the former from above, is caught and impaled on its beak; in the distance, the battle of Landen, or Neerhespen; a level country and a town with churches; legend, "*Forti. sic Victor Vincitior. Art*"(e); in the exergue, "*XXIX. Ivl. MDCXCIII.*"

See G. Van Loon's "Histoire Métallique des Pays-Bas," 1732, Part IV., Book II., p. 140.

Each circle, $2\frac{3}{8}$ *in.*, diameter. Brit. Mus. Library, 157. k. 4.

1290.

A Medal on the French Victory at Landen.

[*July* 29, 1693]

Obverse, a bust of Louis XIV. without laurels, turned to our right; legend, "*Lvdovicvs Magnvs Rex.*"

Reverse, a combat between a heron and falcon; in which the latter, swooping on the former from above, is caught and impaled on its beak; in the background a battle; legend, "*Ex voto fatum.*"; in the exergue is "*Pugn: ad Land. XXIX. Jul. MDCXCIII.*"

See G. Van Loon's "Histoire Métallique des Pays-Bas," Part IV., Book II., p. 140.

See "French Medal on the Defeat of William III. at Landen," July 29, 1693, No. 1288, and "Medal on the Battle at Neerhespen (Landen) same date, No. 1291.

Each circle $1\frac{1}{2}$ *in.*, diameter. Brit. Mus. Library, 157. k. 4.

1291.

Medal on the Battle at Neerhespen (Landen).

F. D. Winter. F[ecit]. [*July* 29, 1693]

Obverse, laureated bust of William III., with the legend, "*Invictissimvs Gvilielvs III.*".

---

[1] See "Medal on the Battle of Neerhespen," July 29, 1693, No. 1291.

Reverse, a porcupine piercing with his quills two dogs who attack him; legend, "*Nvnqvam: Impvne, Lacessitvs.*" In the exergue is, "*Pvgna ad Neerhespen XXIX. Iulii MDCXCIII.*" This refers to the repeated attacks of the French and their allies on the camp of William III.[1]

See G. Van Loon's "Histoire Métallique des Pays-Bas," 1732, Part IV., Book II., page 140.

Each circle, $1\frac{7}{8}$ *in.* diameter. Brit. Mus. Library, 157. k. 4.

1292.

Dr. Oates's Wedding.

Voll. IV. p. 237. [*Aug.* 17, 1693]

This print was designed to face p. 237, vol. iv. of "The Works of Mr. Thomas Brown" (commonly called Tom Brown), London, 1719 (12271. a.).

It represents the marriage of Titus Oates, as described in the text. The scene is the interior of a chamber, with a table in course of being spread for a wedding repast; a female servant advances with a tray on her head; two persons enter the room by the open doorway; a man, "Muggletonian" sits at the table, raising his hands and casting up his eyes in an exaggerated manner, as if asking a blessing on the food. In front the Devil, kneeling behind them, ties Oates and his bride together by means of a rope; three persons stand near the pair, one of the three reads from a book, as if it contained the marriage service. On the wall is a picture of the burning of a city (Sodom); against the wall hangs an axe, referring to the execution of Charles I. which the writers of Thomas Brown's category were accustomed to declare to have been brought about by a political party of which Oates was a prominent member.

The text describes "*The Widow's Wedding: Or, a true Account of Dr.* Oats's *Marriage with a* Muggletonian *Widow in* Bread Street, London, August *the* 18*th*, 1693. *In a Letter to a Gentleman in the Country.* Sir, the only news of Importance I have to communicate to you at present, is, that the famous and never-to-be-forgotten Dr. *Oates*, was marry'd the Beginning of this Week. You know for a Person of his Constitution, that always express'd, and perhaps inherited, an Aversion to the fair Sex; and besides" . . . . . " to confine himself at last to the insipid Duties of Matrimony, is as unnatural and unexpected a Change, as for an old Miser to turn Prodigal."

The text continues with humourous accounts of the condition of Oates; the public reception of the news that he intended to wed; his objects in marrying being described as follows: "The Doctor (as I have been acquainted by several of his intimate Friends) had two reasons to induce him to marry in his old Age The first was, his great Concern to see the Noble Army of Evidences defeated; *Bedloe*, *Dugdale*, and *Dangerfield*, sleeping with their Fathers, *viz.* the Witnesses that swore against *Susanna*, and those that ston'd *St. Stephen; Fuller*, who, with good Management, would have made a clever Fellow, bury'd alive in a Prison, *Et cetera. Young*, his vertuous companion, routed past all Hopes of rallying. Others, at the Sight of a Pillory or Whipping-Post utterly discountenanc'd, and asham'd of their Profession. So the Doctor, finding the whole Hopes of the Family of the *Evidences* centering in himself, and that if due care was not taken, the Species would be entirely lost, resolv'd, so far as in him lay, to prevent its utter Extinction, and to raise up Seed to the Popish Plot himself." The Doctor's friends are alleged to have been delighted with this notion, and to have cast about for a suitable

---

[1] See "French Medal on the Defeat of William III." July 29, 1693, No. 1288. "L'Enterrement De la Monarchie universelle," &c., Jan. 4, 1695, No. 1293.

mate for him. They pitched on "Mrs *Margaret Wells* of *Bread-street* (whose former Husband was a *Muggletonian*, and she continu'd of the same Perswasion)." The obtaining of the marriage-licence, the conditions of the marriage, the ceremony, the feast, the prospects of the union, &c., are fully described.

This print was used for the edition of the same author's works which was published in 1760 (245. i. 6).

For satires on Titus Oates, see many entries to this Catalogue, *e. g.* Nos. 1064, 1066, 1068, 1073, 1078, 1090, 1092, 1093, 1114, 1134, 1135, 1136, 1137, 1137*a*, 1138, 1139, 1140, 1140*a*, 1141, 1142, 1142*a*, 1233, and "Roundheads & Whigs Compar'd," 1709.

$2\frac{3}{4} \times 3\frac{3}{4}$ *in.*

1293.

L'Enterrement De la Monarchie universelle de Louis XIV. par la mort du Marechal de Luxembourg, & par la Prise de Casal and de Namur.

Begraaffenisse Van d'algemeenes Monarchie van Lodewyk de XIV. door het afsterven van den Marschalk van Luxemburg, en dooz het reroveren van Casal en Namen.

A Paris ches Piere Dupre. In MS. "8 *Sept.* 1695." *Gedrukt tot Parys by Pieter Dichteby. A Paris chez Pierre Du Pré.* [*Jan.* 4, 1695]

The "Biographie Universelle," 1845, article "Luxembourg (François-Henri Montmorency-Bouteville, Duc de)," says of the death of this commander, which happened Jan. 4, 1695: "En effet, la mort de Luxembourg fut le terme des victoires de ce grande monarque. Doué d'un génie ardent, d'un coup d'œil juste, il avait l'exécution prompte. A la cour comme à la guerre il se montra constamment généreux, spirituel et franc. Il était un peu contrefait, et le prince d'Orange ayant dit un jour de lui: 'Je ne pourrai donc jamais battre ce bossu-là! Qu'en, sait-il? s'écria Luxembourg, il ne m'a jamais vu par-derriere.'"

This Dutch broadside comprises an engraving and four columns of letter-press, in French as below, and Dutch; being a dialogue to the same effect in both languages. The engraving represents a procession of generals and marshals bearing, on a bier, "*A*," "Le Corps du Duc de Luxembourg," as indicated by the figures on the plate and the reference table beneath; "*Europa*," a globe, is placed in his hands, and refers to "La Monarchie Universelle;" a plan, "*G*," of "La Ville de Namur," hangs on one side of the bier, with another plan, "*H*," of "La Ville de Casal." The bier is borne by "*A*," "Le Marechal de Ville-Roi;" "*B*," "Le Marechal de Catinat;" "*C*," "Le Marechal de Bouflers;" "*D*," "Le Duc de Lorge;" "*E*," "Le Duc de Nouailles;" and "*F*," "Mr. de Montal." Behind are "*K*," "Le Cimetiere de l'Eglise St. Denis;" "*L*" (torn from the print), "La Bataille de Fleurus;" "*M*," "La Bataille de Landen."[1]

The French letter-press is as follows:

"*Entretien entre le grand Visir & les Generaux François.*

Ou allez vous, Messieurs, si tristes & si reveurs?

Le Marechal De Bouflers

Nous allons enterrer la gloire de la France?

---

[1] See "French Medal on the Defeat of William III. at Landen," July 29, 1693, No. 1288; "Medal on the Battle of Neerhespen," same date, No. 1291.

Le Marechal De Ville-Roi.

Monsieur, pour parler plus clair, nous portons en terre le Duc de Luxembourg, & avec lui nous enterrerons la Monarchie Universelle de Louis XIV.

Le Grand Visir.

Quoy! le Duc de Luxembourg, ce grand Capitaine, est mort?

Mr. De Catinat.

Oui, il est mort, & ces funerailles que vous voyés sont sa Pompe funebre.

Le Grand Visir.

Mais! qu'entendés vous par ce monde que le mort tiens entre ses mains?

Le Duc De Lorge.

Monsieur c'est le globe de la terre, qui signifie le Monarchie Universelle de nôtre invincible Monarque. Et les deux Cartouches attachés sur le drap mortuaire représentent Casal & Namur, que nous avons perdu en perdant le Duc de Luxembourg.

Le Grand Visir.

Quoy! vous avés laissé prendre aux Alliez Casal & Namur cette Campagne?

Mr. De Bouflers.

Il n'a pas tenu à moy que cette derniere Place ne soit encore à la France, si j'avois été secondé comme il le falloit.

Mr. De Montal.

Pour cela, il ne falloit que battre le Prince de Vaudemont avec sa poignée de gens.

Le Duc De Lorge.

Si cela n'est pas arrivé, ce n'étoit pas faute de monde puisque je vous avois envoyé 15 mille hommes, sans parler d'un grand nombre d'autres Troupes accouruës de toutes parts pour composer la plus belle Armée que la France ait encore eu sur pied.

Mr. De Catinat.

Pour moy jé declare que je n'ay aucune part à cette beveüe, & si l'on avoit fait son devoir en Flandres, comme je l'ay fait en Savoye, je me persuade que l'on n'auroit pas perdu Namur.

Le Duc De Ville-Roi.

Monsieur, vous pouviés du moins empêcher la reduction de Casal?

Mr. De Catinat.

Hé! comment Diable s'oposer avec cinq mille hommes qui est tout ce que j'avois de Troupes, à une Armée de quarante mille combattans. Bien-heureux d en avoir été quitte à si bon marché.

Le Duc De Nouailles.

Pour moy, je suis content, & si on avoit fait en Flandres autant que j'ay fait en Catalogne avec ma petite Armée, bien loin d'avoir perdu, nous aurions remporté cette Campagne des avantages qui auroient procuré à la France une bonne Paix.

Le grand Visir.

A qui a-t-il donc tenu que les affaires ne soient allées autrement?

Mr. De Montal.

Au Duc de Villeroi.

Le Duc De Ville-Roi.

Quoy! n'ay-je pas bombardé Brusselles, & que pouvoit-on faire de plus glorieux pour la France que la ruïne de cette Capitalle?

Mr. De Bouflers.

Monsieur, la France ne vous en a point d'obligation. Il falloit battre le Prince de Vaudemont; l'occasion étoit belle: & par là vous auriés sauvé Namur, & assuré nos derniéres conquêtes. Où du moins aprés avoir manqué un si beau coup, vous deviés venir droit à Namur, & livrer bataille aux Alliez.

Le Duc De Ville Roi.

Hé! par où Diable passer, & comment forcer tant de defilés?

Mr. De Bouflers.

Avec une Armée de cent vingt mille Combatans on passe par tout. Vous m'auriés secouru. & j'aurois conservé à Sa Majesté 16 mille bons hommes qui ont été brulés par le feu des bombes comme des Renards dans la fosse.

Le Grand Visir.

La alla illha Mahemet rasoul. Par le Dieu Grand, vous avés tout gaté, cette Campagne Messieurs. Et a quoi ont servi tant de Conquêtes & de Batailles. Il faut à present recommencer la guerre à nouveaux fraix. Cependant vous savés que le Grand Seigneur mon Maire (*sic*) n'a jamais voulu consentir à la Paix si souvent offerte pour l'amour de vous, parce que vous nous avés toûjours prôné l'invincibilité de vôtre Monarque nôtre Allié. Je vous declare donc de la part du Grand Seigneur mon Maître, que si vous ne reparés ce coup fatal la Campagne prochaine par une bataille gagnée, ou par la reprise de Namur; nous vous abandonnerons pour faire nôtre Paix separée avec Leopold. Adieu Messieurs, profités du Conseil que je vous donne."

15¼ × 7 *in.*

1294.

Gloria Deo. *Finis coronat Opus.* On the Crowing-Cock, and Lyon Couchant: Or, a *Poem* to Express the *Gallantry* of our *Royal Chanticlere;* the Uncertainty of *War,* and *Cock-Fighting,* the *Magnanimity* of a brave *General,* and *Judicious Cocker:* Writ on the *News* of the Surrender of *Namur* to our *English* Arms, *Anno* 1696, in Encomium of Unparallell'd Fortitude, and true *English Valour Recorded* in the Parable of the *Game-Cock,* to Congratulate His Majesties happy Return to *London,* leaving future Success to the Disposal of *Divine Providence.*

[*Aug.* 4, 1695]

A rubricated broadside, with an engraving and two woodcuts; the latter represent the royal arms of England, and are placed one on each side of the former. Three columns of letter-press and the above title are below these prints.

The engraving shows a lion lying on the ground in a landscape; he appears to have been aroused from sleep by the crowing of a cock, which has perched on his haunches; he scratches his ear with one of his paws; a royal crown lies on the ground beside him.

Two genii float in the air above the animals; these sustain, with their right hands, a great crown, and, with their left hands, by means of a cord on which they are strung, three smaller crowns. In front is a cock running away, as if beaten, three hens are following him.

The verses are as follows:—

" The King of Beasts doth Couch and *Tremble* here,
And dreads the Challenge of our *Chanticlere*,
As *Monsieur* doth our *Brittish Monarch* fear.
The *Epidemick Leo* knew no Bound,
And would devour (even *Satan* like) around,
Till daring *Russel* caught him in his Pound.
His *Vain Ambition* strikes at all above,
Would be *Earth's Emperour*, and the *World's great Jove*.
A *Christian Monarch* in a double Sense,
With Laws divine, and Humane, can dispence,
Enslaves his Subjects, scorns all Piety,
Both to promote, and Masque his Tyranny.
Interest his Idol is, his Money Charms,
The Power of War, and conquers more than Arms.
Heaven grant to *King* and *Parliament* such Coyn,
That all may fight like us, like us may joyn,
T' increase our *Victories*, whilst his decline
Thus the *Great Monarch's* Pride his vast desire,
Will like vain *Phaeton* in Flames expire:
With Peints of *War* he cannot well dispense,
Or dares to Fight—No, not in his Defence,
But on Advantage with *Brave Insolence*
The Innate Virtue of our Faith's *Defender*,
Makes *Lewis* l'Ore, and his *Great Forts* surrender,
Gallus Gallinaceus France his Dunghill *Cock*,
With Poop unsavory and Langue-Doc,
To our *Game-Warriour* is oblig'd to knock.
Some love to set their Neighbours by the Ears,
But dread a Change, when horrid *Death* appears:
Proud Kings and Tyrants, Atheists God deny,
Prove greatest Cowards when they come to dye;
So *Gallick Cock*, once try'd by narrow Heel,
Of *Brittains Chanticleers* as true as Steel,
Will start and Dance, (like Crow in Gutter strut,
And give his Head for *Cock's-Comb* to be Cut,
With fallen Hackle Courage down must creep,
Shoot Pit by Land, and strike Saile on the Deep.
We dread no *Colours*, scorn all *Æsop's* Breed,
And Stomachs have to fight as well as feed,
Whilst *God's* with us proud *Lucifer* must bleed.
Ride Triumph o're his Goasts the Name of *Wills*
Make *Mounsieurs* scamper on their own *Dunghills*,
And send Victorious Ecchoes to their Hills.
We Crowing stand with shrill and louder Cries,
Then e're was *Eccho'd* yet from rended Skies,
O're Youth and Fortitude speak Victories.
Our *Royal* Cock in Battle takes delight,
To stimulate his Combitants to Fight:
We hit at Sparring-Blows, but *French Sa, Sa*,
Is a short flying Flurt *English* Huzza,
Makes Lyons tremble, Great Ones run away,
And Forts impregnable our Arms Obey.
France shew'd his Teeth, and meanly did oblige
Our Conquest to attest, not raise the Siege,
Whilst *Villeroy*—with many thousand Men,

Did as they wont, march down the Hill again;
Like *Nero*, view'd the Flames, ne'er struck a stroke
T' our Haughtboys Danc'd, and vanish'd in the Smoke,
When our *Great Victor* bravely cross'd the *Boyne*,
Where *French* and *Irish* did against him joyn;
He view'd their Arms, and boldly said, *March on*,
No sooner said, but he the Battle won.
Thus *Royal Presence* with true Courage clad,
Vanquish'd his Foes, and made his Subjects glad;
Gallick Bellona like, the *Grecian* Dame,
Astonish'd at *Namur's* most dreadful Flame,
Yielded the Fort, but did her Flowers retain,
In hopes of Resurrection from the Main.
Where e're Great *William* doth in Arms appear,
The *Flower-de-Luces* fade, the *Mightiest* fear,
England's plum'd Hero will hold out to th' end,
As well bred Steed upon the Spur will mend.
Give Stabs for Stab, both weak *Expiring* lye,
Will yet look Blows within each others Eye.
A well-bred Branch of War will not refuse
To Fight, although (by chance) the best may loose;
Sometimes the knockt-down Foe dead in a Trance,
Hazzards a Blow, and makes the Devil Dance;
And then the Ten Pound Bett he doth confound,
The Battle wins, with Honour he is Crown'd,
Even after Death he sent the nicking Blow,
And left in *Honour's* Bed his bleeding Foe.
Great Odds were lost when *Fortunatus* sought it,
And gave the Bagg unto a who had thought it:
But lo! *Namur's* regain'd, not by a chance,
By *Blows*, true Fight, God's Wrath impending *France*,
Our *Victor's* Trumpets make Grand *Monsieur* Dance.
William's the Cock of Game who bids Defye on
Most *Christian* Monarch, *Turk*, and Roaring Lyon.
Bouffleurs at Head on's Arms, at *Royal* Pleasure,
Is made a Pledge to Ransom *England's* Treasure.
Our Albion Sons of Mars are by good Fate,
Now free to March, nay, enter *Paris* Gate,
Whilst *Gallick Tyrant* may prove *Abdicate*.
To th' King of Kings *French Jupiter* must quake,
When *English* Arms doth make all *Europe* shake,
Our Hackle's tite, the Lyons Tail is down,
An Ominous Presage to th' *French* King's Crown,
We treat with Sword in Hand, will hear no Truce,
Wait *Heaven's Fiat*, for the *Flower-de-Luce*.
When Swords to *Plow-shears* turn, who wins the *Crown*,
A Conqueror Reviv'd, stands on Renown.
There was of late, and from the *German* Stock,
A large and Beautiful, but wondrous *Cock*,
A spacious *Orange* did his Crest adorn,
From whence there issued out (at top) a Horn,
While yet that Prince, who does his Glorious Name,
From that known Title by his Valour Claim,
And had not yet acquired by his Sword,
That Nobler Stile of *Albion's Great Lord*.
This liv'd. But when *Great William* took our Throne,

It languish'd, and straight dy'd——Fate here does own,
By this strange Omen that the *Brave Nassaw*,
Who only once did keep the *Dutch* in awe,
Now in possession of a *Diadem*,
Those smaller Dominations should contemn,
The *Prince* who set a Mighty King, does rise.
A true Asserter of our Liberties,
The NEWS must spread, that *France* who aim'd at all,
And did design to bring our World in Thral,
With soaring *Icarus*, like him shall fall.

THE CONCLUSION.

The *Covetous* and most Opinionate,
Oft meet i'th' *Fortunes* Frowns; the Gamesters Great,
Judiciously can Cock above cross Fate,
And wants not Courage to be *Fortunate;*
Fortitude nee'r fails bold Brittains Cocker,
And is as serviceable to Loves Smocker.

But He (by Heaven) is call'd to Fight *Gods* Cause,
Preserve *Religion*, *Liberties*, and *Laws*,
O're Death and Satan *Croweth*, and shall be
The Worlds *Grand Victor* to Eternity.
The *Man of God* whose Sword at Trumpet sounds
Victorious Triumphs, writes in Blood and Wounds,
With Peace and Plenty *Christendom* abounds.

Finis Coronat Opus.

EPIGRAM.

In Eighty Eight *Spain* sent a vast Armado.
In Ninety-Two the *French* made their Bravado;
The Attempt of both did equally prove vain,
France bragg'd as much, and lost no less than *Spain;*
Grand *Lewis's* Royal Sun is set at last,
And *Namur* all their Day-light overcast.

By a true Cocker,
And no less Loyal *Subject,*
G. C. *Gent.*"

$6\frac{1}{4} \times 4\frac{3}{4}$ *in.* Brit. Mus. Library, C. 20. f. "Poetical Broadsides," p. 163.

1295.

MEDAL ON THE RETREAT OF THE MARSHAL DE BOUFLERS, AND THE SIEGE OF NAMUR, Sept. 1, 1695.

"*i. s.*" [*Sept.* 1, 1695]

OBVERSE, laureated head of William III.; legend "*Gulielm. III D. G. M. Brit: Fr: et Hib: Rex F. D.* 'F.' *A.*"

Reverse: the Lion of the United Provinces holding a sword, and pursuing three cocks; legend "*Salvs. in. Fvgacibvs. Alis.*" In the exergue is "*Namvrco Expvgnato. Galli. in. Avxilivm. Missi Avfvgivnt.* 1. *Sept.* 1695."

See G. Van Loon's "Histoire Métallique des Pays-Bas," 1732, Part IV., Book III., page 196.

Each circle, $1\frac{3}{8}$ *in.*, diameter. Brit. Mus. Library, 157. k. 4.

1296.

The Triumphs of Providence over Hell, France, & Rome, In the Defeating & Discovering of the late Hellish and Barbarous Plott, for assassinating his Royall Majesty king William y^e^ III. Lively displayd in all its Severall.

[*Feb.* 14, 1696]

This print, which refers to the Assassination Plot, is divided into several scenes. In the centre, at the top, is, "A," "*A solemn Procession for ye good success of the* Plott." This consists of soldiers, musicians, officers, servants, priests, one of whom carries the Host and walks under a canopy, prelates, monks, friars, Jesuits, &c., including the Pope, who is borne on men's shoulders, with the Devil behind and whispering in his ear. In the middle, "*L*," a scene called "*LIMP*." This shows Louis XIV. seated, vomiting towns, and exclaiming, "*O give me Ease I'll bring up any thing*." A physician in attendance asks, "*Does not Givet Stick in your Stomach?*" In the background is a cradle with the infant Pretender, and near it are James II., his Queen, Father Petre, &c.; above it a picture of an ape administering a clyster. At the sides of the picture are a four-headed Jesuit and a triple-headed courtier; the former is girt by snakes, and wears, on the respective heads, a Jesuit's cap, a gentleman's hat, and a Turkish turban; see "A satirical Medal," &c., No. 1184. The fourth head is that of a devil. At the bottom are, "E," King William travelling in his coach beneath "*The Eye of Providence* (which) *sees all*," and a band of conspirators enclosed by a label, bearing "*These were to Assassinate the King*."

At each side are four designs. 1., "*B*," "K. James Receives the Benediction by y^e^ Nuncio to subdue the Heretycks;" the Nuncio says "*His Holinesses Blessing attend you*," as James kneels before him. 2., "*C*," "King James in Barckes at Callis for to Invade England in Companied with monk and Friers." 3., "*D*," "The Duke of Berwick in Masquerade in Drapers Hall in February last dances in Caballing." Four persons dancing, over them "*Welcom to Town*." 4. "*F*," "Charnock, King, and Keys. Then Sir William Perkins and Sir John Frind these were Try'd at y^e^ Old Baly and Received Sentence of Death." 5., "*K*," "King James Runs to Shore in Confusion for being afraid of the English fleet." 6., "*T*," King William Doth Grant his Gracious Pardon to Prendergras for the first discovery of y^e^ Plott." 7., "*G*," "Brigadeer Rookwood, Major Lowick and Captain Cranborn, these were try'd at y^e^ Kings Bench." 8., "*H*," "Charnock, King, and Keys were ye First, then Sir William Perkins and Sir John Frind & Then Rookwood, Lowick & Cranburn died at tyburn."

Three columns of letterpress follow, thus—

> "The Great Design's Resolved; And there must be
> *Fasting*, to introduce a *Jubilee:*
> And *Pray'rs* and Great *Processions* must be Made,
> For Heavens Help, to Plotts that Hell had laid
> And next in Council sits the Great *Divan*,
> Who come to this Result, *That nothing can*
> *Succeed of their Attempts by Night or Day,*
> *Until they take King* William's *Life away:*
> Which to effect, some barbarous Villans be
> Sent to Assassinate his Majesty.
> This Council (that for *Lucifer* did pimp)
> Was by themselves Characterized *LIMP:*
> A proper Term! for those who thence did Roam,
> Caught by the Hangman, came but *Limping home.*

"But to prepare things, *Berwick* first must go,
And there remain a while *Incognito;*
Who reckoning that the Plot was firmly laid,
Dances at *Drapers* Hall in Masquerade:
With High-Crown'd Hat, and 'bout his Neck a Ruff;
Better becoming Him than Steel, or Buff;
And tho' the rest in Ignorance did lie,
Welcome to Town, was still the Plotters cry.
But hoping now all things would well succeed,
He back again to *France* returns with speed:
And tells King *James*, *Their Plot was laid so deep,*
The Prince of Orange seem'd to be a sleep:
And thereupon King *James* to *Calice* flies,
As *Super Cargo* of the Enterprize:
And that it might Infallibly succeed,
There the Popes Nuncio does repair with speed,
His Holinesses Blessing to bestow,
That he might th' English Hereticks Oe'rthrow.
"And now the Assassins come to give the Blow,
(Which had it took, had wrought all *Europe's* Woe)
The very Day is fix'd, the Ambush laid,
Which should the Life (so dear to all) invade:
But then High Providence (whose Piercing Eye
Did into their most secret Counsels pry)
Brings their Dark Deeds to Light; that thereby all
The Ills they meant, on their own Heads might fall;
Mongst that *Black Crew* were some, whose Hearts did hate
Those damn'd Designs they were to perpetrate;
And therefore were by Heaven ordain'd to be
Th' Instruments of this blest Discovery:
Which when they'd made, and the King found it true,
He did both *Pardon* and *Reward* 'em too:
The chief who this Discovery brought to pass,
May well be termed *Honest Prendergrass;*
The Tables now are Turn'd; and, Thanks to Heaven,
A just Reward is to the Traytors given:
First, *Charnock*, *King* and *Keys*, are brought to th' Bar,
Where they Arraign'd, Try'd and found Guilty are:
From thence to *Tyburn* they a Journey take,
And on the Tripple Tree their *Exits* make:
Confessing, ere they took their fatal Swing,
The Black Design they had against the King.
Sir William Perkins next, and *Sir John Friend,*
Do their Unhappy Lives at *Tyburn* End:
For being caught ith Corn, it is but reason
That they should both be Pounded for their Treason,
The *Rookwood*, *Lowick*, *Cranburn* next were Try'd,
And in like manner all for Treason Dy'd.
"*Lewis* and *James*, who this Vile Plot had laid,
Knew not, as yet, their Treason was betray'd:
Nay, they indeed, suspecting nothing less,
Were getting all thing in a Readiness,
To second that *Bold Stroke* that should be made,
And *England* with *French Forces* to invade:
The Army was Embarkqu'd, the Fleet was Stor'd,
And *James* himself ready to go on Board,

With his black Guard of Jesuites, Priests and Fryars,
The only Company that he desires:
Expecting th' happy Signal now from *Dover*,
That all was ready for him to come over.
" But what Confusion in King *James* it wrought,
When he was told his Plot was come to Nought!
That th' *English Fleet* was almost come in view,
To take both him and all his Forces too:
He made not half the haste into the Main,
As now he did to get on Shoar again.
The Transport Ships design'd to waft him o're,
Now Dash to pieces on the *Gallick* Shoar:
Whilst th' *English Fleet* appearing in their sight,
Put the whole Coast of France into a Fright;
And *James* and *Lewis* both now think it best,
Against this Plot to enter their *Protest:*
And send it to all Princes Courts in Print,
Protesting they had not a Finger in't:
Tho' that 'twould take, they once themselves did flatter,
Like *Twyford*, they knew nothing of the matter:
But if we look about, we soon shall find
What 'twas made *James* and *Lewis* change their Mind:
The Noise this Plot made, of so black a Thing,
Design'd against the Life of *England's* King,
By *Europe's* Princes was resented so,
That he who own'd it was their Common Foe.
Each Court in *Europe*, Kingdom or Free-State,
The Kings Deliverance did Congratulate.
If therefore *France* did not the Plot disown,
He thought he should for th' Author on't be known,
But let him nee'r so much Disown the Plot;
Twill in his 'Scutcheon be a lasting Blott.
" But one Disaster seldom comes alone:
Their deep laid *Plot* by Heaven thus over-thrown,
The Stores laid up at *Givett* with such care,
By the Confederates next consumed are,
And all the Measures *Lewis* did Design,
Lost by the Burning of that Magazine:
This last Loss touches *Lewis* to the Quick;
And not being well before, this makes him Sick:
Heat makes him Costive; and his Body blister;
For which the Doctor straight prescribes a Glister;
And tells him, *That if Glisters will not do,*
He must a Vomit take, to make him Spew.
The Glister failing, he a Vomit takes;
Which mighty Rumbling in his Stomach makes:
After a little walking up and down,
And some hard strainings, up he brings a Town.
O Doctor, says he, *I am very sick;*
Theres something still does in my Stomach stick:
Strive, says the Doctor; *strive, Sir once again;*
He does, and straight he Vomits up Lorrain:
That's well, the Doctor cries, *but that won't do;*
There's more behind; bring up Burgundy *too:*
O I'm so mighty Sick, replies the King,
To be at Ease, I'll bring up any thing."

At the foot of the verses is a reference table, with letters indicating the subject of the designs, as above described.

$13\frac{1}{8} \times 8\frac{3}{4}$ *in.*

1297.

"The New State of England."

I. Sturt Sculp. [1696]

This engraved frontispiece was published in 1696. See the same title, 1690, No. 1256, and 1691, No. 1268. As Queen Mary was then dead, her portrait gave place to the figure of a bishop, of which the face resembles that of Burnet. The monogram was removed, and "*W*" and "*R*" were engraved at the sides of the crown.

$3\frac{1}{4} \times 5\frac{1}{2}$ *in.*

1298.

Frontispiece to "A Tale of a Tub, Written for the Universal Improvement of Mankind. The Sixth Edition. 1724."

The Whale swallowing the Tub. (No. 1.)

G. Clark sculp., to face the Title, p. 1. [1696]

This engraving represents the sea in a stormy state, and a ship with one mast only, and rigged after the manner of mediæval vessels, her hull resembling that of a classic galley; she is labouring on the waves; her crew of three persons appear to be working the sail. In front is a large whale, spouting water from its nostrils high in the air, and turning sharply round in its course to swallow a barrel or tub, which floats on the sea, and seems to have been thrown out of the ship. This print was used again for the edition of "A Tale of a Tub," which appeared in 1727 (12330. bb.).

"An Apology" states that "The greatest Part of that Book was finish'd above Thirteen Years since (1696), which is Eight Years before it was publ'shed."[1] On this account the series of illustrations to the famous satire by Dean Swift is catalogued here under the date 1696.

The design of the engraving is thus explained in "The Preface," also the author's intention in writing the satire:—

"The Wits of the present Age being so very numerous and penetrating, it seems, the Grandees of *Church* and *State* begin to fall under horrible Apprehensions, lest these Gentlemen, during the Intervals of a long Peace, should find Leisure to pick Holes in the weak sides of Religion and Government. To prevent which, there has been much Thought employ'd of late, upon certain Projects, for taking off the Force and Edge of those formidable Enquirers, from canvasing and reasoning upon such delicate Points. They have at length fixed upon one, which will require some Time as well as Cost, to perfect. Mean while, the Danger hourly increasing, by new Levies of Wits, all appointed (as there is Reason to fear) with Pen, Ink, and Paper, which may, at an Hour's Warning be drawn out into Pamphlets, and other Ofensive Weapons, ready for immediate Execution; It was judged of absolute Necessity, that some present Expedient be thought on, 'till the main

[1] The first edition of "A Tale of a Tub" appeared in 1704, in which year three editions were published.

Design can be brought to Maturity. To this End, at a Grand Committee, some Days ago, this important Discovery was made by a certain curious and refined Observer; That Sea-men have a Custom when they meet a *Whale*, to fling him out an empty *Tub*, by way of Amusement, to divert him from laying violent Hands upon the Ship. This Parable was immediately mythologiz'd: The *Whale* was interpreted to be *Hobbs's Leviathan*, which tosses and plays with all other Schemes of Religion and Government, whereof a great many are hollow, and dry, and empty, and noisy, and wooden, and given to Rotation. This is the *Leviathan* from whence the terrible Wits of our Age are said to borrow their Weapons. The *Ship* in Danger is easily understood to be its old Antitype, the *Commonwealth*. But, how to analyze the *Tub*, was a Matter of Difficulty; when after long Enquiry and Debate, the literal Meaning was preserved: And it was decreed, That in order to prevent these *Leviathans* from tossing and sporting with the *Commonwealth*, (which of itself is too apt to *fluctuate*) they should be diverted from that Game by a *Tale of a Tub*. And my Genius being conceived to lye not unhappily that Way, I had the Honour done me to be engaged in the Performance.

"This is the sole Design, in publishing the following Treatise, which I hope will serve for an *Interim* of some Months, to employ those unquiet Spirits; till the perfecting of that great Work: Into the Secret of which, it is reasonable the courteous Reader should have some little Light."

$2\frac{3}{4} \times 4\frac{5}{8}$ *in.* Brit. Mus. Library, 1079. h. 6.

1299.

An Illustration to "A Tale of a Tub, Written for the Universal Improvement of Mankind. The Sixth Edition, 1724."

The Tub-Preacher and the Mountebank. (No. 1.)

[1696]

This engraving represents a preacher discoursing from a tub, which serves him by way of pulpit, and is placed on a stage supported by brackets, and projecting from the wall of a room in which are assembled many persons, men and women, who listen attentively to the speaker. An open window permits a view of a market-place, or fair, with a considerable number of persons assembled before a platform on which are a mountebank and his zany. At the side of the platform is a gallows with a ladder placed against it; on the ladder is a man standing bound, and apparently in the act of praying before he is thrust off by an executioner, who sits astride of the upper beam of the gallows. This print was used again for the edition of "A Tale of a Tub," which appeared in 1727 (12330. bb.).

At foot of the print is "Introd. p. 1."

The satirist in "The Preface," gives accounts of preaching as practised in various places—Covent Garden, Whitehall, the Inns of Court, and the City of London—and aptly satirizes particular vices in each of them. He thus opens "The Introduction," with an exposition of his purpose:—

"Whoever hath an Ambition to be heard in a Crowd, must press, and squeeze, and thrust, and climb with indefatigable Pains, 'till he has exalted himself to a certain Degree of Altitude above them. Now, in all Assemblies, tho' you wedge them ever so close, we may observe this peculiar Property; that over their Heads there is Room enough; but how to reach it, is the difficult Point; it being as hard to get quit of *Number* as of *Hell*;

——— *Evadere ad auras*
Hoc opus, hic labor est.

To this End, the Philosopher's Way in all Ages, has been by erecting certain *Edifices in the Air;* But, whatever Practice and Reputation these kind of Structures have formerly possessed, or may still continue in, not excepting even that of *Socrates*, when he was suspended in a Basket to help Contemplation; I think, with due Submission, they seem to labour under two Inconveniences. *First*, That the Foundations being laid too high, they have been often out of *Sight*, and even out of *Hearing*. *Secondly*, That the Materials, being very Transitory, have suffer'd much from Inclemencies of Air, especially in these North-West Regions.

"Therefore, towards the just Performance of this great Work, there remain but three Methods that I can think on; whereof the Wisdom of our Ancestors being highly sensible, has, to encourage all aspiring Adventurers, thought fit to erect three wooden Machines, for the Use of those Orators who desire to talk much without Interruption. These are, the *Pulpit*, the *Ladder*, and the *Stage-Itinerant*. For, as to the *Bar*, tho' it be compounded of the same Matter, and designed for the same Use, it cannot, however, be well allowed the Honour of a fourth, by reason of its level or inferior Situation, exposing it to perpetual Interruption from Collaterals. Neither can the *Bench* it self, tho' raised to a proper Eminency, put in a better Claim, whatever its Advocates insist on. For, if they please to look into the original Design of its Erection, and the Circumstances or Adjuncts subservient to that Design, they will soon acknowledge the present Practice exactly correspondent to the Primitive Institution, and both to answer the Etymology of the Name, which in the Phœnician Tongue is a Word of great Signification, importing, if literally interpreted, *The Place of Sleep;* but in common Acceptation, *a Seat well bolster'd and cushion'd, for the Repose of old and gouty Limbs: Senes ut in otia tuta recedant.* Fortune being indebted to them this Part of Retaliation, that, as formerly, they have long *Talks*, whilst others *Slept*, so now they may *Sleep* as long whilst others *Talk*.

"But if no other Argument could occur to exclude the *Bench* and the *Bar* from the List of Oratorial Machines, it were sufficient, that the Admission of them would overthrow a Number, which I was resolved to establish, whatever Argument it might cost me; in Imitation of that prudent Method, observ'd by many other Philosophers and great Clerks, whose chief Art in Division, has been, to grow fond of some proper mystical Number, which their Imaginations have rendred Sacred to a Degree, that they force common Reason to find Room for it in every Part of Nature; reducing, including, and adjusting every *Genus* and *Species* within the Compass, by coupling some against their Wills, and banishing others at any Rate. Now among all the rest, the profound Number THREE is that which hath most employ'd my sublimest Speculations, nor ever without wonderful Delight. There is now in the Press (and will be publish'd next Term) a Panegyrical Essay of mine, upon this Number; wherein I have, by most convincing Proofs, not only reduced the *Senses* and the *Elements* under its Banner, but brought over several Deserters from its two great Rivals SEVEN and NINE.

"Now, the first of these Oratorial Machines in Place as well as Dignity, is the *Pulpit*. Of *Pulpits*, there are in this Island several sorts; but I esteem only that made of Timber from the *Sylva Caledonia*, which agrees very well with our Climate. If it be upon its Decay, 'tis the better, both for Conveyance of Sound, and for other Reasons to be mentioned by and by. The Degree of Perfection in Shape and Size, I take to consist in being extreamly narrow, with a little Ornament, and best of all without a Cover; (for by ancient Rule, it ought to be the only uncover'd *Vessel* in every Assembly where it is rightfully used) by which means, from its near Resemblance to a Pillory, it will ever have a mighty Influence on human Ears.

"Of Ladders I need say nothing: 'tis observed by Foreigners themselves, to the Honour of our Country, that we excel all Nations in our Practice and Understanding of this Machine. The ascending Orators do not only oblige their Audience in the agreable Delivery, but the whole World in their *early* Publication

of these Speeches; which I look upon as the choicest Treasury of our *British* Eloquence, and whereof I am informed, that worthy Citizen and Bookseller, Mr. *John Dunton*, hath made a faithful and a painful Collection, which he shortly designs to publish in Twelve Volumes in Folio, illustrated with Copper-Plates. A Work highly useful and curious, and altogether worthy of such a Hand.

"The last Engine of Orators, is the *Stage Itinerant*, erected with much Sagacity, *sub Jove pluvio, in triviis & quadriviis*. It is the great Seminary of the two former, and its Orators are sometime preferred to the One, and sometimes to the Other, in proportion to their Deservings; there being a strict and perpetual Intercourse between all Three."

For "Mr. John Dunton," see "An Emblem of ye Athenian Society," 1692. No. 1283.

$2\frac{7}{8} \times 4\frac{5}{8}$ *in.* Brit. Mus. Library, 1079. h. 6.

1300.

An Illustration to "A Tale of a Tub, Written for the Universal Improvement of Mankind. The Sixth Edition, 1724."

The Brothers, Lord Peter (the Pope), Martin (Martin Luther), and Jack (John Calvin), reading their Father's Will. (No. 1.)

P. 23. [1696]

This engraving represents three gentlemen standing in a room and examining a large roll of paper which is in their hands. A window is behind. The print faces p. 23, in the book named in the title. This print was used again for the edition of "A Tale of a Tub," which appeared in 1727 (12330. bb.). The roll of paper appears to be intended for the will of the father of the three sons who are described in the following extract from the text, p. 22:—

"Sect. II.

Once upon a Time, there was a man who had Three[1] Sons by one Wife, and all at a Birth, neither could the Mid-Wife tell certainly which was the Eldest. Their Father died while they were young; and upon his Death-Bed calling the Lads to him, spoke thus."

The text proceeds to describe how the Father left to his sons certain new coats, one for each of them, which had the properties of, "with good wearing," lasting fresh and sound as long as the owners lived, of expanding with their growth, and at all times fitting well. A note corrects, or pretends to correct, a comment of "W. Wooton's," that the garments of the Israelites were intended by these coats, by stating that, "by these coats are meant the Doctrine and Faith of Christianity, by the Wisdom of the Divine Founder, fitted to all Times, Places and Circumstances." Bentley stated that the Christian religion was intended by these coats, and that the Bible was the will referred to in the dying speech of the Father. The young men's conduct after their father's decease is described, also the course of their lives in town, *i.e.* life, with an account of a new sect, who adored their creator, the tailor, of which idol an account is given, and of the sons worshipping it, contrary to their father's will: and getting shoulder-knots by way of distinctions; gold lace, by help of traditions; flame-coloured satin lining, by means of a supposed

[1] "*By these three Sons*, Peter, Martyn, *and* Jack; Popery, *the* Church *of* England, *and our Protestant* Dissenters *are designed*. W. Wootton."

codicil to the will; silver fringe, by virtue of critical interpretation; and embroidery of Indian figures, by laying aside the plain literal meaning. The will is at last locked up. Peter got into a lord's house, and after his death turned out the lord's children, and received his own brother's in their stead. Then follows, "Section III. *A Digression concerning Criticks*," which suspends the action of the tale. The story is further illustrated in "An Illustration to 'A Tale of a Tub,' &c. Lord Peter kicking his Brethren out of Doors," (No. 1.), 1696, No. 1301.

$2\frac{3}{4} \times 4\frac{5}{8}$ *in.* Brit. Mus. Library, 1079. h. 6.

1301.

An Illustration to "A Tale of a Tub, Written for the Universal Improvement of Mankind. The Sixth Edition, 1724."

Lord Peter (the Pope) kicking his Brethren (Martin Luther and John Calvin) out of Doors. (No. 1.)

P. 80. [1696]

This engraving shows Lord Peter (the Pope) with three hats on his head, wearing a bunch of keys at his girdle, and otherwise richly dressed and bedizened, expelling his brethren from the house which their father left in common to his three sons; one of the expelled men runs to our left, the other hesitates and turns, not running, to our right. Behind, stand a woman and two men, one of whom carries a musket, thus referring to the Civil Power, or "Peter's Dragoons," whom Peter had called to aid him against those who differed from him in belief. The doorway is surmounted by an arch over the lintel; between the lintel and the arch is an antique tragic mask. This print was used again for the edition of "A Tale of a Tub," which appeared in 1727 (12330. bb.).

This engraving faces page 80, in the book which is named in the title.

The satire continues from the part described under "An Illustration to 'A Tale of a Tub,'" "The Brothers reading their Father's Will," (No. 1.), 1696, No. 1300. The will of the father was locked up, *i. e.* as a note states, "The Papists formerly forbad the People the Use of Scripture in a Vulgar Tongue; Peter therefore locks up his Father's Will in a strong Box, brought out of Greece or Italy. These Countries are named, because the New Testament is written in Greek, and the Vulgar Latin, which is the Authentic Edition of the Bible in the Church of Rome, is in the Language of old Italy." Note to p. 42. The "embroideries" referred to before, as assumed by the brethren, are intended to represent the confusion and excessive distortion of the plain meaning of the Scriptures.

Peter gets into a "Lord's house," *i. e.* becomes servant of Constantine the Great, "from whom the Popes pretend a Donation of St. Peter's Patrimony, which they have never been able to produce;" here he was employed to teach the children of that lord, and when the latter died he kicked the children out of the house, and introduced his brothers Martin and Jack in their places. Peter assumed grandeur and titles, and to support them, turned projector of means to get wealth. The first "undertaking of the Lord *Peter* was to purchase a large Continent (Purgatory) lately said to have been discovered in *Terra Australis incognita*. This tract of land he bought at a very great Penny-worth from the Discoverers themselves (tho' some pretended to doubt whether they had ever been there) and then retailed it into several Cantons to certain Dealers, who carried over Colonies, but were all Shipwreckt in the Voyage. Upon which, Lord Peter sold the said Continent to other Customers *again*, and *again*, and *again*, and *again*, with the same Success."

The second project was a remedy for "Worms, especially those in the Spleen,

i. e. Penance and Absolution. The Patient was to eat nothing after Supper for three Nights: As soon as he went to Bed, he was carefully to lye on one Side, and when he grew weary, to turn on the other: He must also duly confine his two Eyes to the same Object; and by no means break Wind . . . . . without manifest Occasion. These Prescriptions diligently observed, the Worms would void insensibly by perspiration, ascending thro' the *Brain*."

The third invention was that of a "Whispering Office," *i. e.* auricular confession; the fourth, an Insurance Office, *i. e.* office for the sale of Indulgences; the fifth device was an "universal pickle," *i. e.* holy water; the sixth, "a set of Bulls with leaden feet, *i. e.* Papal Bulls; lastly, Peter devised Pardons, as to which the text is as follows:—

"I must needs mention one more of *Lord Peter's* Projects, which was very extraordinary, and discovered him to be Master of a high Reach, and profound Invention. Whenever it happened that any Rogue of *Newgate* was condemned to be hang'd, *Peter* would offer him a Pardon for a certain Sum of Money, which when the poor Caitiff had made all Shifts to scrape up and send; *His Lordship* would return a [1]Piece of Paper in this Form.

"To all Mayors, Sheriffs, Jaylors, Constables, Bayliffs, Hangmen, &c. Whereas we are informed that A. B. remains in the Hands of you, or any of you, under the sentence of Death. We will and command you upon sight hereof, to let the said Prisoner depart to his own Habitation, whether he stands condemned for Murder, Sodomy, Rape, Sacrilege, Incest, Treason, Blasphemy, &c. for which this shall be your sufficient Warrant: And if you fail hereof, G—d—mn you and yours to all Eternity, and so we bid you heartily farewell. Your most Humble Man's Man,

"Emperor Peter.

"The Wretches trusting to this, lost their Lives and Money also."

Peter's brains were now turned: "And therefore it need not be wondred, if by this Time, *Lord Peter* was become exceeding Rich. But alas, he had kept his Brain so long, and so violently upon the Rack, that at last it *shook* it self, and began to *turn round* for a little Ease. In short what with Pride, Projects, and Knavery, poor *Peter* was grown distracted, and conceived the strangest Imaginations in the World. In the Height of his Fits (as it is usual with those who run mad out of Pride) He would call himself [2]*God Almighty*, and sometimes Monarch of the Universe. I have seen him (says my Author) take Threeold [3]*High-crown'd Hats*, and clap them all on his Head, Three Stories high, with a huge Bunch of [4]*Keys* at his Girdle, and an *Angling Rod* in his Hand. In which Guise, whoever went to take him by the Hand in the way of Salutation, *Peter* with much Grace like a well educated Spaniel, would present him with his *Foot*,[5] and if they refused his Civility, then he would raise it as high as their Chops, and give them a damn'd Kick on the Mouth, which hath ever since been call'd *Salute*. Whoever walk'd by, without paying him their Compliments, having a wonderful strong breath, he would blow

---

[1] "This is a copy of a General Pardon sign'd 'Servus Servorum.'"

[2] "The Pope is not only allow'd to be the Vicar of Christ, but by several Divines is call'd God upon Earth, and other blasphemous titles."

[3] "The Triple Crown."

[4] "The Keys of the Church."

Ibid. "The Pope's Universal Monarchy, and his Triple Crown, and Fisher's Ring."

[5] "Neither does his arrogant way of requiring men to kiss his slipper escape reflection.* W. Wotton."

---

* See "An Illustration to 'A Tale of a Tub,' 'Lord Peter presenting his Foot,'" 1696, No. 1324.

their Hats off into the Dirt. Meantime, his affairs at home went upside down; and his two Brothers had a wretched Time; where his first [1]*Bontade* was to kick both their [2]*Wives* one morning out of Doors, and his own too, and in their stead, gave Orders to pick up the first Three Strolers could be met with in the Streets."

The next extravagance of "the Lord Peters" was to give his brothers bread for mutton and for wine, *i. e.* a satire on the Roman Catholic doctrine of Transubstantiation; the practice of telling monstrous falsehoods followed, of a cow's milk that would fill three thousand churches, of the cross of Our Lord, of a house that travelled two thousand leagues, *i. e.* the chapel of "Our Lady of Loretto," which travelled so far, from Syria to Italy.

"In short *Peter* grew so scandalous, that all the Neighbourhood began in plain Words to say, he was no better than a Knave. And his two Brothers long weary of his ill Usage, resolved at last to leave him; but first, they humbly desired a Copy of their Father's *Will*, which had now lain by neglected. Instead of granting this Request, he called them *damn'd Sons of Whores*, *Rogues*, *Traytors*, and the rest of the vile Names he could muster up. However, while he was abroad one Day upon his Projects, the two Youngsters watcht their Opportunity, made a Shift to come at the *Will* and took a *Copia vera*,[3] by which they presently saw how grosly they had been abused. Their Father having left them equal Heirs, and strictly commanded, that whatever they got, should lie in common among them all. Pursuant to which, their next Enterprise was to break open the Cellar-Door, and get a little good[4] Drink to spirit and comfort their hearts. In copying the *Will*, they had met another Precept against Whoring, Divorce, and separate Maintenance: Upon which their next[5] Work was to discard their Concubines, and send for their Wives. Whilst all this was in Agitation, there enters a Sollicitor from *Newgate*, desiring *Lord Peter* would please to procure a *Pardon* for a *Thief* that was to be *hanged* to morrow. But the Two Brothers told him, he was a Coxcomb to seek Pardons from a Fellow, who deserv'd to be hang'd much better than his Client; and discovered all the Method of that Imposture, in the same Form I delivered it a while ago, advising the Sollicitor to put his Friend upon obtaining[6] *a Pardon from the King*. In the midst of all this Clutter and Revolution, in comes *Peter* with a File of[7] Dragoons at his Heels, and gathering from all Hands what was in the Wind, He and his Gang, and several Millions of Scurrilities and Curses, not very important here to repeat, by main Force, very fairly[8] kicks them both out of Doors, and would never let them come under his Roof from that Day to this."

$2\frac{3}{4} \times 4\frac{5}{8}$ *in.* Brit. Mus. Library, 1079. h. 6.

---

[1] "This word properly signifies a sudden jerk, or lash of a horse when you do not expect it."

[2] "The Celibacy of the Romish Clergy is struck at in Peter's beating his own and brother's wives out of doors. W. Wotton."

[3] "Translated the Scriptures into the vulgar Tongue."

[4] "Administered the Cup to the Laity at the Communion."

[5] "Allowed the Marriages of Priests."

[6] "Directed Penitents not to trust to Pardons and Absolutions procur'd for Money, but sent them to implore the Mercy of God, from whence alone Remission is to be obtain'd."

[7] "By Peter's Dragoons is meant the Civil Power which those Princes, who were bigoted to the Romish Superstition, employ'd against the Reformers."

[8] "The Pope shuts all who dissent from him out of the Church."

1302.

AN ILLUSTRATION TO "A TALE OF A TUB, Written for the Universal Improvement of Mankind. The Sixth Edition, 1724."

The brothers Martin (Martin Luther) and Jack (John Calvin) reforming themselves, according to their Father's Will. (No. 1.)

P. 97. [1696]

THIS engraving represents the interior of a room, where Martin and Jack, brothers of the Lord Peter, are engaged in executing their intended reformations, *i.e.* reformations of the Church. "Martin" was Martin Luther, "Jack" was John Calvin. The latter appears in the act of violently tearing gold lace, Romish ecclesiastical decorations, from his clothes, his wig lies on the floor; the former does so more deliberately.

This print was used again for the edition of "A Tale of a Tub," which appeared in 1727 (12330. bb.).

The print faces p. 97, in the book named in the title.

After the expulsion of the reforming brethren from their patrimony, the Church, by the Lord Peter, as described in "An Illustration to 'A Tale of a Tub,'" "Peter kicking his Brethren out of Doors." (No. 1.) 1696. No. 1301.

"The two Exiles so nearly united in Fortune and Interest, took a Lodging together; where, at their first Leisure, they began to reflect on the numberless Misfortunes and Vexations of their Life past, and could not tell, on the sudden, to what Failure in their Conduct they ought to impute them: When, after some Recollection, they called to Mind the Copy of their Father's *Will*, which they had so happily recovered. This was immediately produced, and a firm Resolution taken between them, to alter what was already amiss, and reduce all their future Measures to the strictest Obedience prescribed therein. The main Body of the *Will* (as the Reader cannot easily have forgot), consisted in certain admirable Rules about the wearing of their Coats; in the Perusal whereof, the Two Brothers at every Period duly comparing the Doctrine with the Practice, there was never seen a wider Difference between two Things: horrible down-right Transgressions of every Point. Upon which, they both resolved without further Delay, to fall immediately upon reducing the Whole, exactly after their Father's Model.

"But, here it is good to stop the hasty Reader, ever impatient to see the End of an Adventure, before We Writers can duly prepare him for it. I am to record, that these Two Brothers began to be distinguished at this Time, by certain Names. One of them desired to be called MARTIN,[1] and the other took the Appellation of JACK.[2] These Two had lived in much Friendship and Agreement under the Tyranny of their Brother *Peter*, as it is the Talent of Fellow-Sufferers to do; Men in Misfortune, being like Men in the Dark, to whom all Colours are the same: But when they came forward into the World, and began to display themselves to each other, and to the Light, their Complexions appeared extremely different; which the present Posture of their Affairs gave them sudden Opportunity to discover.

"But, here the severe Reader may justly tax me as a Writer of short Memory, a Deficiency to which a true *Modern* cannot but of Necessity be a little subject: Because *Memory* being an Employment of the Mind upon things past, is

---

[1] "Martin Luther." [2] "John Calvin."

a Faculty, for which the Learned, in our Illustrious Age, have no manner of Occasion, who deal entirely with *Invention*, and strike all Things out of themselves, or at least, by Collision, from each other: Upon which Account we think it highly Reasonable to produce our great Forgetfulness, as an Argument unanswerable for our great Wit. I ought in Method, to have informed the Reader about Fifty Pages ago, of a Fancy *Lord Peter* took, and infused into his Brothers, to wear on their Coats whatever Trimmings came up in Fashion; never pulling off any, as they went out of the Mode, but keeping on all together; which amounted in Time to a Medley, the most Antick you can possibly conceive; and this to a Degree, that upon the Time of their falling out, there was hardly a Thread of the Original Coat to be seen, but an infinite Quantity of *Lace*, and *Ribbons*, and *Fringe*, and *Embroidery*, and *Points*; (I mean only those *tagg'd with silver*,[1] for the rest fell off). Now, this material Circumstance, having been forgot in due Place, as good Fortune hath ordered, comes in very properly here, when the Two Brothers are just going to reform their Vestures into the Primitive State, prescribed by their Father's *Will*. They both unanimously entred upon this great Work, looking sometimes on their Coats, and sometimes on the *Will*. *Martin* laid the first Hand; at one Twitch brought off a large Handful of *Points*, and with a second Pull, stript away Ten Dozen Yards of *Fringe*. But when he had gone thus far, he demurred a while: He knew very well there yet remained a great deal more to be done; however, the first Heat being over, his Violence began to cool, and he resolved to proceed more moderately in the rest of the Work; having already very narrowly scap'd a swinging Rent in pulling off the *Points*, which being *tagg'd with Silver* (as we have observed before), the judicious Workman had with much Sagacity, double sown, to preserve them from *falling*. Resolving therefore, to rid his Coat of a huge Quantity of *Gold Lace*, he pickt up the Stitches with much Caution, and diligently gleaned out all the loose Threads as he went, which proved to be a Work of Time. Then he fell about the Embroidered *Indian* Figures of Men, Women, and Children; against which as you have heard in its due Place, their Father's Testament was extreamly exact and severe: These, with much Dexterity and Application, were after a while, quite eradicated, or utterly defaced. For the rest, where he observed the Embroidery to be workt so close, as not to be got away without damaging the Cloth,—or where it served to hide or strengthen any Flaw in the Body of the Coat, contracted by the perpetual Tampering of Workmen upon it; he concluded the wisest Course was to let it remain, resolving in no Case whatsoever, that the Substance of the Stuff should suffer Injury; which he thought the best Method for serving the true Intent and Meaning of his Father's *Will*, And this is the nearest Account I have been able to collect, of *Martin's* Proceedings upon this great Revolution.

"But his Brother *Jack*, whose Adventures will be so extraordinary, as to furnish a great Part in the Remainder of this Discourse; entred upon the Matter with other Thoughts, and a quite different Spirit. For, the Memory of *Lord Peter's* Injuries, produced a Degree of Hatred and Spight, which had a much greater Share of inciting Him, than any Regards after his Father's Commands, since these appeared at best, only Secondary and Subservient to the other. However, for this Medly of Humour, he made a Shift to find a very plausible Name, honouring it with the Title of *Zeal;* which is, perhaps, the most significant Word that hath been ever yet produced in any Language: As, I think, I have fully proved in my excellent *Analytical* Discourse upon that Subject; wherein I have deduced a *Histori-theophysi-logical* Account of Zeal, showing how it first proceeded from a *Notion* into a *Word*, and from thence in a hot Summer, ripened into a *tan-*

[1] "Points tagg'd with Silver, are those Doctrines that promote the Greatness and Wealth of the Church, which have been therefore woven deepest in the Body of Popery."

gible Substance. This Work, containing Three large Volumes in Folio, I design very shortly to publish by the *Modern* way of *Subscription*, not doubting but the Nobility and Gentry of the Land will give me all possible Encouragement, having already had such a Taste of what I am able to perform.

"I record therefore, that Brother *Jack*, brimful of this miraculous Compound, reflecting with Indignation upon PETER's Tyranny, and farther provoked by the Despondency of *Martin;* prefaced his Resolutions to this Purpose. *What*, said he, *a Rogue that lock'd up his Drink, turned away our Wives, cheated us of our Fortunes; paumed his damn'd Crusts upon us for Mutton; and at last kickt us out of Doors; . . . . . A Rascal, besides, that all the Street cries out against.* Having thus kindled and enflamed himself as high as possible, and by Consequence, in a delicate Temper for beginning a Reformation, he set about the Work immediatly, and in Three Minutes, made more Dispatch than *Martin* had done in as many Hours. For, (Courteous Reader) you are given to understand, that *Zeal* is never so highly obliged, as when you set it a *Tearing:* And *Jack*, who doated on that Quality in himself, allowed it at this Time its full Swinge. Thus it happened, that stripping down a Parcel of *Gold Lace*, a little too hastily, he rent the *main Body* of his *Coat* from Top to Bottom; and whereas his Talent was not of the happiest in *taking up a Stitch*, he knew no better way, than to dearn it again with *Packthread* and a *Skewer*. But the Matter was yet infinitely worse (I record it with Tears) when he proceeded to the *Embroidery:* For, being Clumsy by Nature, and of Temper impatient; withal, beholding Millions of Stitches, that required the nicest Hand, and sedatest Constitution, to extricate; in a great Rage, he tore off the whole Piece, Cloth and all, and flung it into the Kennel, and furiously thus continuing his Career; *Ah, Good Brother* Martin, said he, *do as I do, for the Love of God; Strip, Tear, Pull, Rent, Flay off all, that we may appear as unlike the Rogue* Peter, *as it is possible: I would not for a Hundred Pounds carry the least Mark about me, that might give Occasion to the Neighbours, of suspecting I was related to such a Rascal.* But *Martin*, who at this Time happened to be extremely flegmatick and sedate, *begged his Brother of all Love not to damage his Coat by any Means; for he never would get such another:* Desired him *to consider, that it was not their Business to form their Actions by any Reflection upon* Peter, *but by observing the Rules prescribed in their Father's* Will. That *he should remember*, Peter *was still their Brother, whatever Faults or Injuries he had committed; and therefore they should by all means avoid such a Thought, as that of taking Measures for Good and Evil, from no other Rule, than of Opposition to him.* That *it was true, the Testament of their good Father was very exact in what related to the wearing of their* Coats; *yet was it no less penal and strict in prescribing Agreement, and Friendship, and Affection between them. And therefore, if straining a Point were at all indispensable, it would certainly be so, rather to the Advance of Unity, than Increase of Contradiction.*"

$2\frac{3}{4} \times 4\frac{5}{8}$ *in.* Brit. Mus. Library, 1079. h. 6.

1303.

AN ILLUSTRATION TO "A TALE OF A TUB, Written for the Universal Improvement of Mankind. The Sixth Edition, 1724."

Jack (Calvin) in the Madhouse. (No. 1.)

P. 123. [1696]

THIS engraving represents a corridor in a madhouse. Jack (Calvin) lies on straw in front and on the floor; other lunatics, including two children, are in the distance, likewise a keeper. Imprisoned madmen appear at gratings in the side

walls of the corridor on our left. The same print was used for the edition of "A Tale of a Tub," which appeared in 1727 (12330. bb.).

This print faces page 123 in the book which is named in the title.

Continued from "An Illustration to 'A Tale of a Tub,'" "The brothers, Martin and Jack reforming themselves," &c., (No. 1.), 1696, No. 1302.

Failing in an effort to induce his brother Martin to act as passionately as himself, "what was left for the forlorn Jack to do, but after a Million of Scurrilities against his Brother, to run mad with Spleen and Spight, and Contradiction. To be short, there was a Mortal Breach between these two. *Jack* went immediately to *New Lodgings*, and in a few Days it was for certain reported, that he had run out of his Wits. In short time after, he appeared abroad, and confirmed the Report, by falling into the oddest Whimsies that ever a sick Brain conceived. And now the little Boys in the Streets began to salute him with several Names. Sometimes they would call Him *Jack the Bald*;[1] sometimes *Jack with a Lanthorn*;[2] sometimes, *Dutch Jack*;[3] sometimes *French Hugh*;[4] sometimes, *Tom the Beggar*;[5] and sometimes, *Knocking Jack of the North*.[6] And it was under one or some, or all of these Appellations (which I leave the Learned Reader to determine) that he hath given Rise to the most Illustrious and Epidemick Sect of *Æolists*, who with honourable Commemoration, do still acknowledge the Renowned Jack for their Author and Founder. Of whose Original, as well as Principles, I am now advancing to gratify the World with a very particular Account.

——— *Mellæo contingens cuncta Lepore.*"

The text continues with an account of the Æolists;[7] how they held wind, spirit, to be the origin of all things, and to be a great part of their composition. Of the fourth and fifth animas, or winds, attributed by them to man, it is stated:—

"For we must here observe, that all Learning was esteemed among them to be compounded from the same Principle. Because, First, it is generally affirmed, or confess'd that Learning *puffeth Men up;* And Secondly, they proved it by the following Syllogism; *Words are but Wind: and Learning is nothing but Words;* Ergo, *Learning is nothing but Wind.* For this Reason, the Philosophers among them, did in their Schools, deliver to their Pupils, all their Doctrines and Opinions by *Eructation* wherein they had acquired a wonderful Eloquence, and of incredible Variety. But the great Characteristick, by which their chief Sages were best distinguished, was a certain Position of Countenance, which gave undoubted Intelligence to what Degree or Proportion, the Spirit agitated the inward mass."

They used barrels for pulpits; this satirizes the Puritans, or "Enthusiasts," of the text. Female officers were used for inspiration, *i. e.* inflation; this refers to the practice of the Society of Friends, or Quakers, in permitting women to preach. The notion opposite to that of a deity is said to be fittest to form a devil. Two devils were dreaded by the Æolists,—"The first of these was the *Camelion*,[8] sworn Foe to *Inspiration*, who, in Scorn, devoured large Influences of their God; without refunding the smallest Blast by *Eructation*. The other was a huge terrible Monster, called *Moulinavent*,[9] who, with four strong Arms, waged eternal Battel with all their Divinities, dextrously turning up to avoid all their Blows and repay them with Interest."

$2\frac{3}{4} \times 4\frac{5}{8}$ *in.* Brit. Mus. Library, 1079. h. 6.

---

[1] "That is Calvin, from Calvus, Bald."
[2] "All those who pretend to Inward Light."
[3] "Jack of Leyden, who gave rise to the Anabaptists." [4] "The Huguenots."
[5] "The Guenues, by which name some Protestants in Flanders were called."
[6] "John Knox, the Reformer, of Scotland." [7] "Pretenders to Inspiration."
[8] "Latitudinarians." [9] "Infidels."

1304.

An Illustration to "A Tale of a Tub, Written for the Universal Improvement of Mankind. The Sixth Edition, 1724."

Jack (Calvin) riding in State. (No. 1.)

P. 178. [1696]

This engraving represents "Jack," (Calvin), "riding on a great Horse," and eating a custard; he is preceded on foot by an officer, answering to the Marshal of the City of London, with a Cap of Maintenance on his head, clad in state robes, and having a naked sword. Two gentlemen follow the rider, a third salutes him by taking off his cap as he stands at the door of a house in the background. This print was used again for the edition of "A Tale of a Tub," which appeared in 1727 (12330. bb.).

The print faces p. 178 in the book named in the title.

Jack having become a professed "Æolist," as described in "An Illustration to 'A Tale of a Tub,' Jack in the Madhouse," (No. 1.), 1696, No. 1303, the sequel of his adventures is given in the text; his superstitious veneration for the Holy Scriptures, and the uses he made of them are described. Also his zeal and blind submission; his discourse on predestination is quoted. Likewise his knavish pretences to extraordinary sanctity; thus:—

"[1] When he had some Roguish Trick to play, he would down with his Knees, up with his Eyes, and fall to Prayers, tho' in the midst of the Kennel. Then it was that those who understood his Pranks, would be sure to get far enough out of his Way.

"[2] In Winter he went always loose and unbuttoned, and clad as thin as possible, to let *in* the ambient Heat; and in Summer, lapt himself close and thick to keep it *out*.

"[3] In all Revolutions of Government, he would make his Court for the Office of *Hangman* General; and in the Exercise of that Dignity, wherein he was very dextrous, would make Use of[4] no other *Vizard* than a long *Prayer*.

"He had a Tongue so Musculous and Subtil, that he could twist it up into his Nose, and deliver a strange Kind of Speech from thence. He was also the first in these Kingdoms, who began to improve the *Spanish* Accomplishment of *Braying*; and having large Ears, perpetually exposed and erected, he carried his Art to such a Perfection, that it was a Point of great Difficulty to distinguish either by the View or the Sound, between the *Original* and the *Copy*.

"He was troubled with a Disease, reverse to that called the Stinging of the *Tarantula*; and would[5] run Dod-mad at the Noise of *Musick*, especially a *Pair of Bagpipes*. But he would cure himself again, by taking two or three Turns in *Westminster-Hall*, or *Billingsgate*, or in a *Boarding-School*, or the *Royal Exchange*, or a *State Coffee-House*.

---

[1] "The Villanies and Cruelties committed by Enthusiasts and Fanaticks among us, were all performed under the Disguise of Religion and long Prayers."

[2] "They affect Differences in Habit and Behaviour."

[3] "They are severe Persecutors, and all in a Form of Cant and Devotion."

[4] "Cromwell and his Confederates went, as they called it, to seek God, when they resolved to murder the King.

[5] "This is to expose our Dissenters Aversion to Instrumental Musick in Churches. W. Wotton."

"He was a Person that[1] *feared* no *Colours*, but mortally hated *all*, and upon that Account, bore a cruel Aversion to *Painters*, insomuch, that in his Paroxysms, as he walked the Streets, he would have his Pockets loaden with Stones, to pelt at the *Signs*.

"Having from this manner of Living, frequent Occasion to *wash* himself, he would often leap over Head and Ears into the Water, tho' it were in the midst of the Winter, but was always observed to come out again much *dirtier*, if possible, than he went in.

"He was the first that ever found out the Secret of contriving a[2] *Soporiferous* Medicine to be convey'd in at the *Ears;* it was a Compound of *Sulphur* and *Balm of Gilead*, with a little *Pilgrim's Salve*."[3]

The text continues with an account of the progress of the disunion of Jack and Martin, and the good fortune of the former, especially in regard to the extension of his ears.

"Such was the Progress of the *Saints*, for advancing the Size of that Member; and it is thought, the Success would have been every way answerable, if in Process of Time, a[4] cruel King had not arose, who raised a bloody Persecution against all *Ears*, above a certain Standard: Upon which, some were glad to hide their flourishing Sprouts in a black Border, others crept wholly under a Periwig. Some were slit, others cropt, and a great Number sliced off to the Stumps. But of this, more hereafter, in my *general History of Ears*, which I design very speedily to bestow upon the Publick.

"From this brief Survey of the falling state of *Ears* in the last Age, and the small Care had to advance their ancient Growth in the present, it is manifest, how little Reason we can have to rely upon a Hold so short, so weak, and so slippery: and that, whoever desires to catch Mankind fast, must have Recourse to some other Methods. Now he that will examine Human Nature with Circumspection enough, may discover several Handles, whereof the* Six Senses afford one apiece, beside a great Number that are screw'd to the Passions, and some few rivetted to the Intellect. Among these last, *Curiosity* is one, and of all others, affords the firmest Grasp: *Curiosity*, that Spur in the Side, that Bridle in the Mouth, that Ring in the Nose, of a lazy, an impatient, and a grunting Reader. By this *Handle* it is, that an Author should seize upon his Reader; which as soon as he hath once compast, all Resistance and struggling are in vain; and they become his Prisoners as close as he pleases, 'til Weariness or Dullness force him to let go his Gripe.

* *including* Scaliger's.

"And therefore, I the Author of this miraculous Treatise, have hitherto, beyond Expectation, maintained by the aforesaid *Handle*, a firm Hold upon my gentle Readers; It is with great Reluctance, that I am at length compelled to remit my Grasp; leaving them in the Perusal of what remains, to their natural *Oscitancy* inherent in the Tribe. I can only assure thee, Courteous Reader, for both our Comforts, that my Concern is altogether equal to thine, for my Unhappiness in losing, or mislaying among my Papers the remaining Part of these Memoirs; which consisted of Accidents, Turns, and Adventures, both New, Agreable, and Surprizing; and therefore, calculated in all due Points, to the delicate Taste of this

---

[1] "They quarrel at the most Innocent Decency and Ornament, and defaced the Statues and Paintings on all the Churches in England."

[2] "Fanatick Preaching, composed either of Hell and Damnation, or a fulsome Description of the Joys of Heaven, both in such a dirty, nauseous Style, as to be well resembled to Pilgrims Sale."

[3] This part of the text is continued, in abstract, under "An Illustration to 'A Tale of a Tub,' &c., London, 1811, 'Jack Courting Persecution,'" 1696, No. 1325.

[4] "This was King Charles the Second, who at his Restoration turned out all the Dissenting teachers that would not conform."

our noble age. But, alas, with my utmost Endeavours, I have been able only to retain a few of the Heads. Under which, there was a full Account, how *Peter* got a *Protection* out of the *King's Bench;* and of a[1] Reconcilement between *Jack* and Him, upon a Design they had in a certain *rainy Night*, to trepan Brother *Martin* into a *Spunging-House*, and there strip him to the Skin. How *Martin*, with much ado, shew'd them both a fair pair of Heels. How a *new Warrant* came out against *Peter:* Upon which, how *Jack* left him in the Lurch, *stole his Protection, and made use of it himself.* How *Jack's* Tatters came into Fashion in *Court* and *City;* How *he got upon a great Horse, and eat*[2] *Custard.* But the Particulars of all these, with several others, which have now slid out of my Memory, are lost, beyond all Hopes of Recovery. For which Misfortune, leaving my Readers to condole with each other, as far as they shall find it to agree with their several Constitutions; but conjuring them by all the Friendship that hath passed between Us, from the Title-Page, to this, not to proceed so far as to injure their Healths, for an Accident past Remedy; I now go on to the Ceremonial Part of an accomplish'd Writer, and therefore, by a Courtly *Modern*, least of all others to be omitted."

A note, p. 178, referring to the getting on "a great horse," &c., states that "Sir Humphry Edwyn, a Presbyterian, was some Years ago Lord Mayor of London, and had the Insolence to go in his Formalities to a Conventicle, with the Ensigns of his Office." Sir H. Edwyn was Lord Mayor of London in 1698, two years after the date of the writing of "A Tale of a Tub," and six years before its publication. The note is one of those included in the edition of "A Tale of a Tub," "Works of Jonathan Swift," 1766, with notes, &c., by John Hawkesworth (633. c. 1.), p. 125.

$2\frac{3}{4} \times 4\frac{5}{8}$ *in.* Brit. Mus. Library, 1079. h. 6.

1305.

Frontispiece to "A Tale of a Tub, Written for the Universal Improvement of Mankind. The Eighth Edition. Dublin, MD CC XLI."

The Whale swallowing the Tub. (No. 2.)

To front the title. [1696]

This engraving is a copy from that which is described as (No. 1.), under the same title and date, No. 1298.

It is inferior to and larger than the original; the beak of the ship, or galley, which is shaped like the head of a javelin, is white in the copy, in the original it is shaded.

Below the design, on our left, in MS., is "Throwing a Tub to the Whale. See Preface, p. xxxi."

$3 \times 5\frac{3}{8}$ *in.* Brit. Mus. Library, 12330. bb.

---

[1] "In the Reign of King James the Second, the Presbyterians, by the King's Invitation, joined with the Papists, against the Church of England, and Addrest him for Repeal of the Penal Laws and Test. The King by his Dispensing Power, gave Liberty of Conscience, which both Papists and Presbyterians made use of; but upon the Revolution, the Papists being down of Course, the Presbyterians freely continued their Assemblies, by Virtue of King James's Indulgence, before they had a Toleration by Law; this I believe the Author means by Jack's stealing Peter's Protection, and making use of it himself."

[2] "Custard is a famous Dish at a Lord Mayor's Feast."

1306.

AN ILLUSTRATION TO "A TALE OF A TUB, Written for the Universal Improvement of Mankind. The Eighth Edition. Dublin, MDCCXLI."

The Tub-Preacher and the Mountebank. (No. 2.)

Plate 2. *P.* 30. [1696]

THIS engraving is a copy from that which is described as (No. 1.), under the same title and date, No. 1299.

It is inferior to and larger than the original. The sky, which is visible through the opening of the window in the background, is cross-hatched throughout in the copy, and to but a small extent in the original.

"Plate 2, P. 50," is engraved below the design; in MS. is "Audience at a Sermon."

$3\frac{1}{8} \times 5\frac{1}{2}$ *in.* Brit. Mus. Library, 12330. bb.

1307.

AN ILLUSTRATION TO "A TALE OF A TUB, Written for the Universal Improvement of Mankind. The Eighth Edition. Dublin, M DCC XLI."

The Brothers, Lord Peter (the Pope), Martin (Martin Luther), and Jack (John Calvin), reading their Father's Will. (No. 2.)

Plate 3. *P.* 66. [1696]

THIS engraving is a copy from that which is described as (No. 1.), under the same title and date, No. 1300.

It is inferior to and larger than the original. The skirt of the coat worn by the brother who stands on our right of the middle figure touches the edge of the engraved space in the copy; in the original it is about one quarter of an inch removed within that margin.

"Plate 3, P. 66," is engraved below the design; in MS. is "The 3 Sons reading the Will."

$3 \times 5\frac{1}{2}$ *in.* Brit. Mus. Library, 12330. bb.

1308.

AN ILLUSTRATION TO "A TALE OF A TUB, Written for the Universal Improvement of Mankind. The Eighth Edition. Dublin, MD.CCXLI."

Lord Peter (the Pope) kicking his Brethren (Martin Luther and John Calvin) out of Doors. (No. 2.)

Plate 4. *P:* 111. [1696]

THIS engraving is a copy, reversed, from that which is described as (No. 1.), under the same title and date, No. 1301.

It is inferior to and larger than the original. The lunette, formed over the

doorway by the lintel and an arch, which is occupied by a satiric mask, contains likewise, in both prints, triangular panels; the last are darker than the styles of the lunette in the original; in the copy both styles and lunette are of one tint; both the hands of the brother who is running away appear in the former, such is not the case in the copy.

"Plate 4, P. 111," is engraved below the design; in MS. is "Lord Peter—p: 104."

3 × 5½ *in.* Brit. Mus. Library, 12330. bb.

1309.

AN ILLUSTRATION TO "A TALE OF A TUB, Written for the Universal Improvement of Mankind. The Eighth Edition. Dublin, MD CC XLI."

The Brothers, Martin (Martin Luther) and Jack (John Calvin) reforming themselves, according to their Father's Will. (No. 2.)

Plate 6. *P:* 124. [1696]

THIS engraving is a copy, reversed, from that which is described as (No. 1.), under the same title and date, No. 1302.

It is inferior to and larger than the original. More than half the upright row of panes in the window near the margin of the print is represented in the original, not more than one fourth of the same re-appears in the copy. Calvin's left elbow is not shown in the latter, in the former his whole figure appears.

"Plate 6, P. 124," is engraved at the upper corners of the design.

3 × 5½ *in.* Brit. Mus. Library, 12330. bb.

1310.

AN ILLUSTRATION TO "A TALE OF A TUB, Written for the Universal Improvement of Mankind. The Eighth Edition. Dublin, MD CC XLI."

Jack (Calvin) in the Madhouse. (No. 2.)

Plate 7. *P:* 16. [1696]

THIS engraving is a copy from that which is described as (No. 1.), under the same title and date, No. 1303.

It is inferior to and larger than the original. The chain in front, which confines the legs of Calvin to the edge of his pallet, is entirely in shadow in the original; in the copy its links are white. Three beams appear across the ceiling of the corridor in the original, in the copy there are but two.

"Plate 7, P. 16," (160) is engraved at the upper corners of the design; in MS. "Madmen" appears below it.

3 × 5½ *in.* Brit. Mus. Library, 12330. bb.

1311.

AN ILLUSTRATION TO "A TALE OF A TUB, Written for the Universal Improvement of Mankind. The Eighth Edition. Dublin, M D CC XLI."

Jack (Calvin) riding in State. (No. 2.)

Plate 5. P: 190. [1696]

THIS engraving is a copy, reversed, from that which is described as (No. 1), under the same title and date, No. 1304.

It is inferior to and larger than the original. A large cloud appears to be edged with light in the sky of the copy, it is not so in the original.

"Plate 5, P. 190," is engraved at the upper corners of the design.

3 × 5½ *in.* Brit. Mus. Library, 12330. bb.

1312.

FRONTISPIECE TO "A TALE OF A TUB, Written for the Universal Improvement of Mankind. MDCCLX."

The Whale swallowing the Tub. (No. 3.)

I. S. Müller inv: del. et Sc. [1696]

THIS engraving represents a modern three-masted vessel sailing before the wind, with her fore-sail, fore-topsail, main-topsail, and mizen-topsail set; a flag is flying at her bowsprit; some of the crew are on the fore-castle hauling down the foresail. The whale, see the account of the incident in (No. 1.), with the same title and date, No. 1305, swims on the surface of the sea towards our right, opens its mouth, and is about to swallow the tub.

"No. 1. Tale of a Tub, facing the Title," is engraved above the design.

This print was used again for the edition of "A Tale of a Tub," which appeared in 1766, "Works of Jonathan Swift," with notes, &c., by John Hawkesworth (633. c. 1.).

3⅝ × 5½ *in.* Brit. Mus. Library, 12330. ccc.

1313.

AN ILLUSTRATION TO "A TALE OF A TUB, Written for the Universal Improvement of Mankind. MDCCLX."

The Tub-Preacher and the Mountebank. (No. 3.)

I. S. Müller inv. del et Sc. [1696]

THIS engraving represents the preacher discoursing from his tub, which is placed in the middle of the design, and raised on a rude wooden pedestal above his audience; his hat hangs on a nail behind the pulpit, he wears a cloak and neck bands. His audience, consisting of men, women, and children, is disposed in a circle before him; some persons stand, some sit on chairs, others on steps. An execution by hanging is represented as if visible through a window-opening on our

left of the preacher; a stage with a mountebank, his zany and servant, appear in a similar opening on our right.

See the account of the incident which is given in (No. 1.), with the same title and date, No. 1306.

"No. 2, p. 25," is engraved above the design.

This print was used again for the edition of "A Tale of a Tub," which appeared in 1766, "Works of Jonathan Swift," with notes, &c., by John Hawkesworth (633. c. 1.).

$3\frac{3}{4} \times 5\frac{5}{8}$ *in.* Brit. Mus. Library, 12330. ccc.

1314.

AN ILLUSTRATION TO "A TALE OF A TUB, Written for the Universal Improvement of Mankind. MD CCLX."

The Brothers, Lord Peter (the Pope), Martin (Martin Luther), and Jack (John Calvin), reading their Father's Will. (No. 3.)

J. S. Müller inv. del. et Sc. [1696]

THIS engraving represents the three brothers in a chamber, with a window on our right, and a table, at the end of which sits "Lord Peter;" "Jack" and "Martin" appear to be engaged in an argument.

See an account of the incident which is given with (No. 1.), with the same title and date, No. 1307.

At the top of the design is "No. 3, p. 40."

This print was used again for the edition of "A Tale of a Tub," which appeared in 1766, "Works of Jonathan Swift," with notes, &c., by John Hawkesworth (633. c. 1.).

$3\frac{3}{4} \times 5\frac{5}{8}$ *in.* Brit. Mus. Library, 12330. ccc.

1315.

AN ILLUSTRATION TO "A TALE OF A TUB, Written for the Universal Improvement of Mankind. MDCCLX."

Lord Peter (the Pope) kicking his Brethren (Martin Luther and John Calvin) out of Doors. (No. 3.)

I. S. Müller inv. del. et Sc. [1696]

THIS engraving represents Lord Peter, with three hats on his head, and grasping a staff in his right hand, expelling his brethren from their father's house; both the latter walk quickly to our left; the hat of one of them has fallen to the ground. Soldiers are gathered at the doorway with muskets in their hands. Referring to the object of the satire, a church is represented in the background.

See an account of the incident which is given with (No. 1.), with the same title and date, No. 1301.

At the top of the design is "No. 4, p. 67."

This print was again used for the edition of "A Tale of a Tub," which appeared in 1766, "Works of Jonathan Swift," with notes, &c., by John Hawkesworth (633. c. 1.).

There is an impression of this plate, reduced to $3\frac{5}{8} \times 5\frac{1}{8}$ *in.*, in the Print Room.

$3\frac{5}{8} \times 5\frac{5}{8}$ *in.* Brit. Mus. Library, 12330. ccc.

1316.

AN ILLUSTRATION TO "A TALE OF A TUB, Written for the Universal Improvement of Mankind. MDCCLX."

The Brothers, Martin (Martin Luther) and Jack (John Calvin) reforming themselves, according to their Father's Will. (No. 3.)

I. S. Müller inv. del et Sc. [1696]

THIS engraving represents the interior of a handsome chamber, with the brothers; the calm Martin sits in an attitude of meditation at a table, which is placed near the window, and looks on a book which lies there; near his elbow is a brush. Jack, more irritable, stands and tears his dress; his wig is already on the floor; his ribbons, &c., are likewise there, or about to follow it.

See an account of the incident which is given with (No. 1.), with the same title and date, No. 1302.

At the top of the design is "No. 5, p. 76."

This print was used again for the edition of "A Tale of a Tub," which appeared in 1766, "Works of Jonathan Swift, with notes, &c." by John Hawkesworth (633. c. 1.).

$3\frac{5}{8} \times 5\frac{5}{8}$ *in.* Brit. Mus. Library, 12330. ccc.

1317.

AN ILLUSTRATION TO "A TALE OF A TUB, Written for the Universal Improvement of Mankind. MDCCLX."

Jack (Calvin) in the Madhouse. (No. 3.)

I. S. Müller inv. del: et Sc: [1696]

THIS engraving represents the interior of a bare chamber, with three grated openings in its walls. Five lunatics are assembled, one of whom, Jack, has a pigtail, and, wearing nothing but a laced cocked hat and a baldric of rushes (?), casts the contents of an earthenware utensil in the face of a person who looks at him through the opening nearest the floor. Another of the lunatics, in ragged garments, recites from a manuscript which he holds; the third, wearing a crown, seems to ape a king; the fourth, clad in a councillor's full wig and a ragged robe, grasps a scroll, and appears to be addressing an audience; the fifth, a youth, seems to sit and meditate.

See an account of the incident which is given with (No. 1.), with the same title and date, No. 1303.

At the top of the design is "No. 6 P: 104."

This print was used again for the edition of "A Tale of a Tub," which appeared in 1766, "Works of Jonathan Swift," with notes, &c., by John Hawkesworth (633. c. 1.).

$3\frac{3}{4} \times 5\frac{5}{8}$ *in.* Brit. Mus. Library, 12330. ccc.

1318.

An Illustration to "A Tale of a Tub, Written for the Universal Improvement of Mankind. MDCCLX." Jack (Calvin) riding in State. (No. 3.)

I. S. Müller inv. del. et Sc: [1696]

This engraving represents Fleet Street, London, with a view of St. Paul's Cathedral in the vista; the spire of the church of St. Martin, Ludgate, as designed by Sir Christopher Wren, is partly interposed between us and the dome. Lud Gate is half-way up the street. Jack, in the act of saluting a crowd of persons by kissing his hand, and clad like a Lord Mayor of London, in a robe and gold chain, rides an ambling horse, and thus approaches us, preceded by the Marshal of the City of London, in his official dress, bearing the Sword of State upright in his hands. Other riders follow Jack; several foot passengers look at the procession; a carpet is hung from one of the windows.

See an account of the incident which is given with (No. 1.), with the same title and date, No. 1304.

At the top of the design is "No. 7, P. 125."

This print was used again for the edition of "A Tale of a Tub." which appeared in 1766, "Works of Jonathan Swift," with notes, &c., by John Hawkesworth (633. c. 1.).

$3\frac{3}{4} \times 5\frac{1}{2}$ *in.* Brit. Mus. Library, 12330. ccc.

1319.

Frontispiece to "A Tale of a Tub, Written for the Universal Improvement of Mankind. London, 1811." The Tub-Preacher. (No. 4.)

Designed by Thurston. Etched by Rhodes.
London, Pub. by Thomas Tegg, 111 [1696], *Cheapside, July* 1, 1810. [1696]

This is an engraving in aqua-tint, and represents, by means of half-length figures, the incident which is described under (No. 1.) with the same title and date, No. 1299. The preacher is placed to his middle in a barrel, presses energetically his hands outspread upon his chest, and, stooping forward, with open mouth and eyes, addresses his audience of three women and two men; two of the former turn up their faces and eyes towards the sky.

At the top is "Frontispiece."

$4\frac{1}{4} \times 2\frac{5}{8}$ *in.* Brit. Mus. Library, 12330. e.

1320.

An Illustration to "A Tale of a Tub, Written for the Universal Improvement of Mankind; London, 1811." Dedication to Prince Posterity.

[Designed by Thurston. Etched by Rhodes.]
London, Pub. by Thomas Tegg, 111, *Cheapside, July* 1, 1810. [1696]

This is an engraving in aquatint, and represents Time, an old man, with one white lock of hair on his forehead, wearing ragged clothes, blue stockings, purple

breeches and a patched black coat. He sits and tears a book with his teeth, another book falls from his hands to the floor; more books are piled behind on his seat; clouds form a background.

The text describes Time as the "governor," or tutor of the young Prince Posterity, to the latter the author dedicates his book by way of an appeal to the judgment of the future, thus:—

"For altho' your Highness is hardly got clear of infancy, yet has the universal learned world already resolved upon appealing to your future dictates with the lowest and most resigned submission; fate having decreed you sole arbiter of the productions of human wit, in this polite and most accomplished age. Methinks, the number of appellants were enough to shock and startle any judge of a genius less unlimited than yours. But in order to prevent such glorious trials, the person, it seems, to whose care the education of your Highness is committed, has resolved (I am told) to keep you in almost an universal ignorance of our studies, which it is your inherent birthright to inspect.

"It is amazing to me, that this person should have assurance in the face of the sun, to go about persuading your Highness, that our age is almost wholly illiterate, and has hardly produced one writer upon any subject. I know very well, that when your Highness shall come to riper years; and have gone through the learning of antiquity, you will be too curious to neglect inquiring into the authors of the very age before you. And to think that this *Insolent*, in the account that he is preparing for your view, designs to reduce them to a number so insignificant as I am ashamed to mention; it moves my zeal and my spleen for the honour and interest of our vast flourishing body, as well as of myself, for whom I know by long experience, he has professed, and still continues a peculiar malice.

"It is not unlikely that when your Highness will one day peruse what I am now writing, you may be ready to expostulate with your governor upon the credit of what I here affirm, and command him to shew you some of our productions. To which he will answer, (for I am well informed of his designs) by asking your Highness where they are? and what is become of them? and pretend it a demonstration that there never were any, because they are not then to be found. Not to be found! Who has mislaid them? Are they sunk in the abyss of things? It is certain, that in their own nature they were light enough to swim upon the surface for all eternity. Therefore the fault is in him, who tied weights so heavy to their heels, as to depress them to the center. Is their very essence destroyed? who has annihilated them? were they drowned by purges, or martyred by pipes? who administered them? But that it may no longer be a doubt with your Highness, who is to be the author of this universal ruin; I beseech you to observe that large and terrible scythe, which your governor affects to bear continually about him. Be pleased to remark the length and strength, the sharpness and hardness of his nails and teeth; consider his baneful, abominable breath, enemy to life and matter, infectious and corrupting, and then reflect whether it be possible for any mortal ink or paper of this generation to make a suitable resistance. Oh! that your Highness would one day resolve to disarm this usurping *maitre du palais*,[1] of his furious engines, and bring your empire *hors de page*.[2]

"It were endless to recount the several methods of tyranny and destruction,

---

[1] "Comptroller. The kingdom of France had a race of kings, which they call *les roys faineans*, [from their doing nothing] who lived lazily in their apartments, while the kingdom was administered by the *mayor de palais;* till Charles Martel, the last mayor, put his master to death, and took the kingdom into his own hand.—*Hawks*."

[2] "Out of guardianship."

which your governor is pleased to practise on this occasion. His inveterate malice is such to the writings of our age, that of several thousands produced yearly from this renowned city, before the next revolution of the sun, there is not one to be heard of: Unhappy infants, many of them barbarously destroyed, before they have so much as learned their mother tongue to beg for pity. Some he stifles in their cradles, others he frights into convulsions, whereof they suddenly die: Some he flays alive, others he tears limb from limb. Great numbers are offered to Moloch, and the rest, tainted by his breath, die of a languishing consumption. But the concern I have most at heart, is for our corporation of poets, from whom I am preparing a petition to your Highness, to be subscribed with the names of one hundred and thirty-six of the first rate, but whose immortal productions are never likely to reach your eyes, though each of them is now humble and an earnest appellant for the laurel, and has large comely volumes to shew for a support to his pretensions. The never-dying works of these illustrious persons, your governor, Sir, has devoted to unavoidable death; and your Highness is to be made believe, that our age has never arrived at the honour to produce one single poet.

"We confess immortality to be a great and powerful goddess: but in vain we offer up to her our devotions and our sacrifices, if your Highness's governor, who has usurped the priesthood, must, by an unparalleled ambition and avarice, wholly intercept and devour them."

The satire is continued as described under "An Illustration to 'A Tale of a Tub,'" &c. London, 1811, "Grub Street Authors Triumph over Time," same date, No. 1321.

$4\frac{1}{4} \times 2\frac{3}{4}$ *in.* Brit. Mus. Library, 12330. e.

1321.

An Illustration to "A Tale of a Tub, Written for the Universal Improvement of Mankind. London, 1811." Grub Street Authors Triumph over Time.

[Designed by Thurston. Etched by Rhodes.]
London, Pub. by Thomas Tegg, 111 Cheapside, July 1, 1810. [1696]

This is an engraving in aquatint, and represents Time by a huge person with a broken scythe and a pair of old shoes beside him, who has been cast on the floor, bound with ropes, and assailed by two ragged, apparently ill-fed old men, one of whom grasps his neckcloth, while the other appears to be about to extract his teeth. Two other old men sit in the background. It appears that these victors over Time were intended to represent John Dryden, Nahum Tate, Tom Durfey, "Mr. Rymer," John Dennis, Dr. Bentley (see "Frontispiece to 'A Full and True Account of the Battle Fought last Friday Between the Ancient and Modern Books in St. James's Library,'" (No. 1.), 1697, No. 1334,) and William Wotton,[1] biographer and critic.

The text, continued from that part which is quoted under "An Illustration to 'A Tale of a Tub,'" &c., London, 1811, "Dedication to Prince Posterity," 1696, No. 1320, defends against Time, the tutor of the Prince, the learning and literature of the age, and declares that it was false to aver that the period was "devoid of writers of any kind."

"It is true, indeed, that although their numbers be vast, and their productions

[1] See "An Illustration to "A Tale of a Tub," "A Town Critic hunting down Authors," 1696. No. 1323, and note.

numerous in proportion; yet are they hurried so hastily off the scene that they escape our memory, and elude our sight. When I first thought of this address, I had prepared a copious list of titles to present your Highness, as an undisputed argument for what I affirm. The originals were posted fresh upon all gates and corners of streets; but, returning in a very few hours to take a review, they were all torn down, and fresh ones in their places. I enquired after them among readers and booksellers; but I enquired in vain; *the memorial of them was lost among men, their place was no more to be found:* and I was laughed to scorn for a clown and a pedant, without all taste and refinement, little versed in the course of present affairs, and that knew nothing of what had passed in the best companies of court and town. So that I can only avow in general to your Highness, that we do abound in learning and wit; but to fix upon particulars is a task too slippery for my slender abilities. If I should venture in a windy day to affirm to your Highness, that there is a large cloud near the *horizon*, in the form of a *bear;* another in the *zenith*, with the head of an *ass;* a third to the westward, with claws like a *dragon;* and your Highness should in a few minutes think fit to examine the truth; it is certain they would all be changed in figure and position; new ones would arise; and all we could agree upon would be, that clouds there were, but that I was grossly mistaken in the *zoography* and *topography* of them.

"But your governor, perhaps, may still insist and put the question. What is then become of those immense bales of paper, which must needs have been employed in such numbers of books? Can these also be wholly annihilate, and so of a sudden as I pretend? What shall I say in return of so invidious an objection? it ill befits the distance between your Highness and me, to send you for ocular conviction to a jakes, or an oven; to the windows of a —— house, or a sordid lanthorn. Books, like men their authors, have no more than one way of coming into the world, but there are ten thousand to go out of it, and return no more.

"I profess to your Highness, in the integrity of my heart that what I am going to say is literally true this minute I am writing. What revolutions may happen before it shall be ready for your perusal, I can by no means warrant. However, I beg you to accept it as a specimen of our learning, our politeness, and our wit. I do therefore affirm, upon the word of a sincere man, that there is now actually in being, a certain poet called John Dryden, whose translation of Virgil was lately printed in a large folio, well bound, and if diligent search were made, for ought I know, is yet to be seen. There is another called Nahum Tate, who is ready to make oath that he has caused many reams of verse to be published, whereof both himself and his bookseller (if lawfully required) can still produce authentic copies, and therefore wonders why the world is pleased to make such a secret of it. There is a third, known by the name of Tom Durfey, a poet of a vast comprehension, and universal genius, and most profound learning. There are also one Mr. Rymer, and one Mr. Dennis, most profound critics. There is a person styled Dr. B—tl—y, who has written near a thousand pages of immense erudition, giving a full and true account of a certain squabble of wonderful importance between himself and a bookseller.[1] He is a writer of infinite wit and humour; no man rallies with a better grace and in more sprightly turns. Farther I avow to your Highness, that with these eyes I have beheld the person of William W—tt—n, B.D., who has written a good sizeable volume against a friend of your governor[2] (from whom, alas! he must therefore look for little favour) in most gentlemanly stile, adorned with the utmost politeness and civility; replete with discoveries, equally valuable for their

[1] "Bentley, in his controversy with Lord Orrery, upon the genuineness of Phalaris's Epistles, has given, in a preface, a long account of his dialogues with a bookseller, about the loan and restitution of a MS.—*Hawks.*"

[2] "Sir William Temple." See "Frontispiece to a Full and True Account of the Battle", &c. (No. 1.), 1697, No. 1334.

novelty and use; and embellished with *traits* of wit so poignant and so apposite, that he is a worthy yokemate to his fore-mentioned friend."

The "Mr. Rymer" above mentioned was doubtless Thomas Rymer, compiler of "Fœdera," &c., the first volume of which appeared in 1704,[1] the year of the publication of "A Tale of a Tub;" he also wrote "The Tragedies of the last age considered and examined," 1678, and "A Short View of Tragedy of the last Age," 1693.

As to the special subject of this design the text states, in the "Introduction" to "A Tale of a Tub," "Under the stage itinerant, are couched those productions designed for the pleasure and delight of mortal man; such as, six-pennyworth of wit, Westminster drolleries, delightful tales, complete jesters, and the like; by which the writers of and for Grub Street, have in these latter ages so nobly triumphed over time; have clipped his wings, pared his nails, filed his teeth, turned back his hour-glass, blunted his scithe, and drawn the hobnails out of his shoes. It is under this class I have presumed to list my present treatise, being just come from having the honour conferred upon me, to be adopted a member of that illustrious fraternity."

$4\frac{1}{4} \times 2\frac{3}{4}$ *in.* Brit. Mus. Library, 12330. e.

1322.

An Illustration to "A Tale of a Tub, Written for the Universal Improvement of Mankind. London, 1811."

The Brothers, Lord Peter (the Pope), Martin (Martin Luther), and Jack (John Calvin), reading their Father's Will. (No. 4.)

Peter, John, and Martin examining the Will.

[Designed by Thurston. Etched by Rhodes.]
London, Pub. by Thomas Tegg, 111, *Cheapside, July* 1, 1810. [1696]

This is an engraving in aquatint, and represents the subject by the figures of three youths, two of whom sit at a table, while the third stands up between them and points to the will of their father which lies before them. The third is the Lord Peter. There is no background to this design.

See an account of the incident which is given with (No. 1.), with the same title and date, No. 1300.

$4\frac{3}{8} \times 2\frac{3}{4}$ *in.* Brit. Mus. Library, 12330. e.

1323.

An Illustration to "A Tale of a Tub, Written for the Universal Improvement of Mankind. London, 1811."

A Town Critic Hunting down Authors.

[Designed by Thurston. Etched by Rhodes.]
London, Pub. by Thomas Tegg, 111; *Cheapside, July* 1, 1810. [1696]

This is an engraving in aquatint; a critic appears as an old man, who wears spectacles, a broad-brimmed hat, a blue neck tie, gaiters, breeches, and a black coat; he carries a huge knotted club in his right hand, and, under his left arm, a large

[1] See "Frontispiece to 'A Tale of a Tub,'" "The Whale swallowing the Tub". (No. 1.), 1696, No. 1298, and note.

clasped volume; in his left hand is a flaming torch; he eagerly pursues five meagre men, authors, in black coats, four of whom run away, the fifth has fallen in a like course and turns to the critic in great fear.

The text of this edition of "A Digression concerning Criticks," part of "A Tale of a Tub," states, after giving an account of varieties of critics, p. 102, "The third and noblest sort is that of his TRUE CRITIC, whose original is the most ancient of all. Every *true critic* is a hero born, descended in a direct line from a celestial stem by Momus and Hybris, who begat Zoilus, who begat Tigelleus, who begat *Etcetera* the elder, who begat Bentley and Rymer,[1] and Wotton,[2] and Perrault, and Dennis, who begat *Etcetera* the younger."

"And these are the *critics* from whom the common-wealth of learning has in all ages received such immense benefits, that the gratitude of their admirers placed their origin in heaven, among those of Hercules, Theseus, Perseus, and other great deservers of mankind. But heroic virtue itself hath not been exempt from the obloquy of evil tongues. For it hath been objected, that those ancient heroes, famous for their combating so many giants, and dragons, and robbers, were in their own persons a greater nuisance to mankind, than any of those monsters they subdued; and therefore, to render their obligations more complete, when all other *vermin* were destroyed, should in conscience have concluded with the same justice upon themselves; as Hercules most generously did; and hath, upon that score, procured to himself more temples and votaries, than the best of his fellows. For these reasons, I suppose, it is, why some have conceived, it would be very expedient for the public good of learning, that every *true critic*, as soon as he had finished his task assigned, should immediately deliver himself up to ratsbane, or hemp, or from some convenient *altitude;* and that no man's pretensions to so illustrious a character, should by any means be received, before that operation were performed.

"Now, from this heavenly descent of *criticism*, and the close analogy it bears to *heroic virtue*, it is easy to assign the proper employment of a *true ancient genuine critic;* which is, to travel through this vast world of writings; to pursue and hunt those monstrous faults bred within them; to drag out the lurking errors, like Cacus from his den; to multiply them like Hydra's heads; and rake them together like Augeas's dung: or else drive away a sort of *dangerous fowl*, who have a perverse inclination to plunder the best branches of the *tree of knowledge*, like those *Stymphalian* birds that eat up the fruit.

"These reasonings will furnish us with an adequate definition of a true *critic;* that he is a *discoverer and collector of writers faults;* which may be farther put beyond dispute, by the following demonstration: That whoever will examine the writings in all kinds, wherewith this antient sect has honoured the world, shall immediately find, from the whole thread and tenor of them, that the ideas of the authors have been altogether conversant and taken up with the faults, and blemishes, and oversights, and mistakes of other writers; and, let the subject treated on be whatever it will, their imaginations are so entirely possessed, and replete with the defects of other pens, that the very quintessence of what is bad, does of necessity distill into their own; by which means, the whole appears to be nothing else but an *abstract* of the *criticisms* they themselves have made."

$4\frac{1}{4} \times 2\frac{3}{4}$ *in.* Brit. Mus. Library, 12330. e.

---

[1] See "An Illustration to 'A Tale of a Tub,'" &c., "Grub Street Authors Triumph over Time," 1696, No. 1321.

[2] Wotton, William, D.D., had been engaged in the controversy between Swift's patron, Sir William Temple, and Perrault; the third published his "Parallel," and the second "An Essay on Ancient and Modern Learning." Wotton issued "Reflections upon Ancient and Modern Learning," 1694. See "Frontispiece to 'A Full and True Account of the Battle Fought last Friday Between the Ancient and Modern Books in St. James's Library,'" &c., No. 1, 1697, No. 1334, which gives an account of this famous controversy.

1324.

An Illustration to "A Tale of a Tub, Written for the Universal Improvement of Mankind. London, 1811." Lord Peter presenting his Foot.

[Designed by Thurston. Etched by Rhodes.]
London, Pub. by Thomas Tegg, 111, *Cheapside July* 1, 1810. [1696]

This is an engraving in aquatint, and represents the "Lord Peter" seated on a raised platform, below a canopy and in a chair of state; he wears three round black hats, three keys at his girdle, a red coat and breeches, and white stockings; in his left hand is an angling rod; he presents his right foot to be kissed by an obsequious person, who kneels before him for the purpose, and is bareheaded. In the distance is an outline of St. Peter's, Rome.

The text, after descanting on the various inventions and devices of Lord Peter for making money, see "An Illustration to 'A Tale of a Tub'", &c., "Lord Peter kicking his Brethren out of Doors," (No. 1.) 1696, No. 1301, describes his further proceedings in conformity with this design.

$4\frac{1}{4} \times 2\frac{3}{4}$ *in.* Brit. Mus. Library, 12330. e.

1325.

An Illustration to "A Tale of a Tub, Written for the Universal Improvement of Mankind. London, 1811." Jack Courting Persecution.

[Designed by Thurston. Etched by Rhodes.]
London, Pub. by Thomas Tegg, 111, *Cheapside, July* 1, 1810. [1696]

This is an engraving in aquatint, and represents a soldier kicking a Calvinist; they stand in a public street, the former wears a cocked hat, Hessian boots, white breeches, &c., the latter is dressed entirely in black, and has his hands crossed on his breast, he turns his eyes violently upwards, with an expression of affected sanctimony.

The text, p. 213 in this edition, avers that Brother Jack (Calvin), was thus affected;—"the memory of Lord Peter's injuries" (See "An Illustration to 'A Tale of a Tub,'" &c., "Lord Peter, kicking his Brethren out of Doors," (No. 1.), 1696, No. 1301,) "produced a degree of hatred and spite, which had a much greater share of inciting him, than any regards after his father's commands; since these appeared at best only secondary and subservient to the other. However, for this medley of humour he made shift to find a very plausible name, honouring it with the title of *Zeal;* which is perhaps the most significant word that hath been ever yet produced in any language," &c.

Jack, meditating on his wrongs, became more and more bitter in temper as he lived, he divested his coat of all the finery (see "An Illustration to 'A Tale of a Tub,'" &c., "The Brothers Martin and Jack reforming themselves, according to their Father's Will," (No 1.), 1696, No. 1302), which, contrary to the will of their father, the brothers had assumed, under the influence of the "Lord Peter."

"He bore a strange kind of appetite to *snap-dragon*,[1] and to the livid snuffs

[1] "I cannot well find out the author's meaning here, unless it be the hot, untimely, blind zeal of enthusiasts."

of a burning candle; which he would catch and swallow with an agility wonderful to conceive; and by this procedure, maintained a perpetual flame in his belly; which issued in a glowing steam from both his eyes, as well as his nostrils, and his mouth, made his head appear, in a dark night, like the scull of an ass, wherein a roguish boy had conveyed a farthing candle, *to the terror of his Majesty's liege subjects.* Therefore he made use of no other expedient to light himself home; but was wont to say, that *a wise man was his own lantern.*

"He would shut his eyes as he walked along the street; and if he happened to bounce his head against a post, or fall into the kennel, as he seldom missed either to do one or both, he would tell the gibing apprentices, who looked on, that *he submitted, with entire resignation, as to a trip, or blow of fate, with whom he found by long experience, how vain it was either to wrestle or to cuff; and whoever durst undertake to do either, would be sure to come off with a swingeing fall, or a bloody nose. It was ordained,* said he, *some few days before the creation, that my nose and this very post should have a rencounter; and therefore Nature thought fit to send us both into the world in the same age, and to make us countrymen and fellow-citizens. Now, had my eyes been open, it is very likely, the business might have been a great deal worse; for how many a confounded slip is daily got by man, with all his foresight about him? besides, the eyes of the understanding see best, when those of the senses are out of the way; and therefore blind men are observed to tread their steps with much more caution, and conduct, and judgment, than those who rely with too much confidence upon the virtue of the visual nerve, which every little accident shakes out of order, and a drop or film can wholly disconcert; like a lamp among a pack of roaring bullies, when they scower the streets; exposing its owner, and itself, to outward kicks and buffets, which both might have escaped, if the vanity of appearing would have suffered them to walk in the dark. But, farther, if we examine the* conduct *of these boasted lights, it will prove yet a great deal worse than their* fortune: *It is true, I have broken my nose against this post, because fortune either forgot, or did not think it convenient to twitch me by the elbow, and give me notice to avoid it. But let not this encourage either the present age or posterity to trust their* noses *into the keeping of their* eyes, *which may prove the fairest way of losing them for good and all. For, O ye eyes! ye blind guides! miserable guardians are ye of our frail noses; ye, I say, who fasten upon the first precipice in view, and then tow our wretched willing bodies after you, to the very brink of destruction: but, alas! that brink is rotten, our feet slip, and we tumble down prone into a gulph, without one hospitable shrub in the way to break the fall; a fall to which not any nose of mortal make is equal, except that of the giant*[1] Laurcalco, *who was lord of the* silver *bridge. Most properly, therefore, O eyes! and with great justice, may you be compared to those foolish lights which conduct men through dirt and darkness, till they fall into a deep pit, or a noisome bog.*

"This I have produced, as a scantling of Jack's great eloquence, and the force of his reasoning upon such abstruse matters.

"He was, besides, a person of great design and improvement in affairs of *devotion*, having introduced a new deity, who hath since met with a vast number of worshippers; by some called *Babel*,—by others, *Chaos;* who had an ancient temple of Gothic structure upon Salisbury-plain, famous for its shrine, and celebration by pilgrims."

The text continues with accounts of Jack's knavish pretences to extraordinary sanctity. Vide the first quotation in "An Illustration to 'A Tale of a Tub,'" &c., "Jack riding in State," (No. 1.), 1696, No. 1304. After this appears the further description:—

---

[1] "*Vide* Don Quixote."

"He wore a large plaister of artificial *caustics* on his stomach, with the fervour of which he could set himself a *groaning*, like the famous board upon application of a red-hot iron. He would stand in the turning of a street; and, calling to those who passed by, would cry to one, *Worthy Sir, do me the honour of a good slap in the chaps;* to another, *Honest friend, pray favour me with a handsome kick on the a—e. Madam, shall I intreat a small box on the ear from your ladyship's fair hand? Noble Captain, lend a reasonable thwack for the love of God, with that cane of your's, over these poor shoulders.*[1] And when he had by such earnest solicitations, made a shift to secure a basting sufficient to swell up his fancy and his sides, he would return home extremely comforted, and full of terrible accounts of what he had undergone for the *public good. Observe this stroke*, said he, shewing his bare shoulders, *a plaguy* janisary *gave it to me this very morning at seven o'clock, as, with much ado, I was driving off the Great Turk. Neighbours, mind this broken head deserves a plaister. Had poor Jack been tender of his noddle, you would have seen the Pope and the French King, long before this time of day, among your wives and your warehouses. Dear Christians, the Great Mogul was come as far as Whitechapel; and you may thank these poor sides, that he hath not (God bless us) already swallowed up man, woman, and child.*"

$4\frac{1}{4} \times 2\frac{3}{4}$ *in.* Brit. Mus. Library, 12330. e.

1326.

AN ILLUSTRATION TO "A TALE OF A TUB, Written for the Universal Improvement of Mankind;" Volume I. of "The Select Works of Jonathan Swift, D.D. in five volumes, London, 1825."

The Father addressing his Sons on his Death-bed.

Singleton del^{t}. Page 65. *Engleheart sculp^{t}. London. Printed for Hector McLean* 1823. [1696]

THIS engraving represents the father who had called his sons together on his death-bed, and bade them obey the injunctions of his will, then delivered to them; he gave to each a new coat, with commands as to the manner in which those coats should be worn and cared for. See An Illustration to "A Tale of a Tub," &c., "The Brothers, Lord Peter, Martin, and Jack, reading their Father's Will," (No. 1.), 1696, No. 1300.

The father, an old man, lies in bed at the point of death, and addresses his sons, who, weeping, stand at the foot of the bed.

Above the design is, "Tale of a Tub."

$2\frac{3}{8} \times 2\frac{7}{8}$ *in.* Brit. Mus. Library, 12274. a.

1327.

AN ILLUSTRATION TO "A TALE OF A TUB, Written for the Universal Improvement of Mankind;" Volume I. of "The Select Works of Jonathan Swift, D.D. in five volumes, London, 1825."

---

[1] "The Fanatics have always had a way of affecting to run into persecution, and count vast merit upon every little hardship they suffer."

The Brothers, Lord Peter (the Pope), Martin (Martin Luther), and Jack (John Calvin), reading their Father's Will. (No. 5.)

Engraved by D. Allen. Page 73. *London; Printed for Hector McLean,* 1823. [1696]

This engraving represents the brothers at a table in a chamber; the Lord Peter sits with his back towards us, his face in profile, and addresses his brethren, one of whom leans over his chair; the other brother, leaning with his elbows on the table, reads the will, which lies there.

For an account of the subject, see the same title and date (No. 1.), No. 1300.

Below the design are "P. 73" and "Tale of a Tub."

$2\frac{3}{8} \times 3$ *in.* Brit. Mus. Library, 12274. a.

1328.

An Illustration to "A Tale of a Tub, Written for the Universal Improvement of Mankind;" Volume I. of "The Select Works of Jonathan Swift, D. D., in five volumes, London, 1825."

Peter (the Pope) kicking his Brethren (Martin Luther and John Calvin) out of Doors. (No. 5.)

Meadows pinxt. Page 109. *Stewart sculpt. London. Printed for Hector McLean,* 1823. [1696]

This engraving represents the incident which is described with the same title and date, (No. 1.) No. 1301. "Jack" and "Martin" are rapidly descending the teps of a portico, while "Lord Peter," with his left foot raised, kicks one of them behind, and flourishes an episcopal crook about his head. In the distance is St. Peter's, Rome.

Below the engraving are "P. 109," and "Tale of a Tub."

$2\frac{1}{2} \times 3$ *in.* Brit. Mus. Library, 12274. a.

1329.

An Illustration to "A Tale of a Tub, Written for the Universal Improvement of Mankind;" Volume I. of "The Select Works of Jonathan Swift, D. D., in five volumes, London, 1825."

The Brothers, Martin (Martin Luther), and Jack (John Calvin) reforming themselves, according to their Father's Will. (No. 4.)

Meadows pinxt. Page 121. *Smith sculpt. London; Printed for Hector McLean,* 1823. [1696]

This engraving represents the incident which is described under with the same title and date (No. 1.) No. 1302. Martin is seated in a chair, with his back to the window of a room, his left hand is on a table, and he is reading the will of his

father. Jack stands and tears the lace from the front of his coat, which he has taken off for the purpose.

Below the engraving are "Page 121" and "Tale of a Tub."

$2\frac{1}{4} \times 3$ *in.* Brit. Mus. Library, 12274. a.

1330.

AN ILLUSTRATION TO "A TALE OF A TUB, Written for the Universal Improvement of Mankind. London 1867." The Tub-Preacher. (No. 5.)

Frontispiece. [1696]

A woodcut, copy from (No. 4.), with the same title and date; No. 1319. In the lower corner on our left is "Frontispiece."

$4\frac{1}{8} \times 2\frac{3}{4}$ *in.* Brit. Mus. Library, 12330. aa.

1331.

AN ILLUSTRATION TO "A TALE OF A TUB, Written for the Universal Improvement of Mankind. London, 1867." The Brothers, Lord Peter (the Pope,) Martin (Martin Luther), and Jack (John Calvin,) reading their Father's Will. (No. 6.)

[1696]

A woodcut, representing the three brethren as described under the same title and date (No. 1.); No. 1300. The three stand near a small table; one, "Lord Peter," holds the will, with pendant seals, in both hands; another, Martin, smooths his chin with his right hand; the third, Jack, leans both his hands on the table, and earnestly speaks to the Lord Peter. A deed-chest is on the floor near the Lord Peter's feet.

$2\frac{5}{8} \times 3\frac{3}{8}$ *in.* Brit. Mus. Library, 12330. aa.

1332.

AN ILLUSTRATION TO "A TALE OF A TUB, Written for the Universal Improvement of Mankind. London, 1867." One of the Brethren, Martin (Martin Luther) and Jack (John Calvin), recalling his Wife.

[1696]

THIS woodcut represents how Jack and Martin, having fallen out with their elder brother, the Lord Peter, as described under "An Illustration to a Tale of a Tub," etc. "Lord Peter kicking his Brethren out of Doors," (No. 1.), 1696, No. 1301; "took a *copia vera* (of their father's will), by which they presently saw how grossly they had been abused (by the Lord Peter), their father having left them equal heirs, and strictly commanded that, whatever they got, should be in common among them all. Pursuant to which, their next enterprise was to break open the cellar door, to get a little good drink to comfort and spirit their hearts. In copying the will they had met another precept against divorce and separate maintenance, and other evil practices of their brother Peter;

upon which their next work was to discard their concubines and send for their wives."

The design shows one of the brethren hastening forward to meet his wife, who advances to meet him. Spectators stand near.

$2\frac{5}{8} \times 3\frac{1}{2}$ *in.* Brit. Mus. Library, 12330. aa.

1333.

An Illustration to "A Tale of a Tub, Written for the Universal Improvement of Mankind. London, 1867."

The Brothers, Martin (Martin Luther) and Jack (John Calvin), reforming themselves, according to their Father's Will. (No 5.)

[1696]

This woodcut represents the incident described with the same title and date, (No. 1.), No. 1302. Both figures stand, and have taken off their coats; that of Jack, on our right, shows the bitter brother about to tear off the lace from his coat; that of Martin shows him in the act of deprecating violent conduct.

For the counter satire to "A Tale of a Tub," being a passionate attack on Dean Swift, by Thomas Burnet, son of the Bishop of Salisbury, see "On state opinions Alamode," 1714.

$2\frac{5}{8} \times 3\frac{5}{8}$ *in.* Brit. Mus. Library, 12330. aa.

1334.

Frontispiece to "A Full and True Account of the Battle Fought last Friday Between the Ancient and Modern Books in St. James's Library, London. Printed in the Year MDCCXXXIV." (By Dean Swift). (No. 1.)

To face the title of the Battle. [1697]

This engraving represents the interior of a library, many of the shelves of which are emptied of their contents; some of the books appear as if flying from their places to join a battle which takes effect on the floor of the room between various foot soldiers and fully-armed knights. In the corner of this window is a large cobweb. The same print was used again for the edition of "A Full and True Account," &c., which appeared in 1737 (12330. bb.).

The following account of the origin of the famous satire by Dean Swift, in question, is thus given in the edition of "Swift's Works," edited by Sir Walter Scott, which was published in 1824, vol. x. p. 219.

"The following *jeu d'esprit*, which appeared in the same volume with the Tale of the Tub, has relation to two keen and memorable controversies, which, at this time, divided the literary world, and, in some respects, were mingled with each other.

"The first was the grand comparison between ancient and modern learning, a controversy which passed from France to Britain. Fontenelle and Perrault were the first modern authors who dared to assume to their own times a superiority over the ancients. The former denied the ancients any preference in philosophy and mathematics; and upon much more questionable grounds, placed the moderns on a level with them in poetry and oratory. Perrault supported Fontenelle in these

conclusions, and claimed, moreover, for his own age, and for the French academy, the superiority in painting and architecture. He even pitched upon the champions whose strength he measured against those of antiquity; and it was with something like a sacred horror, that men of learning heard him compare the Bishop of Meaux to Pliny; Boileau[1] to Horace; and Corneille to all the Grecian and Roman dramatists. This juxtaposition of personages brought down a torrent of ridicule upon Perrault, before which he shrunk, and finally retracted his opinions. The controversy, meanwhile, had been kindled in England, where some writers asserted the cause which Fontenelle and Perrault had abandoned. This doctrine was as unpalatable to the English scholars as it had been to those of France; and Sir William Temple, the most distinguished among them, by rank, talents, and the high offices of state which he had discharged, published in answer, his Essay upon Ancient and Modern Learning. [2]Mr. Wotton ventured to reply to this treatise, and received some assistance from Dr. Bentley, of a nature to be hereafter mentioned; and thus standing the warfare about 1697, Swift's powers of satire were naturally exerted against Bentley and Wotton, in behalf of his patron. With what justice these learned persons are turned into such unqualified ridicule, must be greatly doubted by those who consider the controversy. That we have far exceeded the ancients in the knowledge necessary for the exercise of all useful arts, and in the philosophical principles on which these arts depend, cannot be disputed by their warmest admirers. On the other hand, it must be allowed, that, in poetry, oratory, and other exertions of the imagination, those who came first to the harvest-field reaped the richest part of the crop. We do not properly state Milton to have been inferior in genius to Homer, when we give precedence to the latter as the more original poet; for, although the same field was open to both, it is obvious that the modern must either avoid the track which had been occupied by his predecessor, or be contented to subject himself to the charge of having walked in his footsteps. Accordingly, in measuring the strength of the ancients and moderns, Swift has not failed to match the combatants in such a manner, as fully to avail himself of this advantage. Davenant and Wesley are overthrown by Homer, and Dryden by Virgil; but we have not the issue of the combat between Aristotle and Bacon; nor are we informed

---

[1] "Boileau, feeling more like a scholar than an author, assailed, with the following epigram, those who had raised him to a level with Horace:—

'Quelq'un vint l'autre jour se plaindre au Dieu des vers
Qu'en certainlieu de l'univers
L'on traite d'auteurs froids, de poëtes steriles,
Les Homères et les Virgiles:
"Cela ne sauroit, l'on se moque de vous,"
Reprit Apollon en courroux:
"Où peut-on avancer une telle infamie?
Est ce chez les Hurons, chez les Topinambons?"
C'est à Paris. C'est donc a l'Hôpital de fons;
Non, c'est au Louvre en pleine Academie.'

"Racine made another upon the same occasion, more particularly directed against Perrault;—

'D'on vient, que Ciceron, Platon, Virgile, Homere,
Et tous ces grands auteurs que l'univers revere,
Traduits en vos ecrits nos paroissent si sots,
Perrault? C'est qu'en pretant à ces esprits sublimes
Vos façons de parler, vos bassesses, vos rymes,
Vous les faites tous paroître des Perraults.'"

[2] See "An Illustration to 'A Tale of a Tub,'" "Grub Street Authors Triumph over Time," 1696, No. 1321.

which of the ancient charioteers wounds the author of the discovery of the circulation of the blood. It is also remarkable, that Milton's name does not occur through the treatise, and that the author has drawn no comparison between the ancient and modern dramatists.

"A more private and petty subject of controversy, but which, perhaps, on that very account, was conducted with yet greater animosity, was involved in the grand comparative discussion of ancient and modern learning. About 1624[1] the Honourable Mr. Boyle, a young gentleman of high promise at Christ Church, was engaged in a new edition of the Epistles of Phalaris. While thus occupied, he applied to Dr. Bentley, then keeper of the King's Library, for the use of a manuscript of his author which was there deposited. This, according to Mr. Boyle's statement, was reluctantly lent, and hastily withdrawn—usage of which he complained in the preface to his edition of Phalaris. Nearly three years afterwards, when Mr. Wotton published his 'Reflections upon Ancient and Modern Learning,' Dr. Bentley supplied an appendix, in which he denied the authenticity of the Fables of Æsop, and of the Epistles of Phalaris, not without sharply retorting upon the honourable editor for the misemployment of his time in publishing a spurious author, and for the reflections he had thrown out in his preface touching the manuscript. This dissertation also affected Sir William Temple, as it vilified and degraded, as spurious, an author upon whose merit he had founded considerably in his controversy with Wotton. To these reflections Boyle answered in the treatise known by the title of Boyle against Bentley, to which Dr. Atterbury, and many of the Christ Church wits, are said to have contributed. Dr. Bentley retorted in another volume, which has been called Bentley against Boyle. The fashion of the day gave the victory to Boyle, and his more learned, though less popular rival, was for a short time the butt of general ridicule. At one time, he was painted in the brazen bull of the tyrant to whose epistles he had denied authenticity, still bellowing forth, however, 'I had rather be *roasted* than *boyled*.' On another occasion, Garth thus compliments his antagonist, at his expense, in the following lines:

'So diamonds take a lustre from their foil,
And to a Bentley 'tis we owe a Boyle.'

Swift too, whose patron, Temple, did not escape some touches of Bentley's lash, has retaliated in his behalf, with an unsparing hand. Yet, after all that wit could allege, it has, I believe, been long an admitted point among scholars, that Bentley had decidedly the best of the argument; nor can we, who look back upon it at the distance of an hundred years, discern the least inferiority in his mode of conducting the warfare."

$2\frac{3}{4} \times 4\frac{5}{8}$ *in.* Brit. Mus. Library, 1079. h. 6.

1335.

Frontispiece to "A Full and True Account of the Battle Fought last *Friday* between the Antient and the Modern Books in St. *James's* Library. Dublin: mdcclxi." (No. 2.)

Before the Battle of the Books. [1697]

This engraving is a copy from that which is described under the same title and date, (No. 1.), No. 1334.

It is inferior to and larger than the original. The shadows of the bars

[1] A misprint; probably 1694.

of the window are cast on the wall at the side of the window-opening in the original, these do not appear in the copy. In the latter, the figure of a fallen warrior is on the floor of the room in front of the open book which lies there on our right at foot, no such figure is represented in the original; another open book, which lies near the lower right corner of the original, does not appear in the copy.

"Plate 8" is engraved above the design, and "Before the Battle of the Books" below it.

3 × 5½ *in.* Brit. Mus. Library, 12330. bb.

1336.

Frontispiece to "A Full and True Account, of the Battle Fought last Friday, between the Antient and the Modern Books in St. James's Library. London: mdcclx." (No. 3.)

I. S. Müller inv. del. et Se. [1697]

This engraving represents the interior of a library, with warriors combatting below clouds of smoke; some are armed with lances, others with swords, bows and arrows; javelins fly through the smoke; many slain men lie in the foreground; some of the figures wear "Roman shapes," others are clad in mediæval armour. The shelves are nearly void of books. The gods sit in the clouds above the combatants, and gaze at the fight. A cobweb is spread over one of the panes of the window.

See an account of the incident which is given with the same title and date, (No. 1.); No. 1334.

At the top of the design is "No. 3, P. 137.'

This engraving was used again for the edition which appeared in 1766, "Works of Jonathan Swift," with notes, &c., by John Hawkesworth (633. c. 1.).

3⅜ × 5 *in.* Brit. Mus. Library, 12330 ccc.

1337.

Paye que Tombe.

Die eerst valt betaelt de Speelman, die laest, de Kosten.
[Who falls first pays the Player, who last, the costs.]

Troupe van Royale Koordedanssers, Onderhouden by 'l Hof van Vrankrijk.
[Troop of Royal Rope-dancers, kept at the Court of France].

A Satire on the Fall of James II. and the Peace of Ryswick, Sept. 11, 1697.

[*Sept.* 11, 1697?]

A Dutch broadside, the etched design comprised in which, resembles, in some respects, that described under "The English Rope Dancer," No. 874. Below the print are four columns of Dutch verse, giving a conversation between the persons represented in the design and referring to them by numbers.

The print represents the interior of a tent or pavillion, on the roof of which are *fleurs de lys* and roses, emblems of France, or Louis XIV., and England, or the deposed James II. In the space within, a tight-rope is stretched. The musicians are placed in front, and a large group of spectators behind. Of the former "3,"

the "Opper Violon" (first violin player), is on our left, with a violincello before him, and looks at the disasters of the principal performers on the rope. This figure was probably intended for William III. The second player is a violinist, "2," who stands with his back towards us, in front of the stage; the next "5" is a drummer, who converses with "6," "Sweedse Kyker" (Swedish looker-on), a portly figure with a baldric slung on his shoulder. "8", "9", "10", "11", "12," "13", and "14", are spectators, representatives of many countries of Europe; they express their feelings with regard to their own positions and those of the performers.

The performers consist of "15" "Den Opperbaas" (Master-Player), *i. e.* Louis XIV. who is seated on a rope which binds the posts over which the tight-rope is stretched; he observes the catastrophe which has happened and comments on its ruinous effects. "16" "Zyn Zoon" (his Son), the Dauphin, stripped to his shirt-sleeves, and with a balancing-pole in his hands, is ascending the rope, and expresses his confidence in success. "17" James II. who has been blindfolded, and slipped in the middle of his walk on the rope, so that he now appears falling headlong, a balancing-pole falling with him; he cries for help, and enquires if all his work is thus to be ended. "18", is the queen, Mary of Modena, who appears to have traversed the rope almost to the end where, while in the act of descending, a ladder breaks under her, so that she falls with a child, the first Pretender, in her arms; the child plays with a little trumpet. "19" is "Hansop," (the Merry-Andrew of the exhibition), who lies on the floor below the rope and addresses the spectators on the occasion; he is represented as an old man, with gridirons, pairs of spectacles, and crowing cocks painted on his dress. "20", "Yrse Knecht" (the Irish soldier, or servant), turns away on witnessing the fall of his master. "21", the Savoyard, and "22", the Algerian Rover, express their concern in the matter which is thus represented. Two spectators look over the fence of boards which encloses the booth.

It is probable that this design refers chiefly to the defeat of the hopes of James II. of England, when the Peace of Ryswick was concluded, Sept. 11, 1797, by which Louis XIV. undertook not to dispute the right of William III. to the English throne. By the same agreement the Dutch made a treaty of commerce with the French, and the French restored to the King of Spain the towns which had been captured in Spain and the Low Countries.

This print was republished at a much later date, with new letterpress at foot in Dutch, English, and French, giving the names of the persons to whom it was thus made to refer; these were members of the generation which succeeded those formerly indicated, as above described. "3" became France; "9", which had been Spain, became "the Cardinal de Fleury looking out of his grave;" "13", England; "15", became the Emperor, a figure which erst stood for Louis XIV.; "17", the falling rope-dancer, was changed from James II. of England, to represent his grandson, the second Pretender, and one of the spectators who look over the fence, as above described, became "the old Pretender," who at first appeared as a child in his mother's arms; this child and Mary of Modena were, in the second case, referred to "Spain." The Merry-Andrew became Cardinal Tençin. See "Paye qui Tombe," April 16, 1746.

$15\frac{1}{2} \times 13\frac{1}{4}$ *in.*

1338.

"PACE." An Allegory of the political state of Europe.

1698. *G. M. Mitelli, In. Fe.* [1698]

THIS Italian etching represents an open field, with a rising ground in the distance on our right. In front an allegorical statue of Peace, holding olive

branches in both hands, crowned with an olive wreath, and having a casque and naked sword under foot, stands on a pedestal which is inscribed "PACE."; the statue is tottering and about to fall, notwithstanding the efforts of four men to sustain it. The four men are, "1", a German, who props the figure with a pole, on which is "*Schaue Wohl das nicht Breche.*" (Take care that it does not break); "2", a Frenchman, also using a pole; he says, "*Lui faut la force, et gran iugement*"; "4", an Englishman, with a pole on which is "*Be you ashured on my Side*". "3", a Spaniard, who stands on the side of the figure opposed to the other three men, says, "*Y en mis manos no tiengo miedo*" (When in my hands you need not be afraid); he is pulling at a rope which is bound about the waist of the figure. The swords of all the men lie on the earth, together with the Frenchman's hat. On the rising ground are two Turks, one of them is kneeling, and looking through a telescope at the proceedings of the men who are endeavouring to support the statue; the other Turk stands by the side of his companion, and, with his arms raised in the intensity of his anxiety, exclaims, "*Se non cade, noi siam morti.*" (If she does not fall, we shall be lost.)

Below the design is the following, to the same effect as the above:—

"1. Tedesco. Guarda ben che non si rompa.
2. Francese. Li uuol forza, e buon guidicio.
3. Spagnolo. E' in nue man non ho paura
4. Inglese. Sta sicura dal mio lato."

$8\frac{1}{8} \times 10\frac{7}{8}$ *in.*

1339.

"THE QUAKERS SYNOD."

[1699]

AN engraving which was originally comprised in a broadside, by Francis Bugg,[1] styled "Some REASONS Humbly Proposed to the *Lords Spiritual and Temporal* Assembled in Parliament, why the *Quakers Principles* and *Practices* should be Examined, and Censured or Suppressed. LONDON, Printed for the Author, by *Rich. Janeway, jun.* on *Addle-Hill*, near *Doctors-Commons*, and Sold by *J. Robinson*, at the *Golden-Lion* in *St. Paul's* Church-yard; where also may be had his other Books, 1699." Endorsed "Some REASONS Humbly Offered, why the *Quakers* should be Examined."

The engraving represents an assembly of the Society of Friends in a chamber, having two windows and a fire-place, in which a fire burns. Two lines of seated "*deputies*," appear on three sides of the chamber; on the fourth side of the square which is thus formed is placed a table bearing "*ye Journal of G. Fox*," and an open volume, inscribed "*church Canons;*" three men sit on the distant side of this table, at one end is "*B: Bealing, scribe*," with a pen in his right hand, his left hand on a sheet of paper before him. Above these, as if on a raised platform, or standing, is "*G. Whitehead*,"[2] apparently the president of the meeting,

---

[1] F. Bugg, a seceder from the Society of Friends, who wrote many works in opposition to that society. Among these works was "Quakerism Anatomiz'd and Dissected; shewing from plain Fact that a Right Quaker is a Cruel Persecutor; by way of Dialogue; whereby the Great Mystery of the little Whore is further unfolded. Part V. By Francis Bugg, a Servant of the Church. Sold by R. Wilkin at the King's-Head; J. Knapson, at the Crown; and W. Carter, at the Green Dragon, in St. Paul's Church-Yard. Price 3*s.*" See "The Post Boy," April 9, 1709.

[2] George Whitehead, one of the most eminent members of the Society of Friends, born at Orton, Westmorland, 1636, suffered much for his conscience' sake, and was greatly persecuted by means of imprisonment and whipping. After the

saying "*Are the doors shut?*" and four other men; of the latter, one is "*Wm. Penn*,"[1] who says, "*Call over ye List, Are none of Truths enemies here?*" Another is "*W. Bright*," saying, "*yea the doors are lockt.*"

The text, which is given in letterpress, states that the Society in question held a yearly meeting, when "they vertually (tho' not verbally) Repeal such Parts or Branches of the Laws, as do not Quadrate with their Light within, and thereby absolve the King's Subjects (if the *Quakers* may be called such) from their Active Obedience to the Laws of the Land; thereby causing them to adhere to a Superior Power to that of King, Lords and Commons; namely, to their Light within; to which they say all Power in Heaven and Earth is committed, as above noted; and by Virtue hereof, what is made Lawful to Day at *Westminster*, (to speak comparatively) they Null and make Void to Morrow at *Grace-Church-Street*, is not only Unlawful, but *Antichristian:* And how far this affects the Government, I humbly submit to our Legislators. V. At this Meeting they keep their Doors Lockt, Barr'd, or Bolted, or a Guard of Men, to prevent Inspection, whereby they have forfeited the Benefit assigned them by the Act of Toleration, made the 21 of *May*, 1689, and in the First Year of Their Majesties Reign, King *William*, and the late Queen *Mary*."

The text comprises references to George Fox, W. Penn, and his work "The Great Mystery of the Great Whole unfolded," 1659, the treasurers of the Society of Friends in 1693, the pacific principles of that Society, the corresponding of its members with foreigners, the danger to which England might be exposed if the American Colonies "call to their Assistance Two or Three Regiments," and to the alleged articles of the peculiar creed of the Society; it likewise refers to the author, as having a controversy with G. Whitehead; to James Parnell,[2] as having suffered martyrdom in the cause of the Society. "*James Parnell* is not only called their dear Friend and Brother, but they have bestowed about Three Pages in Quarto, most of it in red Letters, to canonize him for a Saint, and to suffer Martyrdom for their Cause, though I have been credibly informed that he starved himself, by over-long fasting in *Colchester* Goal: But did not *W. Penn* forget himself, when he canonized this monster *Parnell*, for a Saint, since he himself trangress his Doctrine, and must go to Hell for Riding in his Coach? If he says that his is no Coach, but a Leathern Conveniency, yet, as I have heard, he hath curious Buildings, and good Wine, Waiting Men, and Waiting Maids, and ofttimes good and dainty Dishes of Meat, *Dives* like, (to use his deceased dear Brother's Words) and then to Pot he goes; yea, to the Pit, to the Lake, to Hell and the Devil, by this Doctrine of his Canonized Saint: But does *Will. Penn* believe the Doctrine this Fellow preached and writ, and pretended he had it, and gave it forth from the Mouth of the Lord? I suppose not; for if he does, and thus evidently transgress the same, he must be a self-condemned *Apostate;* if he does not, but believe him to have been a Cheat, and an Imposter, and that he only writ so, to affrighten some silly ignorant People, to drink Water, to live in poor Cottages, like *G. Whitehead's* in the North, and so thereby prevail upon them to be *Quakers*, that he, as well as his surviving Brother, *G. Whitehead*, might get good Horses and Houses, dainty Dishes out of them. I say, if *W. Penn* believe this, as I am apt to think, the Original will bear this Interpretation: Then *Will. Penn* is a gross Hypocrite, let him and his Brethren get out of this Dilemma if they can,

---

Revolution he procured for the Society the legal allowance of an affirmation instead of an oath. He wrote "The Christian Progress of Geo. Whitehead," London, 1725, and died 1723. See the "Journal" of George Fox.

[1] Founder of Pennsylvania; born 1644, died 1718.

[2] Author of writings in support of the Society, of which he was a member, *e.g.* "Writings given forth from the Spirit of the Lord," 1675. See the "Journal" of George Fox.

I know they'll be angry; for nothing does more anger these Men, than to touch them (as witty *Erasmus* once said to a monk) in their tender Part, their Belly; or in plain *English* to speak Truth of them, this they account unreasonable," &c.

"Grace-Church-Street," mentioned above, indicates the Friends' Meeting House, in "White-Hart-Court in Gracious Street."

For a literary caricature of a "Quakers' Meeting," see "The Quakers' Meeting," in "A Walk round London and Westminster," page 290, of vol. iii., of the "Works of Mr. Thomas Brown," [commonly called "Tom Brown,"] 1719 (12271, a.)

For satires on the "Quakers," in this Catalogue, see "The Quakers Meeting, (No. 1.)," No. 155; the same "(No. 2.)," No. 156; the same "(No. 3.)," No. 157; "A Qvaker," No. 158; "The Qvakers Dream," No. 885; "John Audland Gilpin," No. 886; "The Qvakers terrible Vision," No. 887; "The Qvakers Fiery Beacon," No. 888; "The Quakers Meeting," c. 1700; "The Saint turn'd Sinner," 1700?; "The Quakers Art of Courtship," 1710; "The Quakers Meeting," 1710?; "Aminadab," 1710; "The Committee," No. 1080.

$5\frac{1}{4} \times 7\frac{1}{8}$ *in.*

1340.

De Grooten Waereld Verdeelder.
"Grand Le partageur du Monde."
A Satire on the Testament of Charles II. of Spain.

[*Nov.* 1, 1700]

This Dutch broadside comprises the original of the print described as "A Satire on the Testament of Charles II. of Spain," Nov. 1, 1700, No. 1341. It represents Madame de "*Maintenon*" as therein described, with "*Philippe*," his crown falling from his head, on her right, and, on her left, "*Louis*." On a paper which Madame de Maintenon holds in her left hand are written the names of the places lately lost to the arms of Louis: "*Barcelone Turin Ramelies Milan et Menin. Nous font du Chagrin.*" A bat, "*Expresse*," flies towards Louis, bearing a paper, inscribed, "*au Roy de pire en pire. Hoe langer hoe slegter tyding.*" The devil (the Cardinal Porto-Carrero) squats in front, as in the copy; the chronographic inscription is "*fr Vstra tentastIs, ast non De Cet esse Monar Chæ.*" (1706.)

Below are three columns of Dutch verse, an address to Louis XIV.; at the sides of the print are two columns of French verse, as follows:

"Loüis, ne pouvant seul régner au mond entier,
Il prit son Petit-fils, Philippe pour l'aider;
Pour l'aide il auroit la demie Monarchie;
Ne pensant d'être tôt objet de raillerie.
Charles second mourut en Espagne, & par là,
Monarchie ainsi d'avoir vaincu déja
Ils crurent, par l'écrit du trés faux heritage.
Philippe prend l'Espagne, à eux un bon présage.
Par une scie ici ils veulent partager
Le Monde, dont Loüis veut à Philippe donner
La portion d'ouest, tenant l'orientale,
Croyant d'avoir trouvé, avec grandes cabales,
Un monde tout de bois, de terre entremêle;
De leur scie les dents les pierres ont brisé;
Et pour les bien scier ils aiguisent les dents:

Mais l'acier n'etant fin, ils cherchent vainement
Du bon acier en France, & Liege, dont le Prince
Etoit déja chasse & de puissance mince,
Envers Holland; ainsi pour aider Maintenon
Monte d'un bon cœur sur le Monde, sans facon,
Tâchant d'assister Loüis & par eau virginale,
De faire bien glisser la scie Monarchale.
Et au premier instant cela beaucoup aida,
Elle vint de couper au peu les Pays-Bas.
Mais les trompant souvent par despromesse fausses
Louis cassant traitez, non sans danger se hausse;
Trompant (l'Empire exempt) toute la Chrêtienté.
Beaucoup de nœuds partant la scie a rencontré.
Promit aux Bays-Bas Unis une Barriere;
Ne donnoit une Ville enfin pour leur complaire;
Partant il méritoit leur haine par ses faits.
Quand Philippe auroit seul l'Espagne, pour la Paix
Ce seroit bon dit il; pour se garder de guerre
Qu'on avoit seulement les Monarchales terres
D'Espagne partagé. Explicant a sont gré
l'Accord, voulut tromper tous en tranquillité.
Mais ce fut un fin trait de tromper un trompeur,
Philippe en reconnut, pour gagner tems sans peur,
Pour déclarer apres à lui la juste guerre,
Pour paix il nomma Roi, Guillaume d'Angleterre.
Jaques deux étant mort, son pretendu fils Roi
Il nomma en cassant pour un batard des Loix.
A Guillaume il disoit de paix ce n'est rupture.
Un nœud la scie ici reçut, encor qui dure,
Apres la mord du Roi Guillaume, quoi qu'il crut,
Que la scie pourroit glisser selon son but.
Et Maintenon ouvrit encore sa fontaine,
Anjou reprend courage, en diminuant sa peine.
Mais ces deux grands scieurs se trompoient fort;
Croiant les Païs-Bas avoir chagé de sort,
Par la Mort de Guillaume: ils ont cru qu'il fut maitre
Qu'aprez la mort du Chef discordes pourroient naître.
Mais on repond, Loüis, ce Roi fut nôtre ami.
Et ne l'avont pourtant comme sujets cheri.
Loüis aux Portugais promit la quarantaine
De Vaisseaux Guerriers, pour éviter la haine.
Mais n'en donna que quarte & cassa l'amitié.
Charles en Portugal est tres-glorieux entré.
O Nœud trés-dur. Depuis les côtes Britanniques
Trés-molles il les crut, la scie il y applique;
S'imaginant qu'ici la mort du même Roi
Lui seroit trés-utile; & aussi par ma foi
Il se trompa, car Anne & les Parlementaires
Virent encore, pour continuer la Guerre.
Les Charbons de Pierre sont durs dans ce Pays,
Pour la scie l ne crut trouver l'obstacle ici.
Les Anglois trop choquez à cause qu'un faux Roi
Il reconnut, cherchoient vengeance cette foi.
l'Empire l'attaqua de même. Les trompetes
De Guerre contre lui firent un jour de Fête.
Loüis pour maintenir sa gloire déclara

Aussi la Guerre, mais trop foible se trouva,
Pour vaincre tout par feu & fer, allant combatre
Par or, la force vraie de Loüis dix & quartre.
Corrompant dans l'Empire Auteurs de trahison.
L'un seroit Empereur, disoit le grand Bourbon.
Sa scie en glissoit donc: les rayons aquatiques
De Maintenon aussi firent forces publiques.
Deja un nœud trés-dur en revient d'outre mer,
Casoant le Bavarois, par son triomphant fer.
Son frere Colonnois devant fanni d'Hollande.
Les Lauries *d'Hochstet*, Marlbourg, glorieux vous rendent
Aussi Eugene, mais Loüis petit Bodoi
Est General au bain, reposant pour le Roi
Loüis son bon parrain, preferant paix à guerre,
En Septembre trés-tôt il fait le militaire.
Louis, avez ici un nœud dur à scier,
Par Baviere voulant un combat hazarder,
En Brabant & aussi sous le doux Villeroi;
Vos etendarts charmoient chaucun en son emploi,
Ornez de beaux Soleils & flammes foudroiantes,
Montrant au cabinet renommées éclatantes:
Deplorez *la Maison Royale* qu'on défit,
Quoi que être prisonniers est du plus grand dépit.
Car tous les prisonniers on porte en Angleterre,
De ceux une *Maison de la Reine* on va faire,
Etant un beau Palais des Prisonniers Royaux,
Auxquels on montre les étendarts pris, tres beaux.
Gande Joye aux Alliez, dont la belle Victoire[1]
De Barcelone est en ce tems oiüe. O! gloire.
Tres importante, ô honte à ces François fuiant,
Sur terre leur Armée sur mer Vaisseaux quittant.
Charles vaillant y vit le Soleil s'éclipser[2]
Au côté des François, par où dût retirer
Philippe conduisé d'une nuit de miseres,
Fuit tôt en Roussillon ayant encore affaires
A la Cour de Madrid avant d'être au logis
En France chez Louis le Grand & Louis l'Hardi.
Ne sçut pourtant, s'il put retrouver le passage,
Enfin y arrivant, il fit tres grands ravages,
Cassant tableaux, tapits, point aises d'emporter,
Les Joyaux ci-devant il vint d'empaqueter,
Envoiant à Grand Pere. Une scie petite
Prenez Louis, (car cette grande ne va vite)
Pour scier ces joyaux, ausquels n'avez pareils.
Car pour vous delivrer de honte est ce conseil;
Chacun les contemplant sçauroit que la Couronne
D'Espagne eut tels joyaux, à trouver chez personne
Voilà un nœud nouveau, Roi Charles proclamé
A la Cour de Madrid,[3] & des Grands l'amitié
Ses petits ennemis tôt chassera en fuite.

---

[1] May 12, 1706. See "A Trumpeter and a Drummer," &c., May 12, 1706.
[2] See "Louis XIV. terrified by the Eclipse," &c., May 12, 1706.
[3] See "Portrait of King Charles III. of Spain," June 27, 1706.

Et par ce que partantant le peuple ne s'irrite,
En France, on va partout nouvelles distribuer.
Qu'Anjou retournera à la Cour sans danger.
Turin, quitté apres trois grands mois de defense.[1]
Avec perte de tout, ô, nœuds tres durs de France.
Le lache Gouverneur de Goito[2] l'a causé
Il s'est rendu trop tôt, & partant decollé.
A tous laches voulez Louis, trancher la tête.
De Villeroi il faut commencer, c'est une b . . . .
Aussi qui n'a tenu Ostende que trois jours.
Carraman à Menin[3] suivit semblable cours;
En seize jours la clé de France il vient de rendre.
Et Dendermonde on n'a hazardé à défendre;
A la seconde fois cette ville assiegée,
En deux jours se rendit, Garnison captivée.
Vendome & Orleans belles conquêtes firent;
Ce dernier inventa une marche pour rire,
Chargant sur chariots soldats pour marcher tôt;
Pour prévenir Eugene à Turin. Juste lot
Seroit a ces Heros de decoller les faire.
Ainsi vous tiendrez peu de vos Heros de guerre.
Des troupeaux virginaux d'Orleans denoncez.
Peutêtre il y en a, comme en vieux tems assez.
Mais enfin, ne gagnez rien, en sciant le monde.
Sciez des tombes pour vos Heros, dont abonde
Le nombre des tuez. En Espagne, Pais-Bas,
Et puis prés de Turin. O! tres funestes pas:
Ou faites au patron des charpentiers priere,
Qu'il donne un Ordere beau de la scie à Baviere,
Parce que l'Empereur la Toison d'Or lui prend.
Saint Louis, ô grand Roi, vos prieres n'entend.
Ne faites l'honeorer à present dans l'Alsace,
Ne delivrant Menin: aussi ne vous font grace
Genevieve, Denis, Marcel, saints prétendus.
L'été de vôtre état avez tres tot perdu.
Vôtre scie à l'hiver vous sera d'assistance,
Sciez Vaisseaux brisez de Barcelone en France
Flottez, provision de bois pour vous chauffer.
Si cela ne suffit on fera plus briser
Par la Flotte Alliée, vous renvoiant le reste,
De ne scier le monde à bon droit on proteste
Pour vous. A Alexandre un Monde ne suffit.
Etes plus grands heros, pour quoi donc un demi?
L'iniquité du siecle un demi ne vous laisse,
Anjou las de scier, voit que fort on vous baisse.
Invoquez le Demon, qu'il vous aide à scier,
Et le voilà orné, d'un beau chapeau pourpré.
A bon droit le demon ce grand Louis assiste:
Il aime à troubler paix, d'on c'infernal subsiste)
Assistent les Hongrois, pour Suede jouissant.
La ruine d'Auguste & du Csar il attend.

---

[1] See "The Tomb of Universal Monarchy," Sept. 7, 1706.
[2] Goito, near Mantua.
[3] See "The Capitulation of Menin," Aug. 22, 1706.

Tâchant en vain, Louis, d'inciter à la guerre
Le Turc, Venisien, Lombard & tout Canton,
Vous quitteront plus tôt, par vos pertes, Bourbon.
Deux Rois & Maintenon, prenez garde au Diable
Qu'il ne soit désormais l'objet de cette fable."

See "The Duke of Anjou Whipping Cardinal Porto-Carrero," &c., Nov. 1, 1700, No. 1342; "A Satire on the Testament of Charles II. of Spain," same date, No. 1341; "The Cardinal Porto-Carrero and Charles II. of Spain, (?)" same date; "The Duke of Anjou stealing the Spanish Crown," same date, No. 1343; "Portrait of Charles III. of Spain," etc., June 27, 1706; "The Tomb of Universal Monarchy," Sept. 7, 1706.

This print is No. 56 in the second volume of the series of Dutch satires on the Mississippi Scheme, styled, "Het Groote Tafereel der Dwaasheid," &c., 1720.

The idea of this design re-appears in "The Queen of Hungary's Whetstone," Oct. 1745.

7½ × 7 *in.*

1341.

A Satire on the Testament of Charles II. of Spain.

Pag. 434. [*Nov.* 1, 1700]

This print faces page 435 of vol. iv. of "Poems on Affairs of State, From 1620. to this present Year 1707," London, 1707 (1707. l. 19.) It is the first illustration in a supplementary part of this publication, which is styled, "A Collection of some Satyrical Prints, publish'd beyond Sea, relating to the Affairs of Europe, since the French King (Louis XIV.) plac'd his grandson on the Throne of Spain. With their Explanations in English." This print is a copy from that described under "De Grooten Waereld Verdeelder," &c., Nov. 1, 1700, No. 1340.

The design represents Madame de "*Maintenon*" seated on the world, according to the verses which are quoted below; standing below her are "*Lovis*" (XIV.) and "*Philip*", his grandson, Duke of Anjou, *i. e.* Philip V. of Spain, who, by virtue of the so-called "Testament of Porto-Carrero," made by Charles II. of Spain, became king of that country. The two kings are cutting the world with a saw. In front of the globe, and supporting it, the Devil squats on the ground in the shape of a winged toad, with a tail which has a barbed point. He wears a cardinal's hat, and holds a label, on which is written, "*Porto carero.*" This is intended to represent the Cardinal Porto-Carrero, Archbishop of Toledo, minister of Charles II. of Spain, who was accused of forging that king's will. Below the figures is the chronograph, "*Fr Ustra tentastIs, est non DeCet esse MonarChe.*" (1706.) In the upper corner, on our left of the plate, is, "*Pag.* 434." On the opposite page is the following notice of this design:

"A Collection of some Satyrical Prints, publish'd beyond Sea, relating to the Affairs of Europe, since the French King plac'd his Grandson on the Throne of Spain. With their Explanations in English.

"There needs little Explanation to this Cut, the Figures and the Postures explain themselves. The two Kings, Lewis the XIV. and his Grandson Philip the V. are the Persons represented sawing the Globe; the Devil, Ambassador from Porto-Carrero, supports it; and Madam Maintenon to make the Saw go glib, waters it with her own chast Stream.

"When Anjou *stept* into the *Spanish* Throne,
The mighty Monarchs thought the World their own.
They set their Saw to cut the Globe in two,
And share both Worlds the old one and the new.
But tough they find the knotty Work, and flinch,

Before the grating Tool has gain'd an Inch.
Old *Maintenon*, who sees how hard they draw,
Steps on the Ball and whets the rusty Saw.
But tho she lets —— —— Fountains play,[1]
The Monarchs sweat in vain to saw their way.
They pay for what they get in either *Spain*,
And lose a thousand Foot for one they gain."

See, for illustrations from the same series, "Queen Anne eclipsing Louis XIV.," August 13, 1704; "The Duke of Bavaria in a terrible Passion," July 18, 1705; "Louis XIV. terrified by the Eclipse of May 12, 1706," May 12, 1706; "The Tomb of Universal Monarchy," Sept. 7, 1706; and "Prince Louis of Baden asleep," 1706. For the subject see "The Duke of Anjou Whipping Cardinal Porto-Carrero," Nov. 1, 1700, No. 1342; "The Cardinal Porto-Carrero and Charles II. of Spain (?)" same date, No. 1344; and other references which are given with "De Grooten Waereld Verdeelder," Nov. 1, 1700, No. 1340.

$4\frac{1}{4} \times 5\frac{1}{4}$ *in.* Brit. Mus. Library, 1077. l. 19.

1342.

"The Duke of Anjou Whipping Cardinal Porto-Carrero for forging a Will of the Late King of Spain."

[*Nov.* 1, 1700]

This engraving forms the two of spades of a pack of playing cards which refer to the War of the Spanish Succession, victories of Marlborough, &c.; *c.* 1706. (See 7913. d. 1.)

The design represents the Duke of Anjou (Philip V. King of Spain, grandson of Louis XIV.) flogging Cardinal Porto-Carrero, minister of Charles II. of Spain, on his bare back while he is tied to the tail of a cart. The Cardinal, Archbishop of Toledo, who wears a Jesuit's hat, wrings his hands, and cries "*the Reward of Forgery*"; he was accused of having forged the testament of Charles II. See "A Satire on the Testament of Charles II. of Spain," Nov. 1, 1700, No. 1341; and references to other satires on this subject, which are given with "De Grooten Waereld Verdeelder," same date, No. 1340; "The Cardinal Porto-Carrero and Charles II. of Spain (?)" same date, No. 1344.

The above title is engraved below the design.

In the upper corners respectively are the conventional sign of the suit to which this card belongs, and "*II.*" for its number.

$2\frac{1}{8} \times 2\frac{7}{8}$ *in.*

1343.

The Duke of Anjou (Philip V. of Spain) stealing the Spanish Crown.

[*Nov.* 1, 1700]

This engraving forms the king of spades in a pack of playing cards which refer to the War of the Spanish Succession, victories of Marlborough, &c. (See 7913. d. 1.)

The design shows Philip, Duke of Anjou, grandson of Louis XIV., walking

[1] The act in which Madame de Maintenon is represented is that said to have been performed by witches when they desired to raise storms; probably this supposed practice suggested to the designer the notion of so depicting the lady.

away with the Spanish crown, and pursued by two men, one of whom cries "*Stop thief.*"

Below the design are the following lines, engraved:—

"All Europes Riveted in this Belief
My Grandfather before me was a Thief
I'll steal Spains Crown & Iewells wth its pelf
And be at last a nominal king my self."

Above the design are engraved the conventional sign of the suit to which this card belongs, and "*King.*" For references to other satires on this subject, see "De Grooten Waereld Verdeelder," Nov. 1, 1700, No. 1340.

$2\frac{1}{4} \times 2\frac{7}{8}$ *in.*

1344.

The Cardinal Porto-Carrero and Charles II. of Spain (?)

[*Nov.* 1, 1700?]

This engraving forms the knave of spades in a pack of playing cards, which refer to the War of the Spanish Succession, victories of Marlborough, &c. (See 7913. d. 1.)

The design represents the interior of a bed-chamber, where a King (Charles II. of Spain?) is lying moribund, or just deceased, in bed, and holding in his right hand, which lies on the coverlet, a sheet of paper, his will; this paper is stolen from his hand by a cardinal (Porto-Carrero?), who is seated in a chair at the foot of the bed.

Below the design are the following verses, engraved:—

"Not only Cologn but Bavaria too
Tho' knaves in grain are reckond Sts to you.
A Priest begot 'twixt forgery and deceit
Wt cant he do wt mischiefs not compleat?"

In the upper corners respectively are the conventional sign of the suit to which this card belongs, and "*Knave.*"

See "The Duke of Anjou Whipping Cardinal Porto-Carrero for forging a Will of the Late King of Spain," Nov. 1, 1700, No. 1342; "A Satire on the Testament of Charles II. of Spain," same date, No. 1341; and "De Grooten Waereld Verdeelder," same date, No. 1340.

This satire may refer to the first will of Charles II. of Spain, caused by indignation at the arrangements which had been made by William III. of England, the Dutch, and Louis XIV. of France, called the "First Treaty of Partition," by means of which Charles's dominions were to be divided. Moved by indignation at this disposition of his inheritance, the Spanish king made a will, under the direction of Cardinal Porto-Carrero, by which he declared the Prince of Bavaria heir to all his dominions; that Prince, however, died at Brussels, 6th February, 1699. Thus the "First Partition Treaty" and the first will of Charles II. of Spain were nullified, and the second testament of that monarch, often referred to in this Catalogue, was called for and the "Second Treaty of Partition" was formed.

$2\frac{1}{4} \times 2\frac{7}{8}$ *in.*

1345.

"Æsopus in Evropa."
Esopus in Europa.

R. d H. invenit (Romeyn de Hooghe.) [1700]
Gedrukt na de Romeinsche Copy, En worden Verkoft 't Amsterdam, By Sebastiaan Petzold, op het Rokkin, in de drie Kroonen. 1701.

This etching is on the title-page of No. 1 in a series of Dutch tracts designed to satirize the opponents of William III., and published in 1701-2. Each tract bears an etching on its title-page, the work of Romeyn de Hooghe, as described in this Catalogue, with the date 1700.

The etching represents a space in front of an architectural composition, a doorway of classic design, as of a tomb, over which is a laureated bust of Esop. A tiger (France) who has placed himself behind a sarcophagus, holds a tablet or shield in his paws and, being in great distress, addresses a lion, cat, unicorn, and an elephant, who are placed opposite to him. The "Fable" is given in the tract, in Dutch, and is to the following effect:—

Esop in Europe.
The Covenant of the Tiger, made between him, the Unicorn, the Lion and the Cat.

The Tiger (France).

The animal states that he is quite powerless, and will try to have a covenant made with his enemies. Formerly one of the most powerful among beasts, his claws are now blunt. Yet the general peace disgusts him; and he will manage affairs so that when the most powerful are content, the others will needs have to follow them. He accosts the other animals, and proposes to divide the possessions of his relative, who is on his deathbed (Charles II. of Spain).

The Lion (William III.)

It is not prudent to divide the hide before the wearer is dead. I fear to dim my glory by such an action. Yet I will not refuse to hear your proposal.

The Unicorn (the Empire?)

I do not trust in your proposals, Mr. Tiger!

The Cat (the Dutch)

Again new caprices? Why shall we be disquieted? Yet I am ready to hear you. I know enough of your tricks, and I fear that you are only studying to ruin our states.

The Tiger.

Will you kindly hear my proposal?

I do not desire anything but the Lands and Shores of Stromli and Vesuvius, and you, Lion, shall have the Low lands which lie in your neighbourhood, in order to have a wall of defence against us.

The others together.

We are content, if we can only rely on you.

Tiger.

Whoever breaks this treaty shall be killed by the others.

The others.

Then it is all right.

The Tiger, while retiring, says aside:

Ah! my trick has succeeded; I shall try to turn this treaty occasionally to my profit."

Charles II. of Spain died Nov. 1, 1700; see "De Grooten Waereld Verdeelder", Nov. 1, 1700, No. 1340, and other satires with that date in this Catalogue. The above conversation refers to the "First Treaty of Partition"; see "The Cardinal Porto-Carrero and Charles II. of Spain," Nov. 1, 1700, No. 1344.

For the general history of the transactions in question and details of the First Partition Treaty, see "The History of England", by T. Smollett, Chapter vi. 13. The text is a conversation.

$5 \times 3\frac{3}{4}$ *in.*

1346.

De Toverlantaaren.

[The Magic Lantern.]
Testament of Charles II. of Spain.

Volgens de Romeinse Copy. 1701. [1700]
[By Romeyn de Hooghe.]

This etching is on the title-page of a Dutch tract, No. 2, in "Esopus in Europa", Amsterdam, 1701; see "Æsopus in Evropa," 1700, No. 1345.

The etching represents the interior of the bed-chamber of Charles II. of Spain, during his last illness. The king, lying on the bed, contemplates with intense interest the picture which, produced secretly by a magic lantern hidden behind the head of the bed, appears on the wall before him. A monk, the king's confessor, uses the lantern. At the bedside, Cardinal Porto-Carrero, minister of Charles II., wearing a Jesuit's hat, starts up in affected alarm. The picture, or supposed vision, consists of an angel who points to a cardinal's hat, thus referring to Porto-Carrero himself. Under the hat are the king's crown, sceptre, and order of the Golden Fleece; "*En esto tua Esperanca*" is about the angel's head.

The allusions of the design are explained in the Dutch text, of which the following is an abstract. The Testament alluded to is that which was called the First Testament of Charles II. of Spain; see "The Cardinal Porto-Carrero and Charles II. of Spain," Nov. 1, 1700, No. 1344. See the entries in this Catalogue, which bear this date, for other satires on and allusions to the subject. The text is a conversation.

The Magic Lantern.

The Courtisaane (a lady at the Spanish Court).
The Basque (Spanish Ambassador).
The Hidalgo (a Spaniard).
The Papist.

The Hidalgo and the Papist are quarrelling, when the Courtisaane and Basque express their opinions about the Testament. The Courtisaane calls the government of Louis XIV. such as to make even the Devil uneasy. The Papist does not agree with that, eulogises Louis, and calls the will the Soul-balm of the Papal realm. The Hidalgo is very indignant at treatment by which Spain is to become the slave of France. The Papist expatiates upon the Papal functions. He says: His Holiness is the Stadholder of Heaven, and we are his. It is the duty of the secular power to depend on the Ecclesiastical Power, and to thank the priests respectfully, be their actions agreeable or disagreeable to them. The Hidalgo expresses his sorrow at such a state, and the Papist answers, that heaven is more than earth, and that ecclesiastical interests are above secular. The Courtisaane, making objections, is silenced by the Papist, who says his duty is to extirpate all the heretics, and now France has come to help in that. And

France had already made much progress in England, for Philip II. married Henry's daughter Mary, and extinguished all the heresies which had been kindled by Henry and enlivened by Edward. Now, our spiritual body, seeing that Spain and the Empire were unable to support the cause of Roman Catholicism, has turned to France, who bribed for us Charles II., and revoked the Edict of Nantes, etc., and therefore we ought to honour the will. The Basque sees much harm in Louis's plans, and expresses his fear to the Papist, that Louis, being too old for women now, may perhaps on a certain day become Pope himself, according to his desire or purpose. He gives the Papist advice not to trust Louis, that being dangerous for Catholicism. Moreover Louis, having deceived England, Holland and Austria, will be attacked by all, and they will surely overtop him. The Hidalgo tells all about the will, which was already on its way to the different European States, before the king was dead. And, before they go, the Courtisaane tells all about the Secret, and how Charles II. was induced to change the will. The king being in good health, the Cardinal (Porto-Carrero) saw that his influence was diminishing; so he had the health of the king governed by Dr. Terrandi Spina, and the king was obliged to keep quiet, and not to leave the Court. Next he made the king unquiet by the confessor, and, while in that state of mind, attacked him in the night, by showing on the wall many figures. His Eminence, who watched the king, made a cross, and the king saw an image of his father Philip IV. becoming larger and larger; after that came Death, some soldiers, monsters, and, at length, the Devil, and, at last, an Angel with a purple hat, and a crown and sceptre. This lasted an hour, till the Cardinal delivered the king and himself from this vision by a fervent prayer. The Confessor, who knew all about it, says that Charles has seen the same with the following words: "Son, follow your father, Your death comes nearer. These figures (the persons on the wall) will devour you and your empire, now and afterwards, unless you find salvation."

The king, very anxious, could not do anything, and gave many Blancos, and so every thing was changed, and the will made just as the Cardinal desired. The Basque cries: "Whatever was built on false foundations, will stand neither firm nor long."

$5\frac{1}{2} \times 3\frac{5}{8}$ *in.*

1347.

De Bezwoorene Schim.

[The Invoked Spirit.]

Volgens de Romeinse Copy. 1701. [1700]
[By Romeyn de Hooghe.]

This etching is on the title-page of a Dutch tract, No. 3, in "Esopus in Europa", Amsterdam, 1701; see "Æsopus in Evropa", 1700, No. 1345.

The etching represents a plain in front of a fortified town, and the pretended spirit of Ferdinand V., of Arragon and Spain, the Catholic, standing within a magic circle, holding his sceptre in one hand and his sword in the other; as it had been supposed to be invoked by a wizard (see the text as cited below), who bows before the appearance and holds a torch in his hand. A monk sprinkles the "spirit" with holy water from an *asperge*. Two soldiers start back in terror, two monks prostrate themselves at sight of the "spirit."

The text is in Dutch; a conversation, of which the following is an abstract:—

The Invoked Spirit.

The Spek, the Moor, and the Pilgrim.

The Spek (a Castilian) sees with sorrow that the Spanish power has diminished so much, and cries: "Must people say of us that we have been?" The Pilgrim answers that this was heaven's will, but the Spek avers that the weak Inquisitors are the causes of all; there are still too many Jews and heretics in the kingdom. The Moor says that the extirpation and expulsion of the Moors was not profitable to Spain, but eternally to be wept for; for since that act was done Spain has gone back in influence and power. The Pilgrim announces that a new contract has been made between William III. of England, Louis XIV. of France, and the United Provinces, in order to divide Spain peacefully, and to keep Europe quiet. The Moor declares that this is the bitter fruit of "purifying" Spain. Had they now the Moors, the Spaniards would not have suffered this; the Dutch wars and stupid zeal of fanatics have killed the noblest among you; your artisans are either Frenchmen or Flemings, who go away with the money they have earned. The Pilgrim encourages Spek, and says that the kingdom of Spain will not finish so badly. Spek says that the Spaniards will fight, even if gods, men, angels or devils conspire against them; and the pride of the Spaniard is very well shown when he says: "What, by St. Jago, shall a descendant of William I., that bandit, who was proscribed by our monarch,—and these States, which were a century and a half ago at the mercy of Alba, shall they divide our monarchy?" The Pilgrim answers that the affairs of Europe are all settled, and that the great Power will prevent troubles in their part of the world if their king (Charles II.) should die. The Moor says: "What? is the king still alive? I thought, that he was already dead long since," upon which the Pilgrim answers satirically: "I never heard that the king was dead, unless not to live and to be dead are the same thing: like the powerful, who think that not to govern is not to live, or, as young people say, 'not to love is not to live.'" Then the Moor tells his companions how the news of the king's death had been spread abroad, and after a reply from the Pilgrim, the Spek complains of the manner in which Spain has been deceived. The Moor gives a warning against Louis XIV., and the Pilgrim says that Spain will be done for as soon as Holland and England fail. Should France succeed in getting Spain, then certainly would the army and the fleet be improved, and if France might lose, then she would be destroyed by her own weight.

The Moor says: "I hope that things will turn out in that manner, for then the case would be analogous to that of Alphonso X. Holy Ferdinand was dead: Alphonso feigned him to live, and ruled Ferdinand's empire. The deceit is discovered. All the Grandees oppose Alphonso. Now quite afraid, Alphonso announces that Ferdinand had died four months before, while he is maintained in his place by the French and Germans, who have chosen him for their emperor; and with that power in the field, he causes a certain monk to appear as holy Ferdinand's ghost: the ghost says all that Ferdinand desires him to say, at different appearances. The belief (credulity) of many predominated over the wisdom of few, but Alphonso's act incurred the just punishment of heaven, for the Germans did not get him for their emperor. The French were all killed at the Sicilian Vespers, and the end was that his empire was divided, and his children perished."

$5\frac{1}{2} \times 3\frac{5}{8}$ *in.*

1348.

Hansop op de Koord.

[The Merry-Andrew on the Rope.] A Satire on Louis XIV.

Volgens de Romeinse Copy. 1701. [1700]
[By Romeyn de Hooghe.]

This etching is on the title-page of a Dutch tract, No. 4 in "Esopus in Europa", Amsterdam, 1701; see "Æsopus in Evropa", 1701, No. 1345.

The etching represents a landscape with many Indians assembled about two poles, which have been used for a tight-rope performance. It appears by the text that the Tapuicans and Cannibals had agreed to a trial of superiority in dancing on the tight-rope, when the former substituted a monkey for a dancer, and were likely to win in the contest. The Cannibals cut the rope during the night, and the monkey tumbled down, when the cheat was discovered, the monkey was kicked out and the old Tapuican was very glad to escape. The design shows the latter escaping from a Cannibal, who has grasped his loin-cloth and is about to strike him with a war-club. Several monkeys lie tumbling on the floor; an Indian grasps one of the creatures by his hind limbs and holds him up, head downwards.

The following is an abstract of the Dutch text, which is a conversation:—

The Merry Andrew on the Rope.

The Cagador, the Fleming, The Creole and the Gascon.

These four are introduced as speaking together about the French King in Spain. The Cagador is a Spaniard. The Fleming satirizes the condition of the Spaniards, who lie with both their feet in the fire and with their body in the ashes between two chairs.

The Creole does not feel happy at all. What? A French King ruling such a proud and ambitious nation?

Next they speak together about the manners and the women in their respective countries. After that the Gascon begins to boast of his country, and considers it as the great oak which protects and governs the other plants around. The Fleming and the Cagador express their disgust at the French, and the Gascon finishes by saying that the Spaniards will have to sing after Louis's times.

The Creole tells a tale how the Cannibals and Tapuicans had made a contract, by which whoever could spring best, should have the mastery over all the surrounding peoples. The Cannibal danced well, but the Tapuican caused a monkey to dance on a rope. The Cannibals saw the wonders of the monkey's jumps, and became jealous, so that they resolved to expel the Cannibals. So they cut the rope during the night, and the monkey tumbled down. The Cannibals, having seen that this was really a game of monkeys, kicked all of them out, and the old Tapuican was very happy to be able to escape. And thenceforward enmity between these two nations was greater than ever before.

$5\frac{3}{8} \times 3\frac{5}{8}$ *in.*

1349.

Hikhakken van den Tel.

[The Flogging of the Ambler of Master Pantagruel.]
The French in Italy, War of the Spanish Succession.

Na de Copy van Romen. Gedrukt voor de Wagenaar, die de Tel verkoft hadde.
[After the Roman copy. Printed for the "Waggoner", who had sold the Ambler.]
[By Romeyn de Hooghe.] [1700]

This etching is on the title-page of a Dutch tract, No. 5, in "Esopus in Europa", Amsterdam, 1701; see "Æsopus in Evropa", 1700, No. 1345.

The etching shows an old horse, in very sorry condition, walking in a hall, and driven by many men, who use sticks on its body. Among them is a Jesuit. The animal is driven towards the side where is seated the pope, Clement XI., whose arms are on the cloth of the table at which he sits. Through an archway appears a view of Florence. On the wall is a picture representing the journey of the horse, gaily caparisoned and splendidly attended by riders and footmen.

The Dutch text, to the following effect, is in rhyme:—

The Flogging of the Ambler of Master Pantagruel.[1]

What this text may mean is difficult to state. The poem is a complaint of the old horse. She tells how Pantagruel, the great Cock, honoured by all men (probably Louis XIV.) desired to have Parthenope (Naples?) as a mistress for his cousin, but Parthenope's grand-father would not suffer that. However, Pantagruel knew how to have access to the fair lady, and scarcely was he with her, than grand-papa discovered everything, and all promises which Pantagruel made were in vain. At length he tried to recover favour by sending the poor horse, duly harnessed and adorned, to grand-papa's hall; but "alas!" says the horse, "there was flogging and kicking for me, and so I run about despised and was driven away. Oh! Pantagruel, help me then; let me serve you beyond the Alps."

5 × 3⅝ *in.*

1350.

Het Geschil, Tusschen de Fransche Haan, en Lombaardsche Hennen, Beslegt door Jupiter.

[The Quarrel between the French Cock and the Lombard Hens decided by Jupiter.]
French Invasion of Italy, War of the Spanish Succession.

Volgens de Romeinse Copy. [1700]
[By Romeyn de Hooghe.]

This etching is on the title-page of a Dutch tract, No. 6, in "Esopus in Europa", Amsterdam, 1701; see "Æsopus in Evropa", 1700, No. 1345.

The etching represents a gathering of poultry about a tub, which stands before a hen-house; the hens are in great consternation, because the cock, who

[1] Pantagruel was Louis XIV. See "Pantagruel Agonisant", June 30, 1690, No. 1245.

had perched on a bowl in their centre, has been overthrown by an eagle. Jupiter sits in the sky. The design refers to the frustration of the designs of Louis XIV. on Lombardy, by the intervention of the Imperialists, designs which were in accordance with his policy, and connected with the War of the Spanish Succession, and the Treaty of Partition, to which William III. was a party.

The text of the tract, which is in the form of a dialogue between the hen and the cock, with Jupiter intervening, is to the following effect:—

Quarrel between the French Cock and the Lombardian Hens, decided by Jupiter.

The French Cock (Louis XIV.) claims power over all Lombardy, because he had been taught by the gods all kinds of good and bad things. Mercury, the god of commerce, taught him deceit, &c.: "One thing I wish still", he says, "to take lightning itself from Jupiter's hands."

The Hens complain to Jupiter of the cruel Cock, who tries to obtain power and influence in their house (Italy), and they pray him to deliver them from such an invader. Jupiter orders his Eagle to go down and to deliver the poor Hens, at the same time giving a sound warning and lesson to the proud Cock; "so that such a Phaeton may find his just punishment on the Po (Eridanus), as an example to other proud and haughty tyrants, who invade their neighbours' territories."

The Eagle was England, or rather William III.

$5 \times 3\frac{5}{8}$ *in.*

1351.

Twist tusschen de Spaansche Ginet, en Fransche Mazet, door Æsopus in Europa.

[Dispute between the Spanish Jennet and the French Pack-horse, before Æsopus in Europa.]

The French in Spain, War of the Spanish Succession.

Volgens de Romeinse Copy. 1701. [1700]
[By Romeyn de Hooghe.]

This etching is on the title-page of a Dutch tract, No. 7, in "Esopus in Europa", Amsterdam, 1701; see "Æsopus in Evropa", 1700, No. 1345.

The etching represents three horses in a battle-field. The Spanish jennet is prancing on our left, and full of spirit; the French pack-horse, wearing a pack-saddle, and loaded with a great sack, is on our right, in a miserable condition. A war-horse, wearing armour, plumes, and a spiked frontlet, prances in the mid-distance.

The text, of which the following is an abstract, comprises references to Cardinals Richelieu, Mazarin, and Porto-Carrero, as to the French policy which obtained before and during the War of the Spanish Succession. The text is a dialogue.

Dispute between the Spanish Jennet and the French Pack-horse, before Esop in Europe.

The Spanish Jennet will not suffer the French pack-horse to come in the stable and take his oats there. The former promises to kick the latter out in case he should come.

The French Pack-horse promises to inflict much tyranny on the Spanish Jennet, and uses the proverb: "Starved vermin bite very sharply."

After having enumerated what victories both the parties can boast and mentioned their high birth, they enter into the reason of the Pack-horse carrying

wooden saddle and mill-sacks. It is because the French king has suffered so many losses and has had to provide for so many equipments of armies. This was due to the long wars of Louis XIV.'s reign.

5 × 3⅝ *in.*

1352.

De Italiaansche Vos in het Geallieerde Tuighuis. [The Italian Fox in the Arsenal of the Allies.]

Volgens de Romeinse Copy. 1701. [1700]
[By Romeyn de Hooghe.]

This etching is on the title-page of a Dutch tract, No. 8, in "Esopus in Europa", Amsterdam, 1701; see "Æsopus in Evropa", 1700, No. 1345.

The etching represents a fox examining a pile of armour and weapons, &c., including a shield, on which is "Fert"[1]——, a sword and its belt, a helmet, drum, cuisses, coins, &c. An opening in the wall shows a city, probably Turin, with a battle proceeding in front of it, or a siege laid to it.

The text comprises references to the policy of Louis XIV. in Italy, connected with the War of the Spanish Succession. Mention is made of Cremona being surprised, and nearly taken by Prince Eugene, Jan. 1701;—the French soldiers and their conduct,—the Lombard Hens and the French Cock,—the invasions of Italy by the French and Germans, the Arsenal of St. Mark at Venice, Prince Eugene, Turin, the pope, Marshal Villeroy, and others, as mentioned in the following abstract of the tract.

The Italian Fox in the Arsenal of the Allies.

The Fox, who was formerly one of the most considerable animals in Esop's eye, had suffered much, and tried to discover his condition to Esop, when the great war and the battle led him astray. Then, not knowing where to go, he is happy enough to find the door of an arsenal open. He enters. He makes an inventory of all the weapons, in order to offer it to Esop. Among the things[2] he finds there an old halberd of Brennus, who was put to the sword in Rome with all his Gauls, whilst Esop, the master, came into the world; as well as a purse with false *Louis d'or;* to begin with, the Fox will send a collection of those *Louis d'or* to France, with two old books of Commines and Guiccardini, in order to teach the boaster what may be brought or fetched over the Alps.

5 × 3⅝ *in.*

1353.

Ronwklagt van de Fransche Apollo over de verdorde Distelbloem.

[The Lamentation of the French Apollo over the faded Thistle.]

Failure of Louis XIV.'s plans.

Volgens de Romeinse Copy. 1701. [1700]
[By Romeyn de Hooghe.]

---

[1] For "*Fortitudo ejus Rhodum tenuit.*"

[2] Weapons of those who had invaded Italy, not always fortunately for themselves.

This etching is on the title-page of a Dutch tract, No. 9, in "Esopus in Europa", Amsterdam, 1701; see "Æsopus in Evropa", 1700, No. 1345.

The etching represents the French Apollo, wearing a wig and spectacles, and with a sun, Louis XIV's badge, on his head, kneeling on the earth and lamenting over a thistle, the head of which is prostrate. The arrows of Apollo are falling out of the quiver which is slung at his side. A rose[1] flourishes vigorously at the side of the thistle. In the distance is a view of the Invalides, Paris.

The text, of which an abstract follows here, refers to the futility of the long-continued opposition of Louis XIV. to the success and plans of William III. The wars of the former on the Rhine, Maas, Moselle, Sambre, and Lys, &c. are alluded to.

The Lamentation of the French Apollo over the withered Thistle.

He invokes a just punishment on all those flatterers who told him that he was the greatest, the mightiest of monarchs. He laments his past fortunes, and says: "Have not I disposed of peoples and nations? Have not I made the Butterflowers (a reference to the Dutch nation, which was called by Alva the nation of cheese and butter) perish along the Maas? Most of the flowers were like the Sun-flower, turning themselves to my caprices! I planted a Thistle, but look, farther on an Orange-tree was growing; I did much to destroy the yellow fruit, but could not, and even the smell[2] of the tree made the Thistle wither in which I had put all my confidence. But now, I will try to keep it up. With my Italian spectacles on my nose, I will either sustain the flower or be ruined myself. If Orange writes: *Je maintiendrai*,[3] then I will write; *Nous maintenons:* my motto is constant and present; his is future.

"But ah! how every thing withers around me. I have taken too much hay on my fork, and I cannot keep it all. I fear very much that my soldiery, sent out to fetch wool, will come back quite shorn of the little they had."

$5 \times 3\frac{5}{8}$ *in.*

1354.

Saamenspraak tusschen Marforio en Jacquet du Moulin. [A Dialogue between Marforio and James of the Mill.][4]

Volgens de Romeinse Copy. 1701. [1700]

[By Romeyn de Hooghe.]

This etching is on the title-page of a Dutch tract, No. 10, in "Esopus in Europa, Amsterdam", 1701; see "Æsopus in Evropa", 1700, No. 1345.

The etching represents Marforio as a statue without arms standing near the gate of a palace, probably that of St. Germain, on the steps of which stands a young man, "James III.", the first Pretender, in mourning, doubtless for James II. who died Sept. 6. 1701. In the distance is a large windmill, referring to the alleged descent of the Pretender from a miller. Many persons are walking about; several labourers are carrying burthens; the front of a church appears on our left.

---

[1] The text speaks of an orange-tree; see below.

[2] See "Englands Memorial", No. 1186.

[3] The motto of William III.

[4] James of the Mill, referring to the alleged parentage of the first Pretender; see "Qualis vir Talis Oratio," No. 1174.

The text contains references to the state of the Pretender's affairs, to Rome, the Marchioness of Powis, "myn Minnemoeder voldaan" who was said to be one of the contrivers of the Meal Tub Plot, see "A Tale of the Tubbs", No. 1071. There are likewise references to Cardinal Howard; see "The Solemn Mock Procession", &c. No. 1072; the Bastille, the "*Loyolisten*", *i. e.* Jesuits.

The following is an abstract of the text:—

Dialogue between Marforio and Jacquet du Moulin (the Pretender.)

Marforio asks a favour from James and claims advancement as justly as many banished people, who were transformed by him into "My Lords, Esquires, Knights," &c. James decided not to give him anything, and says that he does not want Marforio's help, as he stands under the protection of the master of the universe (Lewis XIV.). Marforio answers that this is not true, as there are now many in Europe who do not care for the great Cock. James is very angry with Marforio, who tells him that he has had two fathers and two mothers, viz. a good Woman from the Mill, and a Duchess. Marforio satirizes the poor young man still more, by saying that he can turn with all winds, like a vane; and James cries for his people to punish Marforio, who tells James that his heritage from his father is twelve dogs and cocks, and an almost new rapier, for he never unsheathed it. Also, a map of the French provinces, politic pieces to make the Tories and Whigs agree in protecting the old right of the king, &c.; and, lastly, a "Pyrotechnia", to silence the Presbyterians with a list of the lands of the Church taken away by Henry III. Marforio promises to tell him more of his heritage at their next meeting.

$4\frac{7}{8} \times 3\frac{5}{8}$ *in.*

1355.

Grafschrift door Marforio over een der Vaders van Jaquet Bandyt.

[Epitaph by Marforio on one of the Fathers of James the Wanderer, *i. e.* the first Pretender.]

Volgens de Romeinse Copy. 1701. [1700]
[By Romeyn de Hooghe].

This etching is on the title-page of a Dutch tract, No. 11 in "Esopus in Europa", Amsterdam, 1701; see "Æsopus in Evropa", 1700, No. 1345.

The etching represents a statue with one arm, Marforio, standing on a pedestal near a triumphal or monumental arch, through the opening of which is a view of a building, inscribed "*Aux Invalides.*" Opposite Marforio stands a young man, James the Wanderer (or Vagabond), in royal robes, with a broken crown and sceptre lying on the earth at his feet, and carrying a large wallet or purse, from which money is falling. On the wallet is "*Macht Beloft*". James holds a rosary, with a large medal pendent from its cross; he has a cross on his breast. About his head three Winds are buzzing. On the breast of Marforio is a placard. The sculptures on the arch comprise a bas-relief of the deliverance of Andromeda by Perseus, two statues of warriors, one of which is headless, the other has a yoke about its neck; a sword and torch are attached to a tree, two books lie at the foot of the tree, with a helmet. A balance is falling from the top of the arch. On the pyramid which surmounts the arch is "*Pollutis sacr— viola—is legibus Tyrann— et Infam—æ Monumen— tum*". The arch is not unlike that of St. Denis, at Paris, erected by Louis XIV.

The text of the tract contains references to Rome, Newgate, Tyburn, the Bishops who were sent to the Tower; see "A Medal", &c. No. 1155,

"A Trophy representing the Seven Bishops", No. 1168, and other entries in this Catalogue dated June 29, 1688.

The following is an abstract of the text:—

Epitaph by Marforio on one of the Fathers of Jacquet Bandyt (Vagabond.)

Marforio tells James that he has made an epitaph, and James likes to see that every one shows his great esteem for such a protector of holy Jesuitism. The former says "One of the 'Guardes Nobles' has given me the grandfather's epitaph: '*Cygîst, qui vivoit sans coeur, & mourut, sans rendre l'esprit.*'" Marforio and James differ in their explanations of this epitaph. James takes it as if it meant that his heart and soul were not of this world, and Marforio gives it thus: "Un Sol Re Mi Fa Sol" meaning—"A king only made me king alone, that is, without any subjects, and out of my kingdom." Marforio shows James the Latin Epitaph[1] he has made, as every one, even the meanest person, ought to have something on his coffin. James wishes to hear it, and Marforio assures him that it is very good; that James had been taught Latin and Greek, so that, if he might not become Dionysius at Syracuse, he will become Dionysius at Corinth. The Dutch verse is as follows: "He, who lay always under, lies here. Who wishes him back? He wanted English manners, and made a Scotch mistake by infringing the Laws of the Country. He feared nothing but dangers, except those of the waves, which he crossed continually. More afraid of his life and person than of his crown, he left shamefully his throne for the holy Seat, and tried afterwards to be replaced on his throne by French promises and murderers and rogues. Now he lies dead. His preposterous descendants promise him for his comfort Canonization by the grace of Louis." Marforio adds: You were called, before you were begotten by your second mother,[2] the prayer's child, because Father Peters prayed for you so fervently. Your mother sent a gold angel to Loretto, and he (it) scarcely spoke at the sanctuary, when your first mother was with child. Loretto promised a son with these words of the sanctuary: "Princess, you have a son, The Honour of the Masses, and the Support of the Crown." "But immediately after your birth affairs changed: Great William came over the sea, and the Papists, with all their hangers on, were expelled the kingdom. Then France fought against England and the Netherlands, but Louis soon saw with whom he had begun: "*un Roy a l'épreuve du Canon.*" At length, the old king (James II.) died.[3] "You are stuffed up with the garb of a king and with the titles of a king, and—who is richer than you? For, to be sure, he is rich who can give away what he does not possess. You are Young Lord *Null*, and you give Dukedoms, Earldoms and Baronies. But whatever you do, you are hated every where in those very Dukedoms, &c., and people will escape cruelty and tyranny, by establishing firmly the reformed Religion. So are now your affairs." James has strong hope in Louis, and calls Marforio a stupid one. But Marforio says that "He who would destroy every thing must expect every thing."

$4\frac{7}{8} \times 3\frac{3}{8}$ *in.*

---

[1] The Latin epitaph is "Jacobus Nusquam Secundus Post Fratris Necem Rex Ex Lex. Eboracensium Primo Post Hybernorum Fugacium Dux. Avitam Sedem Propter Sacram Sedem Reliquit. A Basilipædo Gallico Rethronandus, Veram Fidem Fuga. Non Imperio Protexit. Ubique, Et Tandem Hic Jacenti Refrigerium, Et Requiem, Qui Promittunt, Valeant."

[2] See "The Warming Pan," June 10, 1688, No. 1156, and other entries in this Catalogue with that date.

[3] Sept. 6, 1701.

1356.

Byeenkomst der Moogendheden In hem Hof van den Leeuw.

[The Assembly of the Powers in the Palace of the Lion.] An Alliance against Louis XIV.

Volgens de Romeinse Copy. 1701. [1700]
[By Romeyn de Hooghe.]

This etching is on the title-page of a Dutch tract, No. 12, in "Esopus in Europa", Amsterdam, 1701; see "Æsopus in Evropa", 1700, No. 1345.

The etching represents many animals, emblems of the Powers of Europe, gathered about a lion. The assembly includes an elephant, a unicorn, cat, bear, tiger, snake, an ass, two eagles, one of which carries *fulmen*, the other a sceptre, and a griffin.

The following is an abstract of the text of the tract:—

Assembly of the Powers in the Court of the Lion.

The Elephant (Germany?)
The Bear (Sweden).
The Eagle with the sceptre (Austria?)
The Unicorn (England?)
The Griffin (Savoy?)
The Paradise bird (Portugal).
The Cat (representative of the old Dutch tribe: The Cats).
The Eagle with *fulmen* (the Empire).
The Lion (the Netherlands, *i.e.* William III.)

They all complain of the Tiger. The Elephant is very angry because he creates so many kings according to his own wishes, and that he takes away the right of succession of the wife of the Elephant's brother. The Bear remembers that Gustavus Adolphus was not killed by an ambush, but by a shot, fired by Richelieu's order, and how the Tiger deceived the last Charles in making peace, &c. The Eagle with the Sceptre is in a fury because the Tiger destroyed his father's lands, till the "Oak" and his father's heroism saved him; yet his brother's life was destroyed, and he himself was brought near death. The Griffin urges them not to make peace, but to wage war with Louis, and to destroy him. The Paradise bird is of the same opinion, and warns the Powers against Louis's promises, who, just like the fowler, whistles softly till he is master of the cockatoo and the "murmeldier". The Cat protests also, as the ascending the Spanish throne by Louis's grandson would be very prejudicial to commerce. They all remember their great actions against the Romans and the Spaniards. The Eagle with the lightning complains equally, and warns the assembly against the consequences of Louis's ambition. The Lion says: "Common Evil, requires common advice, for common weal." He proposes to call the Tiger for trial on Monday week before the tribunal of Themis; after which all of them say:

"*Fiat Justitia, ne pereat Mundus.*"

See "De Tyger voor Themis Viershaar", 1700, No. 1357, for a continuation of the subject.

$5\frac{7}{8} \times 3\frac{3}{4}$ *in.*

1357.

De Tyger voor Themis Vierschaar.

[The Tiger before the Tribunal of Themis.] Trial of Louis XIV.

Volgens de Romeinse Copy. 1701. [1700]
[By Romeyn de Hooghe.]

This etching is on the title-page of a Dutch tract, No. 13, in "Esopus in Europa", Amsterdam, 1701; see "Æsopus in Evropa", 1700, No. 1345.

The etching shows a hall, the Tribunal of Themis, who, blindfolded and holding the balance and sword, with a book on her lap, sits on her throne. The Lion (the Netherlands, *i.e.* William III.) stands on the right of Themis. The Tiger (France, Louis XIV.) is before the judgment-seat, crouching in tigrish fashion, with one paw on the knee of the goddess. An Eagle (that of the Roman empire), who grasps *fulmen*, is in the air behind, and above the Tiger. Outside the hall appear the Elephant (Germany ?), Bear (Sweden ?), Unicorn (England ?), &c.

The text is a continuation of "Byeenkomst der Moogendhenden In hem Hof van den Leeuw", 1700, No. 1356.

The following is an abstract of the Dutch text, which is in the form of a conversation.

The Tiger before Themis's Tribunal.

Themis's ears ring with complaints against the Tiger, who revoked (forswore) edicts,[1] bombarded Genoa, drove industrious Protestants out of France, and disposed of the thrones and crowns[2] of other kings. The lightning-bearing Eagle accuses him. The Tiger is insolent, and asks who dare call him to trial. Themis answers: "I, Themis, Justice, the mother of Virtues, the nurse of the pious, the leader of heroes, the foundation-stone of rest and happiness, by whom towns are generated and sustained, and empires supported and maintained: I, the balm of security, the preserver of the Soul, I dare judge and condemn you."

The Tiger laughs at all these virtues, and avers that they were banished long since from his court, and declares that he will not obey the old laws, as one of those of the "*Codex Ludovicus*" outweighs them all. Themis, finding the Tiger recalcitrant, gives her sword to the Lion, in order that he may hinder Louis in executing his plans.

The tiger was France, or Louis XIV., the "lightning-bearing eagle, the Emperor, the lion, William III."

$4\frac{7}{8} \times 3\frac{5}{8}$ *in.*

1358.

Saamenspraak tusschen de Wichelstok, Smeltkroes, en des Monsterrol.

[The Conversation between the Hazel-twig,[3] the Crucible, and the Muster Roll.] A Satire on Louis XIV.

Volgens de Romeinse Copy. 1701. [1700]
[By Romeyn de Hooghe.]

This etching is on the title-page of a Dutch tract, No. 14, in "Esopus in Europa", Amsterdam, 1701; see "Æsopus in Evropa", 1700, No. 1345.

---

[1] The Edict of Nantes.

[2] By means of the war in Germany, and the "First Partition Treaty", ending in the War of the Spanish Succession.

[3] Hazel twigs were often used in divination, in seeking treasure in the earth, &c.

The etching shows a table on which stand a hazel-twig, a crucible, and a scroll of paper, which is marked like the muster-roll of an army. The muster-roll lies open over a globe, as if all the earth was subject to military rule and call. On our extreme left of the table lies a money-bag,[1] marked with *fleurs de lis*, and appearing to be closed with seals. On the bag is Louis XIV.'s badge, the meridian sun; the word "*Eclipsis*" is written below the sun. Behind the bag is a lily, drooping. On the table lie objects which look like pieces of charcoal, which may refer to the crucible. Under the table are two large baskets, filled with papers, probably paper-money; on one basket is "*Geprot: Wissu* ——"; on the other, "*Lie* —— *Sacken*". One of the legs of the table is marked "*List* ——", the other, "*Owangh* ——" (?).

A treasure chest, bound with iron, with the lid open, showing that it is "*Uytgeput*" (Exhausted), stands near the table. In the middle distance is a large building, with inscriptions; "*St. Reynuyt*" is over the door, being a person's name; on the reveals of the windows is "*Pachter*" (Stock-jobber, or bargain-maker), "*Banquerottier*" (Bankrupt), "*Muntkna* ——" (Coiner?), and "*Charge 12 Per*". In front of the building are three very stout men, courtiers or money-dealers, farmers of the French revenue; see the text, where two cardinals are spoken of. These wear placards on their breasts marked with *fleurs de lis*. Several persons, including a cripple in a bowl or on a sledge, who shuffles along his way, are bowing obsequiously to the three dignitaries. One of the three grasps what looks like a cat-o'-nine-tails. In the distance is a "*Gasthuys*" (Hospital).

The text contains references to Paracelsus, Basil Valentine, Raymond Lully, as transmuters of metal, to the Louvre, Versailles, Fontainebleau, and the water-works at the last-named place; Hungary, Sevenbergen; Fouquet the Financier, the Great Mogul, Italy, Spain, the Sultan, Venice, Holland, London, Liége, Cologne, &c.

The following is an abstract of the tract:—

Conversation between the Hazeltwig, the Crucible, and the Muster-Roll.

The Twig tells his hearers that he is still eager in seeking gold and silver; and has occasionally been employed in seeking murderers, for instance, at Lyons. The Crucible says that there was plenty of gold and silver in the time of Fouquet, but that now all of it has vanished. The Twig, asking for an explanation, is thus answered by the Crucible: There were in this country very clever financiers, who knew how to draw money from the blood and very sweat of men, and from smaller things. Two Cardinals[2] were the refiners. The first of them put to the sword all those princes and nobles who opposed him, especially if there were money to be found. Whoever had money was declared guilty of high treason, and their possessions came to the crown. The second was an Italian, and understood money-making still better. Instead of forty, the treasury got a hundred millions a year. But the money was soon lost. What with bribing and what with equipping armies and fleets he lost everything. Now the Muster-Roll says: "Stupid fellow, I'll show you quite the contrary. I am getting stronger every day. I have already 400,000 soldiers on my list." Crucible answers: "Yes, that is very possible, for in the sun[3] the soldier counts for one, the shadow makes two, the Purse of the Brigadiers[4] three,

---

[1] See "Saamenspraak tusschen het Valies, de Myter, en het Bonnet", 1700, No. 1359.

[2] Richelieu and Mazarin.

[3] Louis XIV.'s badge.

[4] Probably this means that the corrupt corps-commanders, who dealt with the pay, &c., of the French armies, charged for three soldiers when there existed

the Commissary four." In this manner the king multiplies his soldiers. The Muster-Roll says that boasting and great words have much effect in war, that raising money is now effected by the price of money; that rixdollars are already worth 4 guilders; pistolets are worth 14 guilders, and people's gold and silver is paid with notes. Muster-Roll continues enumerating the wealth of France and Spain and of the Papal treasury, and Hazeltwig retires, persuaded that he will not find any business in that country, because he wants to work with honest and pious people.

$4\frac{3}{4} \times 3\frac{3}{4}$ *in.*

1359.

Saamenspraak tusschen het Valies, de Myter, en het Bonnet.

[Conversation between the Money-bag (Valaise), Mitre, and the Bonnet.]

A Satire on Louis XIV.

Volgens de Romeinse Copy. 1701. [1700]
[By Romeyn de Hooghe.]

This etching is on the title-page of a Dutch tract, No. 15, in "Esopus in Europa", Amsterdam, 1701; see "Æsopus in Evropa", 1700, No. 1345.

The etching represents a valise, or money-bag, extended on the ground and open, so that its contents are visible; it contains a bag marked "*Caresses Promesses*" and embroidered with *fleurs-de-lis*. This lies beside a drum, on which are painted *fleurs-de-lis*, muskets, shot and shell, and hand-grenades. On the drum lie a mitre and two drumsticks. At the side of the drum are two books standing on their ends, and marked "Missa"(l), and "*Legen*(des)." On the books stands a Jesuit's square cap, with a tuft on its crown. Behind these are a trumpet, serpent, for military music, and an episcopal crook, banners, &c. On our right is a wall, or pedestal, with bas-reliefs on it, as if it formed the inner side of one of the piers of a triumphal arch. One of the sculptures represents a tiger attacking an ass, while a fox crouches near them. This refers to the fable which is included in the text, The other sculpture shows men on horseback, part of an army entering a fortified town; below this is written "*Simpelen*" (the People.) In the distance is a view of a church, like that of Notre Dame, Paris.

The "bonnet" of the etching is exactly like a Jesuit's cap, notwithstanding that it is described as the advocate of the common people. The text contains references to the Stadholder (William III.), the "purple hoods" (Cardinals), The Louvre, Versailles, Marly, Jan Hagel, the Rhine, the Maas, La Ruëlle, the Silver Fleet.

The text is to the following effect:—

Conversation between the Moneybag, the Mitre and Bonnet.

The Moneybag is delighted with Paris, which he calls Paradise, as containing all the splendour possible, and overtopping even Rome. The Bonnet sarcastically says: "My Friend, that is a very good name, for in Paris lives the old

---

but one and his shadow; the commissary probably did the like with regard to stores which he was bound to supply to the troops.

Serpent, who ruined the whole human race." The two enter on a controversy, and the Bonnet maintains the rights of the people, and the liberty of the nations; he will not despise the lower classes, but thinks that every one ought to act his part in the world in a becoming manner.

The Mitre agrees with the Moneybag, and will soon teach manners to those small braggarts and guildsmen. "Do you remember," says he, "how you felt the Spanish soap in the first part of the last century"? The Bonnet says that he does not doubt the improvement of Mitre, as the honour of his tribe, and obligations to the allies, will induce him to change his mind. For there is German blood in his veins; but the Mitre answers in the negative, after which the Bonnet says: "Our duty is to feed our sheep, to suffer wrong, to teach kindness, to shun the wicked, to stick to the Church Service, to hate war, to seek peace, to have no weapons but books, like good Catholics and upright Canons. The Mitre orders the Moneybag to show his treasures, but the latter answers, that he has not got anything but "Promises to pay in dozens." They wait for *ecus* and *pistolets*. The Bonnet tells the Mitre a fable of Esop's, comparing the Donkey to the Mitre.

"The Ass being weary of doing his daily work in humility and suffering, would no longer remain with the Peasant: he thought hunting was better for him. He went out with a Fox and a Tiger. They first start the game by means of the braying of the Donkey, and there was much caught. The Ass divided the prey into three parts, and took his own, but the Tiger devoured the poor Ass, and so the new hunter was himself a prey."

So all have been treated, if they hunted with their betters. I wish you a better fate.

The Ass was, probably, the French people, the Fox the Clergy, the Tiger was Louis XIV.

$5 \times 3\frac{3}{4}$ *in.*

1360.

Maatroozen Saamenspraak Te Port a Port, benevens de Fabel van de Kakatoe, Kuykedief, en den Haan.

[The Sailors' Conversation at Port-à-Port; with the Fable of the Cockatoo, the Kite, and the Cock.]

A Satire on Louis XIV.

Volgens de Romense Copy. 1701. [1700]
[By Romeyn de Hooghe.]

This etching is on the title-page of a Dutch tract, No. 16, in "Esopus in Europa", Amsterdam, 1701; see "Æsopus in Evropa", 1700, No. 1345.

The etching represents four sailors on a quay, near a harbour; they are listening to the discourse of one of their number, who, standing in their midst, points to a picture of cockatoos and an eagle; this is the Dutchman, as described in the text of the tract, he wears a hat with feathers in it, a tight-fitting vest or jacket, loose sleeves and breeches, stockings and shoes; next to him stands a Portuguese sailor wearing a hood and having two books under his arm; an Englishman sits on the ground, with his hand on a large drinking vessel (?), a tobacco-pipe lies at his feet. A French sailor stands on our left. In the foreground is a broken cannon; on a wall behind the Frenchman is a picture of a subject supplied by the following fable of an eagle destroying cockatoos, and a cock with two young cockatoos.

The text contains references to Admiral Chateau Regnault,[1] the famous sea commander of France, many places on the globe, to Drake, Hudson, Willoughby, "Bexter", Petro Alvares Caral, Don Antonio of Portugal, Strozzi, Queen Elizabeth, Schomberg, Don John, Philip V., Henry of Besançon, Alva, &c. The following is an abstract of the text:—

The Sailors' Conversation at Port-à-Port, with the Fable of the Cockatoo, the Kite, and the Cock.

The Sailors are: a Portuguese, a Frenchman, an Englishman, and a Dutchman. The Frenchman boasts of the Admiral Chateau Regnault, and the Portuguese answers him sharply, and calls the French sailors sea-toads. The Frenchman continues to brag, as if the whole world turned on the point of Louis's finger. The Portuguese reminds him of Vasco de Gama, and the famous mariners who went to conquer new and unknown countries. The Englishman and the Dutchman grant all this, but the latter begs to observe that the Dutchman took possession of everything in India, in order to leave the Portuguese only Goa. The Frenchman boasts of the good marine schools of his nation, and enumerates those of Brest and Rochefort; after which the Portuguese says that the voyagers of his nation discovered the West Indies, conquered Brazil and performed wonders. A dispute follows, and an enumeration of the stupid acts of the French. The three sailors unite in praising their respective countries, and in enumerating the treasons of Louis XIV. The Frenchman becomes angry, and tells the Dutchman that Holland is a country for a breakfast. The Dutchman advises the Portuguese to take care of his possessions, as a time will soon come in which he will have to fight for them.

The Dutchman asks his companions to listen to a fable, and three of the party drink healths, but not with the Frenchman. The fable is as follows:—

"There was a Cockatoo, whom the Cock and the Kite desired to make serviceable in helping them against the Eagle. They ask his assistance, promise him the Eagle's claws, and agree to make him King of Birds, as he was sufficiently handsome for that dignity, and well known in both the Indies. But the Cockatoo knew that the Cock was in love with his feathers, and that the Kite had many times already tried to strangle him: nevertheless he was undecided. 'What shall I do?' thought he. At length they agree that six young Cockatoos shall join the Cock, and that the latter should teach them to wear spurs. The Cockatoo had scarcely done this, ere the Eagle devoured one half of his young ones. The other half remained uneaten, as a pledge of alliance with the Cock, who shut them in his house, and our poor Cockatoo, childless, was eaten by the Kite." The Portuguese exclaims: "*Ha! ha! Flamenco mio Caracoa, ik hed gevat. Vago con todos los diabos Francese*" (Ha! Ha! my dear Dutchman, I have caught it; go to the Devil, you Frenchman.)

The Cockatoo was Portugal, the Cock France, the Kite Bavaria, the Eagle William III. of England.

The conduct of Louis XIV. towards the Portuguese, and the suspicions entertained with regard to him by the other nations at the date here in question, supply the subject of this satire.

$4\frac{7}{8} \times 3\frac{3}{4}$ *in.*

---

[1] See "De Ban en Arrier-Ban in Zee", Oct. 12, 1702.

1361.

De Napelsche Hengst, Visscher, en Pikeur.

[The Neapolitan Stallion, Fisherman, and (French) Horseman.]

Defeat of the French in Italy.

Volgens de Romeinse Copy. 1701. [1700]
[By Romeyn de Hooghe.]

This etching is on the title-page of a Dutch tract, No. 17, in "Esopus in Europa", Amsterdam, 1701; see "Æsopus in Evropa", 1700, No. 1345.

The etching represents an open space, with a fortress in the distance, before which an execution is taking place. The Stallion is tied to a post, on which is a royal crown and shield; he is driven from behind by a rider with a whip. The Fisherman stands near the post, wearing sea-boots, &c. The "Pikeur", appears to have been driving the Stallion with a long whip, which he holds in his hand.

The text contains references to Charles V., Masaniello, Cardinal Porto-Carrero, Queen Joanna, Alfonso V., Charles VIII., Ferdinand, Gonsalvo the Great Captain, the Testament of Charles II. of Spain,[1] the English and Dutch fleets, &c.

The following is an abstract of the text:—

The Neapolitan Stallion, Fisherman, and Horseman.

The Stallion and the Fisherman are speaking about French tyranny, and the latter tells with much vivacity how the French had been driven out of his country by Charles VIII., and how a Spanish King, Charles V., had reigned there, by means of whom Naples had been under Spanish government. He finishes by declaring that now the Neapolitans have full right to choose what government they like, as Charles II. of Spain had died childless. He says: "Nature creates all men free, and with equal rights. Therefore he will never permit the French to predominate in his country." The Rider (a Frenchman) makes some boasting remarks, and the Fisherman tells a fable to encourage the Stallion:—

"Once on a time a handsome Mare lost her foals in a meadow; now the Wolf, then the Tiger devoured one. The Mare after this took such care, and was so courageous, that her young ones were not taken any more; but a Panther, instigated by a Tiger and a Lioness, attacked her behind, and made the blood stream from her back and sides. She kept quiet, and said at length that she would sell her young ones for a small price, and at once the wild animals came and expressed their desire to buy them. The Mare however said, that they must chalk down the price on her hind hoofs, and on looking there, they received such an awful blow with the hoofs, that they were nearly slain, and in a state of unconsciousness they were taken and skinned by the servants, so that their splendid hides were left as memorials of their thirst for blood."

The Stallion expresses his determination not to submit to any power, and this resolution is much approved by the Fisherman.

$4\frac{7}{8} \times 3\frac{3}{4}$ *in.*

---

[1] See "De Grooten Waereld Verdeelder", Nov. 1. 1700, No. 1340.

1362.

De Ongerse Pallasch, de Boere Caraffa, en Hoerens-meerdoos.

[The Hungarian Sabre, the Peasant's Caraffe, and the Harlot's Scent-box[1].]

A Satire on Louis XIV.

Volgens de Romeinse Copy. 1701. [1700]
[By Romeyn de Hooghe.]

This etching is on the title-page of a Dutch tract, No. 18, in "Esopus in Europa", Amsterdam, 1701; see "Æsopus in Evropa", 1700, No. 1345.

The etching represents a table on which stands a tall water-bottle, or caraffe; likewise a casket with divisions inside, the lid being open; a lady's patch-holder, formed like four saucers united, a convenience of the toilette, it contains face-patches of diverse shapes, stars, crescents, annulets, and disks. A bottle and a flask are also on the table, with a naked sabre, from which blood is dripping. A pitchfork and a flail lean against the side of the table. On the wall behind is a portrait of a young woman, whose bust is partly uncovered. In the distance is a battle; horse and foot soldiers are crossing a river on a pontoon bridge, and hastening to join the fight. A mounted trumpeter and a drummer appear nearer to us, sounding their instruments.

The text contains allusions to Prince Eugene of Savoy, Montefiascone, Spanish red, Roman white, Charles IX., the Duke of Mantua, the *Cheveaux legers* of Marshal Tessé.

The following is an abstract of the text:—

The Hungarian Sabre, the Caraffe of the Peasant, and the Scent-box of the Harlot.

This is a conversation. The Pallasch is very happy at having killed so many Frenchmen, and the parties speak together about real military courage and discipline, and much praise is given to Prince Eugene of Savoy, who is called by the Pallasch the father of the soldiers, governing and loving them as his children. The Scent-Box next speaks about courage, and expresses esteem for a courageous man, but prefers to kill the enemy, and to be paid even by him for it, and relates how he had infected great numbers of Spaniards and Frenchmen; how the former had brought over to Europe from the West Indies diseases and fevers, as a reward for their tyranny and their insatiable desire of gold. The Box claims therefore the honour to have done the most in purifying Italy from the bad Spaniards. The Caraffe brags of his heroic acts, till they hear the noise of a battle, and see that the French Camp is on fire, and that their enemies cross the Oglio, following the way to Fontanelle. They enjoy it very much, and leave each other in an exulting frame of mind.

5 × 3¾ *in.*

---

[1] Probably, salve-box, patch-box, unguent-box, or dressing-case.

1363.

De Fransche Degen, de Sleutel, en het Bonnet tot Luyk.

[The French Rapier, the Key, and the Bonnet at Liège.]
A Satire on Louis XIV.

Volgens de Romeinse Copy. 1701. [1700]
[By Romeyn de Hooghe.]

This etching is on the title-page of a Dutch tract, No. 19 in "Esopus in Europa", Amsterdam, 1701; see "Æsopus in Evropa", 1700, No. 1345.

The etching represents a table on which lies a sword, the blade and guard of which are enriched with coins, a satirical reference to the alleged practice of the French in the time of Louis XIV. to obtain victories in the field and possession of strong places by means of bribery; there are likewise a priest's or Jesuit's square hat, with a tuft on the crown, and a large key. Over these things hangs a curtain, embroidered with *fleurs-de-lis*. At the side are a mouse-trap, with mice in it; and a serpent. In the distance is a picture of the hanging of the fox in the dog's skin, as described in the text of the tract, the sheep lying dead within the fold, the anchorite tearing his hair, the neighbours rushing in. At the side is a view of a street in a city, a man riding to execution (?) with his hands tied behind him.

The text contains allusions to Louis XIV., James II. of England, Charles III. of Spain, James III. *i. e.* the first Pretender; the Emperor, the kings of England (William III.), Sweden, Denmark and Prussia. The text is to the following effect:—

The French Rapier, the Key, and the Bonnet.

The first two speak about the great power of the French Rapier, and the Key says that nothing is able to withstand the acute point of that weapon, upon which the Rapier says that gold and bribery are the two things not to be withstood by any nation, and able to corrupt all persons; the Bonnet mixes in the conversation, and cites many instances of French faithlessness, of French cruelty and tyranny, expressing his wish, that the French may soon be *oppressed* by the English and Dutch *presses*. The Rapier is very angry at these words, and threatens prison and death to the Luyk (Liègeois), inhabitants, as they are all rebels, according to the old proverb: "Whoever was born at Ghent, or was educated at Luyk, having sworn to the Ligue, was making rebellion in his blood." The Rapier gets into a fury on seeing the Key and Bonnet speaking together about himself, and he cries "Death and Murder" to both of them. The Key promises the Rapier that all his actions will end in ruin to himself, and tells the following fable to that effect:—

"The Robbers, being in distress, and persecuted on every side, go to a false Anchorite, in order to get new booty by him. The Anchorite had a Fox, who putting on all kinds of skins, had sometimes visited the sheep-folds, plundered the Birds' cages, and led the Dogs into ditches and snares. The Anchorite, a man of God, as it seemed, but a blockhead by nature and like a wolf in disposition, made a covenant with the Robbers, and brought them to his cell, where they established themselves, because they found the place to supply good opportunities for attacks on the passers-by. The Fox, dressed in a dog's skin by the Anchorite, promised to take care of the stables of some Shepherds, and succeeded in bringing the Robbers to the stables, where they were attacked by all the neighbours; the Robbers bound the Anchorite, and hung the Fox in his dog's skin near the stables, which he had given up to treason."

The Rapier says all this may be very true, but that, according to Seneca, that wise man, "the princes follow their pleasure and their will, whilst the other virtues are for the citizens, not for the king."

$4\frac{7}{8} \times 3\frac{1}{2}$ *in.*

1364.

Ptolomeus, Copernicus, en Merkuur op de Parnas over de Zon en de Waereld.

[Ptolemy, Copernicus, and Mercury on Parnassus, speaking about the Sun and the World.]

Downfall of Louis XIV., the French Apollo.

Volgens de Romeinse Copy. 1701. [1700]

[By Romeyn de Hooghe.]

This etching is on the title-page of a Dutch tract, No. 20 in "Esopus in Europa", Amsterdam, 1701; see "Æsopus in Evropa," 1700, No. 1345.

The etching represents Louis XIV. as a very old man propped on crutches, wearing a wig, and having a youthful masque hanging from his neck, riding in a chariot, which is adapted to serve as a close-stool. This is the chariot of Louis's Sun, a meridian sun being a badge of the king's. It is driven by a haggard woman, "*Maintenon*" is written on the front of the vehicle; a star burns on her forehead, this is styled "*Stella Vespertina*". The horses are galloping furiously, the chariot seems to have come in contact with the World, the wheels are broken, and fly in pieces, so furious is the pace of the horses. Madame de Maintenon looks back at Louis, who hobbles on his crutches. An eagle, Germany, has seized one of the reins of the horses, a lion (Holland, or William III.) has clutched the other rein, a unicorn (William III.) gallops fast to their assistance. Behind, are some of the signs of the zodiac.

The text contains allusions to Galileo, and many other philosophers, and to many of the medals which had been struck in honour of Louis XIV. and his victories. See "A Medal on the French Victory at Landen", July 29, 1693, No. 1290; "French Medal on the Defeat of William III. at Landen", July 29, 1693, No. 1288. There are likewise allusions to the testament of Charles II. of Spain, see "De Grooten Waereld Verdeelder", Nov. 1, 1700, No. 1340; the eagle and the British and Dutch Lions. The text is to the following effect:—

Ptolemy, Copernicus and Mercury, on Parnassus, speaking about the Sun and the World.

The opening scene is a dispute between Ptolemy and Copernicus on the revolution of the globe. The former says, "the Earth stands still, and the Sun moves;" he tries to persuade Copernicus to believe this by citing new proofs of his theory. Copernicus asks him to mention these, and Ptolemy says "the French Sun has shown his beams on the Alps, the Po, the whole of Italy, the Mediterranean, and has gone round the world in one day, over the South Sea and back again, so that this is a proof of a revolution of the Sun round the Earth." If Copernicus doubted the truth of all this, Ptolemy will show him medals, poems and letters from famous men of all the countries of Europe; but Copernicus begs to observe, that medals were formerly the proof-stones of history, but that they have become false and flattering; that Poetry cannot be believed, and that letters of courtiers are not to be relied upon, being written by men whose fear and interests had active parts in the business. They agree to consult Mercury, who perceives at once that they speak of the French Sun, and says: "Yes, it is true;

the Sun moves through the Zodiac as if he were mad. He came first to *Virgo*, then in *Gemini*, after that in *Cancer*, where he was pinched; he singed *Leo*, but broke his chariot there; he visited also *Sagittarius*, *Pisces* and *Aquarius*, but went quite astray there, and now he will go further on still. Mercury foresees that the Sun will soon be stopped by the other powers. Mercury further tells, how Louis is like an old man without any strength, and, as an instance of his false disposition, he quotes the following verses:—

"*Que l'univers surpris,*
Condamne l'amour extrême,
Lui cônte tant de peines,
De larmes et de cris,"

while their principle is:—

"*Quand on obtient ce qu'on aime,*
Ou importe, qu' importe à quel prix."

So Mercury thinks that the World will soon begin to turn again, when the Sun will be stopped; and his conviction is: "*Vis consilii expers, mole suâ ruit.*"

$4\frac{7}{8} \times 3\frac{5}{8}$ *in.*

1365.

De Leuterbol van Diest, de Hond, en de Pikbroek, by den Laatste Stuyver.

[The Man of Diest, the Dog, and the Sailor at "The Last Penny".]

Volgens de Romeinse Copy. 1702. [1700]
[By Romeyn de Hooghe.]

This etching is on the title-page of a Dutch tract, No. 21, in "Esopus in Europa", Amsterdam, 1701; see "Æsopus in Evropa", 1700, No. 1345.

The etching represents a Dutch sailor laughing at and rebuking the cowardice of the "Leuterbol" (? Skulker) of Diest, who, terrified at the fall of a shot near him, is, with his dog, running away at the sound of cannon, that issues from a fort, the Las van Ghent, which is in the mid-distance; in the distance is a city, Ghent. The dog has a medal hanging from his collar, and bearing a *fleur-de-lis*. The sailor points to a picture representing two lions hunting a tiger, as described below, and two eagles chasing a tiger. One of the lions is that of Holland, the other that of England, both representing William III. The tiger is France, Louis XIV. The garland of a drinking shop, and a pitcher which hangs on a sign-post, are behind the picture, indicating a tavern.

The text contains references to the French king, and the conduct of the French invaders of the Low Countries, the Maas, Mechelen, the Scheldt, Ostend, the Y, the Thames, Gibraltar, the Gulf of Lepanto, the Tinnepot of Antwerp, the Mannekenpis of Brussels, the English commanders, &c. The text is to the following effect:—

The Man of Diest, the Dog and the Sailor.

The man runs away from the town with his dog, because the French intend to tax the dogs and to enlist the inhabitants. Then follows a conversation between the Man and the Sailor, in which the former tells the plan which the French have to make a naval town of Diest; but the sailor, who is evidently a Dutchman, laughs at the foolish idea, and the dog philosophizes on the folly of men who take such a great interest in possessing money. The man begins

to hear thunder, and it turns out to be the sound of the cannon from the Las van Ghent, which had troubled the French so very much. The Sailor laughs and mocks when he sees the Man running away with his Dog, in order to escape the balls, and the Man threatens the Sailor with his revenge for this scoffing. The Sailor tells the following fable:—

"An old Tiger tried to become the chief of animals, and engaged, therefore, three useful animals in his service. The first was a Marmot, which was to climb over the Alps, and show him the way to the valleys. The second was a Hedgehog, which he made carry his prey; and the third was a Squirrel, which he made climb in the trees, in order to discover what was below. Thus he had taken a Lion, and hoped also to get the mastery of the Bear, Elephant, and Eagle. Scarcely, however, did he come near the den of another Lion, than he is attacked by the King of Animals. The Eagle sits down on his back, and picks out his eyes; the Tiger promised in vain to be faithful to old contracts. The other animals knew all about his faithlessness, and did not rest until they had shortened the claws of the treacherous beast."

The marmot was Savoy; the hedgehog, Bavaria; the squirrel was, probably, Cologne; *i.e.* the latter two were the respective Electors, and both allies of Louis XIV.; the bear was Sweden; the elephant, Holland; the eagle, England; the second lion, Spain; the tiger, France.

$4\frac{3}{8} \times 3\frac{1}{2}$ *in.*

1366.

De Italiaansche Waarzegger, Esopus, Antonio Magino, en Dirk Rembrantz van Nierop.

[The Italian Wizard, Esop, Antonio Magino, and Dirk Rembrantz van Nierop.]

Volgens de Romeinse Copy. 1702. [1700]
[By Romeyn de Hooghe.]

This etching is on the title-page of a Dutch tract, No. 22, in "Esopus in Europa", Amsterdam, 1701; see "Æsopus in Evropa", 1700, No. 1345.

The etching represents Esop, with a hunchback and crutch, grinning and pointing in the air to the fall of the chariot of the sun, that of Louis XIV.[1] The three *savans* mentioned in the title are in the background; Van Nierop uses a cross-staff as he takes an observation of the descent of Louis; the wizard is regarding the same event by means of a prismatic mirror, apparently not unlike a *camera lucida*, which he holds to his eyes; he is an old man, wearing a cap and huge spectacles. Antonio Magino wears a doctor's gown and cap; his back is towards us. In the distance is a large telescope on its platform of brick; three men are making and recording celestial observations. A picture, placed behind Esop, shows the fable of the Eagle's descent among the birds, as described in the fable which is cited below. Below the picture is the chronograph, "*Magno apoLLIne DeIeCto*", a prophecy for 1702. Apollo was Louis XIV.

The text comprises a calendar of events (see below) predicted by Rembrantz van Nierop, taking the course of European politics month by month, and including events in the Alps, Lombardy, Bavaria, Naples, Calabria, Messina, the Lambre, Maas, Italy, the West Indies, &c. The text is to the following effect, and concludes with the above chronograph repeated:—

---

[1] See "Ptolomeus, Copernicus, en Merkuur", &c., 1700, No. 1364.

The Italian Wizard, Esop, Antonio Magino, and Dirk Rembrandtz van Nierop.

Esop and Antonio accuse each other of cheating men; the former says that it is not possible to read the fate of nations from the stars, and Antonio observes that it is still more monstrous to make animals speak to each other. Now they are going to show their art, and just as Esop is going to tell a fable, Van Nierop, Nostradamus, Merlin, and Breville arrive. Esop has the following fable:—"An old Capon had taken all kinds of eggs in his nest, and he sat down upon them, so that soon all kinds of young birds filled his nest. Here was a Sparrow-Hawk, there a Cuckoo, and also a Kite. Now the Capon began to put them all in the nests of other birds; he placed the Kite in the nest of the Indian Raven, and a Sparrowhawk near the Lombardian Hens. He thought to drive a Cockatoo from his nest by placing a Kite in it, and he gave to the Turkey-Cock the direction over the Water-Fowls; nay, he adorned the Cuckoo with feathers, till he seemed to be an English Cock. But now the Eagle (Jupiter's bird) was angry, and he took all the intruders out of the nest, and deprived the Cuckoo of his feathers. Now the Capon hid himself under the feathers of his Hens, and tried to escape the fury of the wronged animals. There he sat, and durst not crow, for fear of discovering his retreat."

Van Nierop describes the course of the French Sun for the following year, and shows satirically how the Sun passes successively through the signs of the Zodiac, and is pinched, bitten or attacked by the different constellations which bear the names of animals, and he suffers very much from the horns of *Aries*, who follows him wherever he goes, so that at length in December the Sun is so very much maimed, that without a mask he is not to be recognized. Esop says that their predictions do not differ much, and so they leave, after having wished each other health in the new year.

The Capon was Louis XIV., the Kite the Duke of Anjou, or Philip V. of Spain, the Sparrow-Hawk the Elector of Bavaria, French General in Lombardy; the Cockatoo was Spain, the Cuckoo was the first Pretender, the Eagle was William III., the Capon's Hens were Louis's mistresses, see "La Retraite de Louis XIV.," June 12, 1693, No. 1287.

$4\frac{7}{8} \times 3\frac{5}{8}$ *in.*

1367.

Het Heydinnetje, de Miquelet, en Mooyfraaykiek, In de Pireneen.

[The Gipsy, the Miquelet, and Look-always-well, in the Pyrennes.]

Volgens de Romeinse Copy. 1702. [1700

[By Romeyn de Hooghe.]

This etching is on the title-page of a Dutch tract, No. 23, in "Esopus in Europa", Amsterdam, 1701; see "Æsopvs in Europa", 1700, No. 1345.

The etching represents the three persons named in the title standing in a landscape, and conversing. The gipsy is an extremely ragged and miserable woman, who is speaking. The Miquelet is a tall fellow, with a very long rapier, the point of which rises over his shoulder. Look-always-well (? Time-server) is a ragged man, who wears wooden shoes. In the mid-distance is a picture representing the Tiger (France) and the Fox devouring the Owl, according to the

fable which is cited below, and the Eagle chasing other birds. In the distance is a town among mountains.

The text contains allusions to the Great Captain Gonsalvo, Charles V., Francis I., Louis XIV., the Duke of Savoy, &c. The following is an abstract of the text:—

The Gipsy, the Mignelet and Look-always-well in the Pyrenees.

There is talking about the French and their monarch, how they give the lie to all their covenants, and how they cheat and deceive and tyrannize. The Mignelet is a Spaniard, and Look-always-well, seems to be an Italian, who says that the Duke of Savoy does not like dangers, and tries to howl with those that have got the mastery. The Miquelet tells a fable to show all the disadvantages of such politics:—

"The other animals had a war with the birds. The Bat enjoyed the favours of both the parties; he showed his wings to the birds and asked their protection when the beasts attacked him, and showed his hairy skin to the other animals, if he was persecuted by the birds. In the meantime he made himself merry with the food of the others, and devoured the eggs of the birds. Just then a Weasel got hold of him. He tried to fly away, but a young Eagle took him and he was quite torn to pieces."

Look-always-well expresses his conviction that there is no fear, as the French are powerful enough to overcome all possible enemies, upon which the conversation concludes with a remark of the Gipsy, that the French will be obliged to read matins in Naples, to attend mass in Sardinia, and to sing vespers in Sicily, in order to make them more pious and virtuous.

Thus they were taught before,
That fate will befall them again.

$5 \times 3\frac{1}{2}$ *in.*

1368.

Opera van Andromache te Milaanen.

[The Opera of Andromache at Milan.]

Defeat of the French.

Volgens de Romeinse Copy. 1702. [1700]
[By Romeyn de Hooghe.]

This etching is on the title-page of a Dutch tract, No. 24 in "Esopus in Europa", Amsterdam, 1701; see "Æsopus in Evropa", 1700, No. 1345.

This etching represents a part of a stage, with spectators in front of it. These are Scarronie (god-daughter of Madame de Maintenon) who is talking to Court-feather, an old gentleman with a very large wig, carrying a hooked stick, and wearing a cocked hat and plume; Spadalonga is violently gesticulating behind Court-feather, who restrains him. Lazaril is on the other side of the design, and seems to be describing the play or opera-scene which is represented as showing (?) the overthrow of the chariot of Andromache (the Dukedom of Milan), with the descent of the Sun of Louis XIV. and his sham-thunders. Behind is a view of part of a city, Milan.

The text contains references, besides those named below, to the "Bastard van *Jakob*", probably the first Pretender, or the Duke of Berwick, son of James II. of England, &c. The text is to the following effect:—

The Opera of Andromache at Milan.

Scarronie, Spadalonga, Cock's-feather (who is a German), Lazaril, come together from the Opera.

The conversation is carried on by Scarronie, Lazaril and Spadalonga, who have had parts in the opera, and by Cock's-feather, who has listened. The players seem all to be of foreign origin, and they have only attended to the opera because either fear or want made them leave their own countries. Scarronie gives part of her biography: "My father served in a nobleman's house. The chambermaid of the lady was my godmother, and she married a man whose money brought her into a better condition of life. I was taken by her into her house, and she called me Scarronie after her husband. I had not seen my god-mother for a long time, and found her at court, raised in rank above all others; I thought that my fortune '*était faite*', and I called her by her old name, but this was the very cause of my fall, for people who have been raised into high rank hate those who have known them in a lower state. She did not recollect that she had been born of a harlot and a soldier. Such was the proud M^me^. de Scarron Maintenon. And so I have returned to the opera, where high-placed persons meet their courtezans in the night." Cock's-feather asks an explanation of the opera and of the representations, and Scarronie and Lazaril tell the following: "The first representation shows Troy, where Hector, Andromache's husband, is dragged round the walls. She tries to escape with her son, but she is made a prisoner. The second subject, the army of the Greeks; after that, sacrifices with the sly Priests, and then the court of Epirus; then Pyrrhus is killed by Orestes; Andromache is proclaimed queen, her son becomes a king, and all the Gods appear; Jupiter is brought on earth, Andromaches son is carried about in a triumphal-car, she is made a Goddess, and other poor Trojan boys are presented with kingdoms.

"Louis le Grand, the father and master of all the kings, who, when he was rich, lived at Paris in the Louvre, and who is now Grand Roy Campagnard in Versailles, is represented by Jupiter; the Dauphin by Apollo; Charles, the new Spanish Monarch, is Astyanax; Andromache is the Dukedom of Milan; Pyrrhus is the Emperor; Chalchas is the Pope; Hector is the deceased King of Spain; Hermione is England; Orestes is the English King (William III.), and Bocajus is the new-made King of England, *i.e.* the first Pretender. So I have devised the different parts."

Now Cock's-feather tells how many times Milan has been evacuated by the French, and how the dukedom is now a feudal tenure of Austria's, the heir of the Spanish possessions. Spadalonga advises Cock's-feather to look behind the scenes, in order to be surprised at the fritter-gold and fringes of Jupiter, Apollo, Hector, Andromache and Astyanax, who have not even a shirt to cover themselves with. Scarronie tells how a great misfortune happened yesterday, when Jupiter's powerful arm was totally broken by the fall of Andromache, and how the hearers were dissatisfied. After many ridiculous things having been told about Roman Catholicism and the French King, Scarronie recites a verse, which is in French and Dutch.

Cock's-feather finishes by saying how much his countrymen, the Germans, advance every day, and how they drive the French into a small space.

The new Spanish monarch was Charles III., see "Portrait of Charles III. of Spain", June 27, 1706. The desceased king of Spain was Charles II., see "De Grooten Waereld Verdeelder", Nov. 1, 1700, No. 1340. "Bocajus," the new made king of England, was the first Pretender, proclaimed king of England by Louis XIV. on the death of James II.

5 × 3⅝ *in.*

1369.

De Horlende Kollendans, op Tilburn.
[The Dance of the Club-footed Witches at Tyburn.]

Volgens de Romeinse Copy. 1702. [1700]
[By Romeyn de Hooghe.]

This etching is on the title-page of a Dutch tract, No. 25, in "Esopus in Europa", Amsterdam, 1701; see "Æsopus in Evropa", 1700, No. 1345.

The etching represents Tyburn, the hanging place of London, as a gallows on a hillock, with, suspended from it, a bunch of corpses; also a pole, from which is pendent a corpse in chains; behind is shown the beheading of a man who kneels at a block; six human heads are placed on poles over a gate in the distance.[1] In the front two witches are within a magic circle, Hecate, one of these, rides a goat, whose horns are forked; she has three faces, a naked breast, an eagle's feet; she holds a torch in one hand and a sharp hook in the other; she seems to be screaming very loudly. The other witch is on foot, but is bestriding a broom, her feet are those of an eagle, her petticoat is embroidered with *fleurs-de-lis*, she is naked above the waist, and has a cock's or raven's wings; a mask hangs at her girdle, and she carries reels of thread, or cords, which are attached to short pieces of wood. This is probably meant for Nemesis, see below.

Prostrating himself to Hecate is a spirit with four wings, he does not go within the magic circle. This is Busy-Body, (see below). The other personage of the fable (see below), is named Turbulent Spirit, who appears here as a black, naked female, with eyes and mouth of fire, and flames instead of hair; she is furiously ringing a bell and flourishing a handful of serpents; a bellows hangs from her left wrist. Outside the circle appear various animals, cats, marmots (?), bears, a tiger, &c. These are emblems of the Powers of Europe.

The text, besides those mentioned below, contains allusions to "*Madame Jobin*," the Count de Gabalis, Bytebauwen, Schatbewaarders, Ireland, Piedmont, Westminster Hall, the English royal house, the Thames, the French Sword (see the etching), Madame de Brinvilliers, the testament of Charles II. of Spain, see "De Grooten Waereld Verdeelder", Nov. 1, 1700, No. 1340, writings in cipher, French harlots and "Baladyns", Newgate, the "little bastard", *i. e.* the first Pretender, &c.

The text of this print is as follows:—

The Dance of the Club-footed Witches at Tyburn.

Hecate, Nemesis, Busy-Body and Turbulent Spirit assemble; the text opens with the complaints of Hecate and Nemesis, that witchcraft is no longer respected in Europe, and that times are very bad, but Busy-Body soon stops them by citing many instances of superstitions which still obtained. He cites as the cause of belief in witchcraft: fear, which some have from education, others from reading or hearing, and some through remorse of secretly committed crimes. As instances of such superstitions are cited,—the White Wife of Toscan (Tuscany?), Mantua and other royal houses; the Burning Postilion with his horn in the woods; the Devil of Blokula, in Sweden; the Butter-Witch of Paderborn, &c. Moreover, many people still see corpses walking about, and others hear mountain-spirits and hobgoblins. Busy-Body adds, that the whole of Europe would soon be under Hecate's authority, if she succeeded in

[1] A sword of coins, see "De Fransche Degen", &c., 1700, No. 1363, is drawn on a hurdle, as if it were going to disgrace and death.

introducing herself into England and Holland. Busy-Body, proud of his quickness, enumerates his glorious acts;—how he has conspired forty-eight times against a king, William III., for his ruining the kingdom by his religion; how he has assisted Nemesis and the Turbulent Spirit in making crowned heads lie down on the block; how the Gun-Powder plot was of his forging.

Hecate agrees that this is all very well, but says that assistance is required from the Great Cock (Louis XIV.), and she pronounces a eulogy on the tyrant who tramples upon the rights of kings and peoples.

The riding on broomsticks begins, and the witches pass over Naples, hoping to do something evil there.

In the end we find the witches back at Tyburn, and referring to Tower-Hill, where Busy-Body has distributed all kinds of lies and pamphlets against the ruling Power (William III.) But he has scarcely told it when the Turbulent Spirit comes, trembling all over, and advises them to escape as soon as possible. He tells them how all his efforts to sow discord in England have been wrecked on the unity and liberality of hearts and opinions. "Oh! a diamond chain binds together the hearts of the king and his people." They hasten away in full speed, Hecate leading the flying band.

$5 \times 3\frac{3}{4}$ *in.*

1370.

De Jonge Koekkoek onder de Kroonvogels.
[The young Cuckoo among the Crown Birds.]
The rejection of the Pretender.

Volgens de Romeinse Copy. 1702. [1700]
[By Romeyn de Hooghe.]

This etching is on the title-page of a Dutch tract, No. 26, in "Esopus in Europa", Amsterdam, 1701; see "Æsopus in Evropa," 1700, No. 1345.

The etching represents the top of a cliff above the sea, where a young cuckoo is being trampled to death by "Crown birds", these birds Romeyn de Hooghe has made to resemble ostriches, and very big and strong; the cuckoo has been thrown out of a nest. More crown birds are hastening up the cliff: below, the sea is shown with a fisherman's boat and men in it.

The text of this tract is as follows in abstract, and very rich in personal and political allusions, including among the individuals named Lady Tyrconnel, the Marchioness of Powis, a noted adherent of the cause of James II., the Nuncio, Cardinal Dada, Father Petre and the alleged intrigue between the queen and these priests, her failure to obtain a son, see "The Warming Pan", No. 1156, the birth of the Pretender and the alleged fraud which attended it, Lord Chancellor Jeffreys, the Duke of Monmouth and his rebellion, "Patrec a Miller", the Pretender, Graham, Lady Jeffreys, the palaces of James II. of England, Whitehall, Windsor, Hampton Court, Richmond, and St. James's, Lord Sunderland, the Plots, the "Lorrekoningeje," and "de *jonge koekkoek*."[1]

The text is a conversation, to the following effect:—

The Young Cuckoo among the Crown Birds.

The Irishman, the Courier, the Wirryman[2] and his Boy, enter on a conversation, between the first two, in which the clergy are satirized for their

[1] The "Parrot Prince" and the "Young Cuckoo."
[2] The Ferryman?

love of women. Entering on political news, the Irishman expresses his conviction that all will soon be right, as the "Great Louis" has proclaimed their young prince (James II.'s son) as king, and "you know, when Louis wills a thing, the rest must dance after his tune."

Both expatiate on the common practices of telling lies and perjury, prevalent in Ireland and France, and they tell how the people had been prevailed on to believe that the young prince (Pretender) was really of royal origin. The Courier says he made all the courtiers believe the fact, and the Irishman adds that the young prince is a son of his cousin, a miller, but he says, that his firm belief is, that the Lord governed things in that manner, to propagate the holy Catholic faith, to which belief the Courier also sticks firmly. The tale of the queen's delivery of a daughter instead of a son, is amply related by the Courier, who was well rewarded for all his pains in regard to that transaction.

The Wirryman (a Skipper) and the Boy cannot help expressing anger, but they do not fight with the Papists, as there are eight of them in the boat. The Wirryman tells the following fable of a Cuckoo (James II.'s son) :—

"The old Cuckoo was proud, and in order to raise his young one above his birth, he put the egg in a Crown Bird's nest. As soon as the egg had been hatched, the Crown Birds saw at once how they had been deceived, and turned the young Cuckoo out of the nest, whilst the other young Crown Birds tore the Cuckoo to pieces."

So will it be with the miller's-prince, and parrot-king.

$5 \times 3\frac{5}{8}$ *in.*

1371.

Nebucadnezars Beeld Tot Versailles ten toon gesteld, om tot Madrid opgerigt te worden.

[Nebuchadnezzar's Statue exhibited at Versailles, in order to be erected at Madrid.]

Volgens de Romeinse Copy. 1702. [1700]
[By Romeyn de Hooghe.]

This etching is on the title-page of a Dutch tract, No. 27, in "Esopus in Europa", Amsterdam, 1701 ; see "Æsopus in Evropa," 1700, No. 1345.

The etching represents a statue, that of the Duke of Anjou, or Philip V. of Spain, grandson of Louis XIV., sitting in French robes, with a huge wig and lapels to his coat, under a canopy of state, which is supported over a daïs by caryatides, or rather, terms, representing young French women. The canopy is surmounted by the meridian Sun of Louis XIV. and inscribed "Creator Regum Ad Sonum Tympani Adorate Reguli." Many men prostrate themselves before the statue, one kisses its foot. In the foreground the persons named in the text are grouped, the Academician in his robes, the Court Lady seated, the Bendvogel standing behind the latter. A lap-dog barks at the statue.

The satire refers to the proclaiming by Louis XIV. in Paris of the Duke of Anjou as Philip V. of Spain, before the latter departed for Madrid ; the War of the Spanish Succession followed this ceremony, and William III. and England and Holland, and other powers, were arrayed against France and her allies ; see "De Grooten Waereld Verdeelder," Nov. 1, 1700, No. 1340 ; "The Duke of Anjou stealing the Spanish Crown", Nov. 1, 1700, No. 1343.[1]

---

[1] See Smollett's account of the speeches of Louis XIV. on this occasion, "History of England," chap. vi. 37, 38, 39.

The text contains references to Rome, Holland, England, Monsieur de Casserolle, &c., and is to the following effect:—

Nebucadnezzar's Statue, exhibited at Versailles, in order to be erected at Madrid.

The Bendvogel (a name for a Member of the German Society of painters at Rome, or other Italian towns), the Academician, and the Court Lady.

The Bendvogel says to the Court Lady, that he will go back to England or Holland, as professors of the arts and sciences are not paid well enough in Paris, but the Court Lady tells of a new master-piece, made lately, and the Academician, who arrives, gives an explanation of the famous Statue. He observes, first, that the whole "*Assemblé des Savants*" had exhausted all their talents to explain the work. Round about it were, as they said, eight statues, representing four Christian Virtues—Religion, Piety, Wisdom and Holiness; and four heroical virtues—Courage, Justice, Constancy and Liberality. But if one looked closely, one perceived those Virtues to be eight courtiers: La Vallière, Mecklenbourg, Ventadour, Montespan, Mazarin, Fontagnes, Maintenon and York. The Golden Sun on the top suffered an eclipse. The four feet of the chair were of small boots, representing the Puppet-Kings of Poland, Spain, Britain and Austria. His eyes were wide open, and his mouth was shut, on account of his not being able to show teeth. The daïs, on which stood the chair, contained representatives of all the nations of Europe, asking from him grace, and chanting his praise. After many remarks, in which it is remembered that those who erected statues for themselves, never have them erected by posterity, instances of this having been given in the Duke of Alva, Pisistratus and Nebuchadnezzar, the Academician proceeds and describes the rest of the pageant. The canopy of the chair was covered, not with stars but with lilies, it was covered round about with gilded medallions describing the king from his birth till now, beginning with Cardinal Mazarin, with this writing on the *Reine Mère: Le cardinal monte à l'âne.*

The last medallion shows the monarch sleeping, his head leaning on his hand, and with these words: "*Si l'on réveille*," or, "Woe to him who wakes him." The Courtier says, that two things have been very prejudicial to Louis XIV.; 1. The spreading about of William's death on the Boyne,[1] by which Louis proved himself to be afraid of his opponent. 2. The proclaiming the Pretender or Prince of Wales as king, which strengthened the ties between William and his people. She (the Court Lady) leaves them, advising them to say nothing of what had been told, and assuring them that she had been deaf."

4 × 3½ *in.*

1372.

De Hobbel in de Wacht, op de Haasejagt.
[The Eagle on the Watch, hare hunting (?).]

Volgens de Romeinse Copy. 1702. [1700]
[By Romeyn de Hooghe.]

This etching is on the title-page of a Dutch tract, No. 28 in "Esopus in Europa", Amsterdam, 1701; see "Æsopus in Evropa", 1700, No. 1345.

The etching represents a chamber or part of a summer house, through the windows of which a view is given of the exterior. On a couch in the room sits a young lady, who wears a *quasi*-conventual costume, and is weeping violently; she appears to have been in close conversation with a young man (probably

[1] See "Reported Death of William III." (No. 1.), June 30, 1690, No. 1241.

meant for Louis XIV.), who turns eagerly from her in order to converse with another damsel, who, with a handkerchief at her face, enters the room. Outside the building are illustrations of the fable which is told below.

The text contains allusions to Louis XIV., Madame de Maintenon, "onze Moeder van *Jubilatie*", "Heilige Vrouw Moeder *Fundatresse*", Prince Eugene, the progress of the War of the Spanish Succession, Marshal Catinat, Hungary, Marshal Tessé, the titles and dignities of Marshal Villeroi, which are cited ironically, the king's "*Amourettes*", the Prince of Wales, *i. e.* the first Pretender, London, &c.

The substance of the text is as follows:—

The (Hobbel in de Wacht) (probably the Eagle on guard) hunting hares.

Perine, Thérèse, Monsignorin, in the refter (perhaps a part of a building?) of the pupils of Maintenon.[1]

Perine and Thérèse are very angry, as King Louis pays more attention to the novices than to them, and Monsignorin can only appease them by relating Louis's misfortunes in Italy, and the advances which the Germans had made in the battle-fields, driving out the French everywhere, so that instead of saying in the future: "*Il est pris en Allemand*", people ought to say: "*Il est pris en Français.*" She tells how Villeroi is a prisoner of the Germans, and sent to Vienna, in order to command there the 2000 French, who work in the mines of the Seven Mountains. Perine, whose father is a cousin of Villeroi's, expatiates on his merits and wonders at his misfortunes.

Now Monsignorin proceeds to tell the particulars of Villeroi's imprisonment, and relates how on January 31 the Germans took Cremona, where Villeroi, trying to escape, was seizèd, with 7000 men (French and Irish). She tells also that she escaped, because she was able to speak German, and she cannot avoid observing that the valiant Germans have surpassed the Romans, nay themselves. But Thérèse finds this is not so very fabulous, and begs to tell the following fable:—

"The Cats lived peaceably together, when the Foxes came, and destroyed many of them, whilst the poor Cats could not defend themselves, as they had for their chief a Hare, who ran away at the very moment of the Foxes' arrival. But an Eagle got hold of the animal and made him a prey of his young ones. However, the crying of the Cats awoke great Irish Blood hounds, who came to their help, and the Foxes ran away, happy enough to be able to escape with some prey: but since then the Cats were wise enough not to take again a Hare as their chief."

$5 \times 3\frac{5}{8}$ *in.*

1373.

Europe nooit voor Een.

[Europe not the property of one King.]

Volgens de Romeinse Copy. 1702. [1700]

[By Romeyn de Hooghe.]

This etching is on the title-page of a Dutch tract, No. 29, in "Esopus in Europa", Amsterdam, 1701; see "Æsopus in Evropa", 1700, No. 1345.

The etching represents a landscape, in the foreground of which a tiger (France) is struggling in the powerful grasp of a lion (William III.), who cuts the claws of one of his paws with a pair of shears, while a fox does the like with respect to another of the paws. Two lions are advancing to aid their fellows. In

[1] The School of St. Cyr.

the background appears a fort or stockade, the residence of the tiger, who is seen, as required by the fable, (see below,) in the act of casting the head of a panther over the wall. On a hill beyond, many animals, including a horse, two goats and a bear, are dancing about a may-pole, which is surmounted by palms. A monument is on our right; on this is written "SIC PAX CUM TIGRIBUS ESTO."

The text contains allusions to the alleged desire of Louis XIV. for universal dominion (see "The Tomb of Universal Monarchy", Sept. 7, 1706), the Peace of Munster, many kings of France and emperors, the Treaties of Ryswick and Nimuegen, the testament of Charles II. of Spain, see "De Grooten Waereld Verdeelder" Nov. 1, 1700, No. 1340. The following is an abstract of the text:—

Europe not the property of One (King).

A Conversation between Death, Destiny and the Intriguer.

The Intriguer comes to ask from Destiny and Death what will be the end of the war, which has come in the place of that beneficent peace, which it was hoped would last eternally.

Destiny tells of Europe, as being often threatened with the tyranny of one prince, but soon this will be for the ruin of those pedantic schemers. Destiny is very angry with the Spaniards and French, who have often acted, as if the whole of the world was theirs, and the Intriguer knows something about the boasting of the Spaniards, who could not understand that there was any country outside Spain. Death has also much to tell about the boasts of Popes and priests; Destiny says that Cæsar, when marching far into Germany, was hemmed in so that the Emperor Augustus lost his whole army under Varus to the Teutoburgh Woods. Reading modern history, Destiny observes that Louis XIV. is quite outdone by William of Orange, whose aim is to deliver Europe from the French claws. The Intriguer philosophizes on the passions of men, and remembers sadly how many times an eternal peace had already been made, which was broken almost as soon as concluded. Destiny will not give any answer to the direct question of the Intriguer, whether there will soon be peace, but Death tells the following fable:—

"The Tiger assisted by two Panthers has attacked the other animals, and destroys many of them. The poor persecuted creatures go to the Lion and the Eagle for aid, and the Tiger, distressed on all sides, kills as victims both the Panthers, and throws their heads before the Lion and the Eagle. But both the latter are not satisfied till the Tiger has lost his claws and his teeth, in order to secure themselves against his ferocious attacks."

The Tiger was France, the Lion William III., the Eagle the Emperor, the Panthers were Savoy and Bavaria, allies of Louis IV.

$5 \times 3\frac{5}{8}$ *in.*

1374.

GEDWONGE MARS, GAAT ALTYD DWARS.
[A forced March goes always sadly.]

Volgens de Romeinse Copy. 1702. [1700]
[By Romeyn de Hooghe.]

THIS etching is on the title-page of a Dutch tract, No. 30, in "Esopus in Europa", Amsterdam, 1701; see "Æsopus in Evropa", 1700, No. 1345.

The etching represents a tiger (France) struggling on the ground, and torn by other beasts, including wolves and dogs. Men are rushing to help the assailants. A farmyard is in the distance.

The text contains allusions to the Marquis de la Foutrière, the Spanish

gallions, the Dutch, English, the Emperor, the Pope, Amsterdam, France, Louis XIV., William III., Prince Eugene, Marshal Villeroi, &c.

The following is an abstract of the text:—

"A compelled March goes always sadly.

A Conversation between the Lacquey, the Rake, and the Boor.

These are three men who have escaped from their country. The Boor comes from Belgium, and gives an account of the practices by which the French enlisted soldiers there, he having fortunately escaped. On a certain morning, while people were in church, the French assembled round the building, and picked out the half of the men, and assigned by lot which of the two parties was to enlist. Moreover, the three speak of money which the French expect from Peru, but which will never arrive, as the Spaniards had locked up all the gold that is to be found there. The Netherlands is rich enough, says the Rake, and tells how Amsterdam alone possesses greater wealth than the whole of France. General praise is lavished on William III. of England and Holland, who is soldier and general at the same time, who commands during the day, and projects plans during the night. Eugene of Savoy shares in the honour of being praised for the terror which his victories have spread everywhere. The one speaker knows still more tales than the other about the bad condition of the French army, and the treason in it; how all the soldiers are forced to do their duty, while in England and Holland pure patriotism leads the men on to victory.

The Rake tells the following fable: "An old Persian Tiger laid plans to devour all the animals in the meadows. Two Wolves join him, and they take also some dogs, in order to assist them. They attack cows and sheep, and the Peasants arrive with their dogs and sticks; the Wolves and the Tiger untie the dogs, which they had caught, but, instead of being assisted by them, they are attacked by their dogs as well, and their own dogs bite and tear them."

$5 \times 3\frac{1}{2}$ *in.*

1375.

Het Cremoneesche Vreugdevuur.
[The Bonfire of Cremona.]

Volgens de Romeinse Copy. 1702. [1700]
[By Romeyn de Hooghe.]

This etching is on the title-page of a Dutch tract, No. 31, in "Esopus in Europa," Amsterdam, 1701; see "Æsopus in Evropa", 1700, No. 1345.

The etching represents, in the foreground, an ass in a lion's skin, as in the fable cited below, a goat in that of a buffalo, and a hare in that of a cat; they are walking on a road and followed by a fox. In the background a lion tears the ass, a bull tosses the goat, and a tiger pursues the hare.

The text contains allusions to the Dutch East India Company, Batavia, Java, the French king, French harlots, the French fleet, Lisbon, the pirates of Madagascar, the Persian Gulf, the English "Logies" (Factories?), Naples, Spain, Sicily, the Elector of Cologne, Liège, Savoy, Antwerp, the Marquis Caracena, Ghent, Bruges, the Khalif, the "Negris, of de Kyzer, van *Paap Jans Land* (Abyssinia), &c.

The text is to the following effect:—

The Bonfire of Cremona.

A Conversation between the Navigator from Sappetau, the Orenbaar, and Hannekenuyt.

The first two enter into conversation, and the Navigator, whose life is spent

on the sea, describes the deeds performed by the Dutch in the East Indies, when they landed first there and fought with the Javanese, who, losing more and more, cried: "Look, those Dutch dogs fight with mud." (The Dutch had no ammunition, and fought with what they could get.) He knows, also, how the French had tried again and again to send fleets to the East Indies, and to take the colonies of the Dutch. The last fleet which was sent made progress by means of the greatest possible treasons, and the natives witnessed how they fell victims to the false French. At length, the French fleet was destroyed, except one ship, which came back to Lisbon. The Orenbaar is very much afraid of the French, and quite desperate when seeing their success in all their undertakings. He supposes the French to be very courageous, but Hannekenuyt and the Navigator know stories about that, and laugh at the Orenbaar, who is a Fleming, about whom there is an old proverb: "The younger, the more stupid; the older, the madder." The Navigator, who ascribes all the pretended victories of the French to boasting, tells the following fable:—

"The Donkeys, the He-Goats and the Hares were very angry at their hard fate and the little respect which men and animals had for them, and in order to change this, the Donkey put over his hide a lion's skin, the Goat dressed in a buffalo's hide, and the Hare provided himself with a cat's fur. They made music together, and frightened all the other animals. The Fox, however, perceives the Donkey's ears, and announces to the Lion that the animals are deceivers. So they are attacked and torn to pieces. But if one of them had only survived, he would have cried victory, just like the French."

$4\frac{7}{8} \times 3\frac{1}{2}$ *in.*

1376.

De Spaansche Carravaan.
[The Spanish Caravan.]

Volgens de Romeinse Copy. 1702. [1700]
[By Romeyn de Hooghe.]

This etching is on the title-page of a Dutch tract, No. 32, in "Esopus in Europa", Amsterdam, 1701; see "Æsopus in Evropa", 1700, No. 1345.

The etching represents the incident which is described in the Dutch text, of a Spanish gentleman, who, while travelling in Italy, had boasted that he would face Death and the Devil if they met him on the road, yet who tumbled off his horse in great terror when he encountered only a cavalier of the Pope's. The scene is a road near a fortress; the Cavalier ("een *Curasier* vanzyn *Heiligheids*"); a man in full armour, rides towards the front where the Spaniard, an old man with spectacles on his nose and wearing a great ruff, turns away in great haste at the appearance of the soldier; the traveller's ass is loaded with "een *Pourtrait* vanzyn Hoer", a pot for making chocolate, backgammon board, close-stool, guitar, a very long rapier and a dagger; on the ground are a tortoise, snail, and soldier-crab, *i.e.* an animal which uses the shell of a large fish for a residence, and, on the slightest alarm, retreats to its depths. The traveller's ass starts back and brays in great dismay.

The text contains allusions to the reverses of the French in Spain during the early period of the War of the Spanish Succession, see "De Grooten Waereld Verdeelder", Nov. 1, 1700, No. 1340; "The Duke of Anjou Whipping Cardinal Porto-Carrero", Nov. 1, 1700, No. 1342; "The Duke of Anjou stealing the Spanish Crown," Nov. 1, 1700, No. 1343. There are likewise allusions to the Duke of Burgundy, son of the Dauphin, Marshal Broglio, Don John, Barcelona, the Marquis de Ribeira, Guilio Romano, Spagnoletto, and Rubens, as artists of remarkable pictures. Barbarossa the Rover, the victory

at Cremona (see "Het Cremoneesche Vreugdevuur", 1700, No. 1375, the Silver Fleet, the Count of Ledesma, Milan, Naples, Majorca, Sardinia, Sicily, Minorca, the English and Dutch nations, Cardinal Porto-Carrero, the Arch-Duke Charles (Charles III. of Spain), see "Portrait of Charles III. of Spain, June 27, 1706; "La France Lamentant", June 27, 1706, &c.

The text is a conversation, to the following effect:—

The Spanish Caravan.

The Douegna, the Donzella and the Kropper.[1]

The above-mentioned converse primarily about the state of Spain, the fate of the queen, and afterwards speak about the new Spanish king (Philip V.), Louis's grandson; the Kropper asks, how the Spaniards felt under the French ruler.

The Donzella answers, that this new monarchy is very bad, as dresses, manners, languages, walking, nay, the very dispositions of the two peoples, are opposed.

The new king, who likes France better than Spain, has taken from the castle and the Escurial all the emblems of victories which the Spaniards won over the French at St. Quentin and Pavia; the new king is in great distress, as all the surrounding nations have declared war against him and his grandfather. He will have to protect his throne against the most powerful peoples, viz. the English, German and Hollanders. This king must have a Spanish fig, whether he likes it or not, and the queen must marry the archduke Charles, so that Spain can have peace and rest in the end. The king must go, for that is grandpapa's desire, and moreover great preparations are made for a caravan with which it may go, as with a Spanish nobleman, who travelled in Italy, and bragged that he would fight any enemy, be it the Devil or Death himself. But, when a cavalier of the Pope made his appearance in the road, the foolish braggart was frightened to death, and tumbled from his horse, all his luggage following him.

5 × 3¾ *in.*

1377.

De Geschooren Hoop.
[The Shorn Troop.]

Volgens de Romeinse Copy. 1702. [1700]
[By Romeyn de Hooghe.]

This etching is on the title-page of a Dutch tract, No. 33, in "Esopus in Europa", Amsterdam, 1701; see "Æsopus in Evropa", 1700, No. 1345.

The etching represents a harbour near an Asiatic or North African city, where a boat approaches the shore, and a man, who takes off his hat in a very humble manner, salutes and applies to the Aga, (see below); two men stand behind the Aga; in the mid-distance a man is receiving the bastinado, and a considerable number of persons are scrambling up a ladder which gives them access to a fort, where the French flag is flying.

The text contains allusions to "die braave *Comte Paul de Sardagne*," Don John, the Pope, the Dutch, the Duke of Alva, the Marionite Pope, Admiral Beaufort, Tunis, Candia, the Sultan, Barcelona, the Persian Gulf, Abyssinia, the Red Sea, India, &c.

---

[1] Kropper may mean a lady, who, like a pigeon with a great crop, has a great second chin.

The text is a conversation, to the following effect:—

The Shorn Troop.

The Aga, The Arab, The French Vice-Consul and his servant.

The Consul complains of his hard fate, how, having given up his old Protestant religion, he had turned Catholic, being afraid of the dragoons of Louis XIV. He wishes that all the French had done like the Dutch, who opposed the tyranny of Spain, and soon became free, nay, before long after were the first nation by God's blessing. The servant, who is also very angry, says "*Morbleu! j'enrage de l'affront passé*", being now a prey to the Turkish mob. He sees the Aga pass, and now the Consul falls upon him, threatens that he will complain to the French ambassador of the awful disgrace to which he is exposed, and adds, that Louis will soon send an army, and give the Turks a terrible example, and that Damiar (Damieta?) which was taken by the French before,[1] shall be destroyed now by them.

The Consul, however, knows quite another story about the taking of Damietta, and tells much which is to the shame of the French, adding that the Porte does not care a bit whether the French are angry or amicable with him, nor whether they are prosperous or unfortunate. Moreover, the French are treacherous, and try by any means to collect riches, by introducing false coins or stealing. But they will fare like those robbers in the Arabian deserts, who were a nuisance to all passengers, till they were caught by regular troops and killed. Some of them were, however, placed on savage donkeys and let loose in the wilderness, where they are going about with the following inscription: "Whoever goes out for wool, comes homes quite shorn." This terrified the other robbers so much, that, since that time, the roads remain safe.

$5 \times 3\frac{5}{8}$ *in.*

1378.

De Gefopte Bedrieger.

[The deceived Deceiver.]

Volgens de Romeinse Copy. 1702. [1700]
[By Romeyn de Hooghe.]

This etching is on the title-page of a Dutch tract, No. 36, in "Esopus in Europa", Amsterdam, 1701; see "Æsopus in Evropa", 1700, No. 1345.

The etching represents the rag-picker (see the fable which is related below), the Jewess, and the man of fashion (? fashionable tailor), seated under the branches of a tree. In the distance is an illustration of the tale told by the Jewess, see below.

The text contains allusions to Louis XIV., the French courtizans, Alsace, Brabant, the Castle of Loches, the Prince of Wales, *i.e.* the Pretender, Don John, Paris, Cologne, the Stallion of Naples,[2] &c.

The allusions of the conversation, of which an abstract is given below, are to an alliance of the French and Bavarians during the War of the Spanish Succession. See "De Grooten Waereld Verdeelder", Nov. 1, 1700, No. 1340; "The Duke of Bavaria in a Terrible Passion", July 18, 1705, No. 1434; "Louis XIV. Kicking the Elector of Bavaria", July 18, 1705, No. 1435.

---

[1] By St. Louis in 1250, and the Dauphin, son of Louis XIV.
[2] See "De Napelsche Hengst" 1700, No. 1361.

The deceived Deceiver.

The Gatherer of Rags, the Jewess, and the Man of Fashion.

The Man of Fashion tells how he has made his way through the world as a tailor, at first in a ragshop, afterwards at the French and other Courts, which, however, all follow the French fashions. The Jewess relates how the French have taken away from Poland, where she lived in her youth, every thing, money and precious articles; and adds that the king of France is the chief of beggars, and procures money by selling to his subjects, the other beggars, places and stands in fairs and market-days. Moreover, Louis is acknowledged to be the greatest rogue in existence, and the Man of Fashion says, that the Spaniards have an excellent proverb:—

"Whoever deceives a rogue deserves Pardons for six years".

The Jewess expresses her astonishment that German blood can ally with French blood, and that Brunswick can put up with France; but she thinks the following fable, told to her some time ago, interesting and apposite to the circumstances:—

"The Tiger wanted to become chief of the animals instead of the Lion, and he therefore tried to ally himself with the Horses, in order to make them his slaves, as soon as the Lion should be overcome. So then he approaches the Horses with flatteries, gives them presents and laces of gold and silver; he presents the Stallion with silver hoofs, and gives golden ones to the young ones and the Mare; the Horses, however, tell the whole to the Lion and the Eagle. The fight is going to begin, and the Tiger sees that the Horses, instead of helping him to conquer, will help to destroy him. The Tiger is attacked, and he feels the force from those hoofs he had adorned."

The Tiger is France, or Louis XIV., the Lion, William III., or Holland, the Stallion, Naples, the Horses are the smaller powers of Europe, the Eagle is the Empire.

$5\frac{1}{2} \times 3\frac{3}{4}$ *in.*

1379.

De Groote Christoffel.
[The Great St. Christopher.]

Volgens de Romeinse Copy. 1702. [1700]
[By Romeyn de Hooghe.]

This etching is on the title-page of a Dutch tract, No. 38, in "Esopus in Europa", Amsterdam, 1701; see "Æsopus in Evropa", 1700, No. 1345.

The etching represents St. Christopher, in the manner which is common in mediæval pictures and statues, bearing a child across a stream. A child is on the shoulders of the saint in the etching, who picks his way in the water, and uses a long staff of iron, which gives out flames. This is intended for Louis XIV.; he has on his back an infant with a crown; this is the Duke of Anjou, Philip V. of Spain, see "De Grooten Waereld Verdeelder", Nov. 1, 1700, No. 1340; "The Duke of Anjou Whipping Cardinal Porto-Carrero", Nov. 1, 1700, No. 1342; "The Duke of Anjou stealing the Spanish Crown", Nov. 1, 1700, No. 1343; "La France Lamentant", June 27, 1706; "The Distress of Louis XIV." (No. 1.), May 12, 1706.

Under the arm of St. Christopher is a second infant, the Pretender, with a money-bag, from which coins are falling; the coins are picked up, even before they reach the earth, by many birds; see below. In the distance two gentlemen are squeezing a man in a press, so that he vomits coins; see below.

On one bank of the river an old woman is seated, holding a lantern, and with money-bags at her side. On the other bank two ladies are walking, and behind them is a great crowd of persons.

The text contains allusions to Charles V., the Duke of Burgundy and Anjou, James II. of England, the rivers Weser, Wesel, Tiber, Tagus, Rhine, Maas, Danube, Nile, &c., Louis XIII., the Silver Fleet, the Battle of Cape La Hogue,[1] Admiral de Chateau Regnault, the French commander, the Prince of Wales, *i. e.* the Pretender. The following is an abstract of the conversation:—

The great Christopher:

The Physician, the Gold-Seeker, the Confessor, and the Distiller.

This is one of those tracts in which the bragging, boasting, jealous proud and god-like (?) Louis XIV. is introduced. Physicians encourage him, and he is, according to his own words, young again, though he has lost his teeth and his hair. He only waits for gold, in order to be able to wage war against his numerous opponents. He is more powerful than the gods of Ancient Greece. The Confessor flatters him and calls him the Jupiter of Europe, the Apollo of France. But the conversation is suddenly interrupted by the arrival of a man from the West Indies, and Louis hopes that he has brought gold home. But, alas! the Distiller has brought nothing, and he states that the Dutch have taken much away. Now Louis (the Gold-Seeker) gets into a fury, and exclaims: "*Filons, Vaten au diable avec la flotte, et tout.*" He pushes and drives all of them away, and thinks that the fleet has been sold to the Spaniards. Louis now sees the truth of the following dream which he had, and thus describes: "I dreamt that I had become greater that holy Christopher in Nôtre Dame at Paris; my body stretched over several countries. I had in my right hand an iron staff, giving on all sides blows and gunpowder. I had under my arm the Prince of Wales with an open purse; from this fell money, which was picked up by all kinds of birds, crying: '*Sans retour*'. The Duc d'Anjou was on my back, and I saw behind me the French people under presses, the last money and blood being pressed out of them by ministers and soldiers, who cried: '*Tout pour la gloire du roi.*' But what most affected the king was a certain fox, who, with a thief's lantern in his hand, made all kinds of faces at me, and said:—

"'*No flottas, ni Gallionas para Vos.*' And so the dream has been true. No gold anywhere!"

$5\frac{1}{4} \times 3\frac{3}{4}$ *in.*

1380.

De Misleide Poesjes.

[The deceived Kittens.]

Volgens de Romeinse Copy. 1702. [1700]

[By Romeyn de Hooghe.]

This etching is on the title-page of a Dutch tract, No. 39, in "Esopus in Europa", Amsterdam, 1701; see "Æsopus in Evropa", 1700, No. 1345.

The etching represents the Fox, as in the fable which is related below, attacked by the Cats whose Kittens he had slain, after having assumed the robe of a Precentor. The Fox is Louis XIV., the Cats are the Allies, England, Germany, and Holland, who opposed the French King in the War of the Spanish

[1] See "Le Crieur de Versailles", May 19, 1692, No. 1269; "Desolaten Inventaris", &c., May 19, 1692, No. 1279.

Succession. In the distance the Fox, in disguise, is carrying off Goslings or Geese, and invading a sheepfold, after having killed many Sheep.

The text contains allusions to the Pope, Marshal Boufflers, Wynendael, Louis XIV., and names of many places which had been ravaged by the soldiers of Louis XIV. The following is an abstract of the text:—

The deceived Kittens.

The Dragoon, the Peasant, the Nun.

This tract is satirical on the poverty in the French army, and on Catholicism. The Nun thinks that Louis XIV. respects religion very much, and will leave all the images in the churches and chapels, but the Dragoon knows better, and says that, however favourable Louis may seem, he is a very great enemy to pomp in churches, and likes better to make gold and silver coins of everything. The the conversation turns on superstition and wonderful facts seen by the converted. The Peasant knows many things of the French army, and the robberies committed by the soldiers wherever they come; the Dragoon tells the following fable:—

"There was an old Fox, who had killed the sheep-dog while he was sleeping, and, after having taken the dog's skin, had led the whole herd far from the fold, where he killed the fattest sheep and dispersed the rest of the flock. News of this is soon spread among the Peasants, and the Fox, not knowing what to do, stole the cap of an anchorite, preached to the peasants, and destroyed their geese. The Peasants resolved to attack him, and he, in the utmost distress, took a surplice, stolen from a precentor, and began to sing the homilies; he had his head shorn, and wetted his tail with holy water; he sung, and was followed by several Kittens, who were soon lost by their mothers and killed by the singer. The mothers, made aware of the treason, attack the Fox, scratch his eyes, and so punish him for the destruction of the Kittens."

$5\frac{1}{4} \times 3\frac{3}{4}$ *in.*

1381.

De Geplukte Tapoeijer.
[The plucked Tapoeijer (Indian).]

Volgens de Romeinse Copy. 1702. [1700]
[By Romeyn de Hooghe.]

This etching is on the title-page of a Dutch tract, No. 40, in "Esopus in Europa", Amsterdam, 1701; see "Æsopus in Evropa", 1700, No. 1345.

The etching represents an Indian falling on a rock between two trees. He is assailed by several birds, including a vulture, parrot and cockatoo.

The text contains allusions to the expected defeat of Louis XIV. and to the hopes of others that he might be compelled to make restitution of whatever he had taken from them. It likewise comprises references to the Emperor, Queen Anne, William III., &c.

The following is an abstract of the text:—

The plucked Tapoeian.

The Buccaneer, the Pirate, and the Scotchman.

There is first a conversation about the nationality and the manner of warfare of the nations to which the speakers belong. The Buccaneer tells how treacherously the French had acted at Martinique, where the Spaniards had a great quantity of gold. The French, desirous of it, persuaded the Buccaneers

to attack the Spaniards in order to get the precious metal, promising them half of it. The Buccaneers did so, and delivered the gold to the French Captain, who threatened to kill any Buccaneer who might desire his part. Next, they expatiate on Louis XIV.'s desire for power, and state that Queen Anne and the States-General have sent a declaration of war to Louis. The Buccaneer says that Louis must be a very stupid fellow if he craves every thing, or believes he can do that which was impossible to his ancestors, and he tells the following fable:—

"A certain Tapoeian had caught a bird, and was just going to kill it, in order to use its tail for his head-dress, when the bird offered to give him three pieces of advice if he would let him loose; the Indian agreed to do so, and the bird said: 1. 'Never believe what is impossible'; 2. 'Never undertake what is impracticable'; 3. 'Bear in mind that every one desires back what was once his own'. Now the bird is free, it laughs at the Indian, saying: 'I have ten pounds of gold in my crop, which prevents me from flying.' The Tapoeian believed that which was impossible, and hastened to the branches of a cocoa-nut tree in order to fly after the bird; *i. e.* to try that which was impracticable. But, alas! the branch breaks; he falls down on the rock, and the blood pours from his mouth. Each of the birds, whose feathers he had pulled to adorn himself, came back, and took them from his arms and hands and waist, as every one desires back what was once his."

$5 \times 3\frac{5}{8}$ *in.*

1382.

THE INFALLIBLE ASTROLOGER: or, Mr. Silvester Partrige's Prophesie and Predictions of what shall Infallibly happen in, and about the Cities of London and Westminster, every Day this Week. Numb. 2.

Printed in Bond's Stables Inn, in Fetter-lane, adjoyning to Symond's Inn, in Chancery-Lane; and are to be sold by John Nutt, near Stationer's Hall, in Ludgate-street. MDCC. [1700]

THIS broadside is headed by a woodcut, representing an astrologer seated at a table, holding a model of the planetary sphere in his right hand, an astrological instrument in his left. A man, who is bare-headed, and carries a large staff, approaches the other from our right. The block which furnished this illustration was worm-eaten when used for this purpose. The cut described as "The Astrologers Bugg-beare, (No. 2.)", No. 830, much resembles the above.

The text consists of mock astrological remarks and predictions, satirizing the diviners of the day.[1] See the references which are given with the same title "Numb. 3", same date, No. 1383.

$4\frac{1}{2} \times 4$ *in.* Brit. Mus. Library, 816. m. 19/14.

---

[1] See "The Accomplishment of the first of Mr. Bickerstaff's Predictions; being an Account of the Death of Mr. Partridge, the Almanack-maker, 1708;" "'Squire Bickerstaff Detected," "Elegy on the supposed Death of Partridge," and "The Epitaph," on the same person, all in Swift's "Works," 1801.

1383.

THE INFALLIBLE ASTROLOGER; or, Mr. Silvester Partrige's Prophesie and Predictions of what shall Infallibly happen in, and about the Cities of London and Westminster, every Day this Week. Numb. 3. From October the 29th, to November the 5th.

Printed in Bond's Stables Inn, in Fetter-lane, adjoyning to Symond's Inn, in Chancery-lane, 1700. [1700]

AT the head of this broadside is a woodcut, representing an astrologer standing within a magical circle, holding an open book and a staff; the Devil rises through the floor of the room. Books and astrological instruments are in the background.

The text consists of mock astrological statements and predictions, referring to the manners of certain classes of Londoners at the time; tradesmen, young barristers, prisoners for debt, beggars, "quakers," &c.[1]

$4\frac{1}{4} \times 3\frac{1}{2}$ *in.* Brit. Mus. Library, 816. m. 19/14.

1384.

THE MAIDEN GRANADEERE.

[1700?]

THIS engraving shows at full length a young woman dressed as a soldier of about the year 1700, holding a gun and sword, and with her hair hanging loose from under her hat. On her hat is a cipher of W. and M. for William and Mary. She lifts one leg and discharges a grenade at a fortified city which is in the distance behind her. Troops appear in the background.

Below the design are engraved the following verses:—

> "FRANCE had her Pucelle for her Charles who fought
> And great defects upon our English brought
> Now to quit scores with them I thus appeare
> In the new mode of arms a Granadeere,
> Dare they peep forth at sea! I'le soon their Pride
> Pluck down with one discharger, my broadside
> And if their Stomachs be so high at Land;
> As they a Battle or a Seige will stand,
> The Shell I from my Mortar-piece let Fly,
> In feild or Town shall make all Quarter Cry.
> S[t] George for England, then and next to whom
> For thee great Brittain, I a Champion come".

In the distance is the sea, with ships sailing.

$6\frac{1}{2} \times 8\frac{3}{5}$ *in.* Department of MSS. Harleian, 5944, 12, 319.

---

[1] The text here was by Thomas Brown, (commonly called "Tom Brown,") See "Dr. Silvester Partridge's Predictions," *c.* 1700, No. 1396; "The Compleat Auctioneer," *c.* 1700, No. 1415; "An Elegy on M[r]. Patrige", March 29, 1708; "Patridge" and "Bickastaf", 1708; "A Satire on an Astrologer", *c.* 1700, No. 1416.

1385.

COURT AND COUNTRY: or, The Courtier Unmasked. In Two Cases. Taken out of the Famous Letter to the King of Sparta.

[By R. White.] [1700?]

AN English broadside, with two bust portraits by R. White; that on our right represents Bedloe, the informer and witness who was concerned with Titus Oates in the "Popish Plot," and died at Bristol, Aug. 20, 1680. See "The happy Instruments of Englands Preservation," No. 1114. The other portrait is of an unknown person; it is, like the former, inclosed by an oval frame, and represents the individual nearly in full face, slightly turned to our right; the eyes are to the front.

The following text is given, in letter-press, below:—

"It is one of Theophrastus's sayings, which is left upon Record; That It is but a short-lived Falshood, which is raised by Envy and Defamation. I must own, I have often thought, with some of the best and greatest Men, that any Libel, or Report, which is really false and groundless, must turn to the Advantage of that Person it was designed to hurt, and to the Confusion of his Enemies, if he is but fairly permitted to defend himself. In the Law we frequently put fictitious Cases: I shall beg leave to illustrate the Position I have laid down, by supposing two very strong Cases; one in relation to a Private Man; and the other, to a First Minister; though, perhaps, neither of these Cases ever did, or ever may happen.

"The Case of a Private Gentleman.

"Suppose a private Gentleman should have something to say to his King, or his Queen, which he conceived it was of the utmost Consequence they should know; suppose that at last, after a long, a most expensive, and a most humble Application, he should have the strongest Reasons to believe, that what he had to say would be graciously heard; though a certain Courtier (for *Reasons* best known to *himself*) had used an hundred Tricks to prevent it. Suppose this same Courtier, when he saw all his little Arts defeated, should at last have the *consummate Assurance*, upon the very Day this Gentleman expected his Audience, to raise a Report, that the *poor Gentleman* was a *Lunatick;* and should cause this to be asserted by his *Tools*, with so much *Confidence*, and seeming *Pity* for the unhappy Gentleman, at all the Publick Tables at Court, in several Assemblies, and last of all in Print, that most People at length should firmly believe the Fact: It must be owned in this Case that the poor Man would be in a deplorable Condition, especially, if his private Fortune had been before torn in Pieces in an *extraordinary* Manner, and he had now little to subsist upon, besides a *Profession*, where few People choose to employ a *Madman*.

"There is no doubt, but as our Law stands, such an unhappy Man might fill *Westminster-Hall* with Actions against the *Tools* of the Courtier; and yet, if he consulted me, I could not advise him to apply to that most laudable Part of our Constitution the *Crown-Office*. I should only counsel him to appear in Publick a little more than he used to do, and to depend upon it, that, as bad as the World is, Mankind would soon look both upon the *Courtier* and *himself* in a *proper* Light.

"The Case of a First Minister.

"Suppose in any *European* Nation, a Man of great *Integrity* and *Abilities*, who had *travelled* into other Kingdoms, made many excellent *Observations* upon their *Government* and *Trade*, and was a perfect *Master* of several *Languages;* I say,

suppose such a Man, for the honour of his Prince, and as a Blessing to his Country, should be placed in the Post of *First Minister;* that as he was a perfect Judge of *Men*, and his own *Genius* was *universal*, he should be content to take the Trouble of finding out *proper Persons* for all *Preferments*, and of managing all Affairs, both *Foreign* and *Domestick:* I will suppose that this accomplished Minister had made several Treaties highly to the *Honour* of his *King;* and by virtue of which, *Trade* and *Commerce* were put upon such a Foot, that his *Country* was in a fair Way of acquiring a great Part of the Wealth of the World: It is not impossible but *Envy* and *Impudence* might attack such a Minister; that some malicious People might pretend the Treaties he had made were neither an *Honour* to his *Prince* or *Country;* that some impudent Wretches might assert, he neither understood Foreign Affairs, nor ever could understand them, because he was unable to converse with Foreigners: and that he was so far from being a *Master of Languages*, that he could not even speak *French*. This last Insinuation would be extreamly malicious; since *French* is a Language most *Gentlemen* speak, in which the great Affairs of *Europe* are carried on; and since any Body may guess, what sorry Stuff *Conversation* must be, when 'tis managed by an Interpreter: Yet should a great and an accomplish'd Minister be thus wickedly defamed by *Envy* and *Impudence*, I do strongly affirm, that he need have no manner of Recourse to *Prosecutions*, *Informations* and *Acts of Power:* His *Treaties* would speak for themselves. While a *trading Nation* felt the Wealth of *Europe* daily flowing in upon them, With what Abhorrence and Detestation would all his Slanderers be looked upon? As to the last Piece of *Scandal*, his *Want of Languages;* if I was of his Privy-Council, he should take no other Notice of it, than by making an Entertainment for *Foreign Ministers;* at which, when he had talked with the greatest *Fluency* to every Man in his *own* Tongue, I durst pawn my Life upon it, all his *Enemies* would be sufficiently confounded."

The first portrait, and probably the second, which has not been identified, have nothing to do with the text.

1.—$3\frac{3}{8} \times 4\frac{5}{8}$ *in.*
2.—$3\frac{1}{2} \times 4\frac{7}{8}$ *in.*

1386.

A Satire on the alleged Hypocrisy and Vices of the Quakers.

[*c.* 1700]

This woodcut is in three divisions, the upper one represents, at full length, a Quaker standing on a tub, wearing his hat and preaching to many men and women, who occupy a room; five persons appear in a part of the room which is shut off from the rest, having two openings, by means of which they attend to the discourse of the preacher. One of the listeners leans his hands on a stick and seems lost in meditation, caused by the words of the preacher.

The lower division, on our left, shows a man and woman, Quaker and Quakeress, seated in a room by candlelight. It is evidently intended to represent an amorous meeting. The lower division, on our right, shows a bedroom, where a Quaker has a woman, not a Quakeress, seated on his knee. A woman and a man enter the room, or are concealed there, to observe the conduct of the former two.

For satires on the Quakers, see "The Quakers Synod", 1699, No. 1339.

$2\frac{3}{4} \times 4\frac{3}{8}$ *in.* Department of MSS. Harleian, 5975, 13,247.

1387.

A Satire on the Quakers.

[*c.* 1700]

This woodcut consists of a satirical half-length portrait of a man in a broad brimmed hat, who is in the act of preaching, with a "sanctimonious" expression on his features; his right hand is raised, with a glove on it, the fingers of which are very loose. He has a cloak about his shoulders, his hair is very long. The woodcut was probably cut from a book which satirized the alleged hypocrisy of sectaries in England, and may have been intended for a portrait.

For satires on the Quakers, see "The Quakers Synod", 1699, No. 1339.

$3\frac{1}{2} \times 3$ *in.* Department of MSS. Harleian, 5975, 13,246.

1388.

"T. Brown's Works in Prose and Verse." (No. 1.)

E. K.[1] *inven.* [*c.* 1700]

This engraving is the frontispiece to the first volume of "The Works of Mr. Thomas Brown (commonly called 'Tom Brown'), Serious and Comical," &c., probably intended for the edition of 1708 (1079. m. 15.)

It represents a man seated and leaning his head on his hand, and his elbow on a pedestal, and holding in one hand a pen which indicates a paper on which is written, "*Satyr agt Wit;*" a second person, standing behind, points to this inscription, and looks at the portrait of Thomas Brown, laureated, which a satyr holds up to view; on a label attached to the portrait is "*Hic ille est.*" A female figure, flying in the air, holds a scroll, on which is written the above title.

$4 \times 6\frac{3}{8}$ *in.*

1389.

"T. Brown's Works in Prose and Verse in 4 Vol." (No. 2.)

[*c.* 1700]

This engraving is the frontispiece to the first volume of "The Works of Mr. Thomas Brown (commonly called 'Tom Brown')," &c. The fourth edition, London, 1715. It is a copy from the print described as (No. 1.) under the same title and date, No. 1388. The inscription on the paper which lies before the seated figure is, "*Satyr againſt Wit.*"

This print was used for the editions of the same author's works which were published in 1720 (12271. a.) and 1760 (245. i. 3.)

$2\frac{7}{8} \times 5\frac{3}{8}$ *in.* Brit. Mus. Library, 12270. aa.

---

[1] Edward Kirkhall; see "The Declamation of Advarbs," *c.* 1700, No. 1394.

1390.

"Letters from the Dead to the Living in thrẽ Parts by Mr. Thos: Brown."

[*c.* 1700]

This is the engraved frontispiece to "The Second Volume of the Works of Mr. Tho. Brown, Containing Letters from the Dead to the Living, Both Serious and Comical," &c. "London Printed, and are to be Sold by B. Bragg, at the Raven in Pater-Noster-Row. MDCCVII."

This print illustrates, in several groups of figures, so many portions of the text. In front appears Styx, with Charon ferrying a company of gentlemen, apparently those whom the boat-master had primarily refused to transport, in default of his fare, which they could not furnish; "Jo. Hains," the supposed writer of the first Letter,[1] was one of those who stood on the terrestrial side of the river until, vide p. 4, "an Honest Teller of the *Exchequer*, and a Clerk of the *Pay-Office*," came to our relief; "who, understanding our Case, cry'd out, *Come along, Gentlemen, we have money enough to defray Twenty such Trifles as this; God be praised, we had the good Luck to die before the Parliament look'd into our Accounts.* With this they gave *Charon* a Broad-Piece each of 'em, so our whole Caravan, consisting of about Seventy Persons in all, that had not a Farthing in the World to bless themselves, ferry'd over to the other Side of the River." In crossing the Styx Charon tells his passengers anecdotes of those who had passed before them. "*Charon* assured us, upon his Veracity, that the late King of *Spain* was forc'd to lie by a full Fortnight for want of money to carry him over; for Cardinal *Portocarrero*[2] had been so busie in forging his Will, that he had forgot to leave the poor Monarch a Farthing in his Pocket; and that at last, one of his own Grandees, coming by that Way, was so complaisant as to defray his Prince's Passage; and well he might, says our surly Ferryman, for in five Years time he had cheated him of Two Millions," p. 5. Arrived on the other side of the stream, at the city Brandipolis, the author met Mr. Nokes,[3] the comedian, who became his guide in Hell (? Hades), and first took him to a place—"a little blind Coffee-House, in the middle of a dirty Ally, but certainly one of the worst furnish'd Tenements I ever beheld: There was nothing to be seen but a few broken Pipes, two or three founder'd Chairs, and bare naked Walls, with not so much as a superannuated Almanack, or tatter'd Ballad to keep 'em in Countenance; so that I could not but fancy myself in some of Love's little Tabernacles about *Wild-street* or *Drury-Lane*. Come Mr. *Haines* (the Author of this letter), and what are you disposed to drink? What you please, Sir. Here, Madam, give the Gentleman a Glass of *Geneva*. As soon as I had whipt it down, my Friend *Nokes* plucking me by the Sleeve, and whispering me in the Ear, Prithee *Jo*, what dost think that Lady at the Bar is? I consider'd her very attentively, by the same token she was three times as ugly as my lady *Fright all*, Countess of —— and three times as thick and bulky as Mrs. *Pix* the Poetess, and I very fairly told him, I knew her not Why then I shall surprise you. This is the famous *Semiramis*. The Devil she is! answer'd I," p. 6. This is one of the subjects represented; then follows the next, of Cyrus, who appears as an itinerant snuff-seller, of whom

---

[1] See "Joe Haynes's Mountebanks Speech," *c.* 1700, No. 1399; "Joe Haines Epilogue," *c.* 1700, No. 1405, and the references which are given with those entries to this Catalogue.

[2] See "A Satire on the Testament of Charles II. of Spain," Nov. 1, 1700, No. 1341.

[3] For "Mr. Nokes," see "Joe Haines Epilogue," *c.* 1700, No. 1405; "The Pall Mall of Brandipolis," *c.* 1700, No. 1397.

the author exclaims, "But that I am in this lower World, cry'd I, I durst swear 'tis the very individual Quaker that sells his Herb-Snuff at the *Rainbow* Coffee-House," p. 7. Quitting the Coffee-House of Semiramis, the friends strolled in the streets. "We walkt through half a dozen Streets without meeting anything worthy of observation. At last my Friend *Nokes*, pointing to a little Edifice, which exactly resembled Dr. *Burges's* Conventicle in *Russel-Court*;[1] says he, your old Acquaintance *Tony Lee*, who turn'd Presbyterian Parson upon his coming into these Quarters, holds forth most notably here every *Sunday*; *Jacob Hall* and *Jevon* are his Clerks, and chant it admirably. Mother *Stratford*, the Dutchess of *Mazarine*, my Lord *Warwick*, and Sir *Fleetwood*,[2] are his constant Hearers, and to *Tony's* everlasting Honour be it spoken, he delivers his Fire and Brimstone with so good a Grace, splits his Text so Judiciously, turned up the Whites of his Eyes so Theologically, cuffs his cushion so Orthodoxly, and twirls his Band-strings so Primitively, that *Pluto* has lately made him one of his Chaplains in Ordinary. From this we crossed another Street, which one may properly enough call the *Bow-street* or *Pall-Mall* of *Brandipolis*. No sawcy Trades-man or Mechanick dares presume to live here, but 'tis wholly inhabited by fine gaudy fluttering Sparks, and fine airy Ladies; who in no respect are inferiour to yours in *Covent-Garden*. When the sky is serene, and not a Breath of Wind stirring, you may see whole Covies of them displaying their Finery in the Street; but at other times you never see 'em out of a Chair, for fear of discomposing their Commodes or Periwigs. We had not gone twenty Paces, before we met three flaming Beaux of the First Magnitude, the like of whom we had never seen in the *Voorhout* at the *Hague*, the *Tuilleries* at *Paris*, or the *Mall* in St. *James's* Park. They were all Three in Black (for you must know we are in deep Mourning here for the death of my Lady *Proserpine's* favourite Monkey) but he in the middle, tho' he had neither Face nor Shape to qualify him for a Gallant; for he had a Phiz as forbidding a Beau *Wh—ker*,[3] and was as thick about the Waste as the fat Squab Porter at the *Griffin-Tavern* in *Fuller's-Rents*; yet he had a most Magnificent Figure: His Periwig was large enough to have loaded a Camel, and he had bestowed upon it at least a Bushel of Powder, I warrant you. His Sword-knot dangled upon the Ground, and his *Steenkirk* that was most agreeably discolour'd with Snuff from top to bottom, reach'd down to his Waste, He carried his Hat under his Left-Arm, walkt with both his Hands in the Wast-band of his Breeches, and his Cane that hung negligently down in a String from his Right-Arm, trail'd most harmoniously against the Pebbles, while the Master of it, tripping it nicely upon his Toes, was humming to himself,

'*Oh! ye happy happy Groves,*
Witness of our tender Loves.'

Having given you this Description of him, I need not trouble my self to enlarge upon the Dress of his Two Companions, who, tho' they fell much short of his inimitable Original in point of Garniture and Dress, yet they were singular enough to have drawn the Eyes of Men, Women, and Children after 'em in any part of *Europe*. As I observed this sight with a great deal of Admiration, Mr. *Nokes* very gravely asked me, who I took the middlemost Person to be; upon my telling him that I had never seen him before, nor knew a Syllable of him or his private History; Why, says Mr. *Nokes*, this is *Diogenes* the famous Cynic Philosopher, and his Two Companions are *George Fox*, and *James Naylor* the Quakers," pp. 8, 9. To this follows

---

[1] See "Dr. Burgises Theater," March 1, 1710; "Daniel Burgess preaching," 1710; "Frontispiece to 'The Fifth and last Part of *Vulgus Britannicus*,'" 1710.

[2] Sir Fleetwood Shepherd, knighted by William III. See Prior's "Epistle" to him.

[3] ?Beau Whitaker.

a humourous account of the alleged luxury of Diogenes; of George Fox and James Nayler we have—"For who the Plague wou'd have believ'd that that ancient Quaker *Diogenes*, and those modern Cynics, *Fox* and *Naylor*, should degenerate so much from their Primitive Institution, as to set up for Fops? When we came up to 'em, *Diogenes* gave us a most gracious Bow, but those Two everlasting Complimenters, his Friends, I am afraid wou'd have murder'd me with their Civilities; for which reason I disengag'd my self from 'em something abruptly, by the same token I overheard *James Naylor*[1] call me *B—e Insulaire* and *Tramontane* for my ill manners."

The stage of a mountebank or "High-German Doctor,"[2] and a fortune-teller's or astrologer's chamber, as the text suggests, supply the remaining elements of the design. Over head flies the infernal messenger, a grotesque female devil, mounted on a hippogriph, and blowing a posting horn.

"Mother *Stratford*," mentioned above, was a noted procuress; "Jacob Hall" was the well-known rope-dancer; Sir F. Shepherd, the first of William III.'s knights, was described as—

"The last of all Knights and the first of all Knaves."

4 × 6½ *in.* Brit. Mus. Library, 1079. m. 16.

1391.

"The Second Vol: of T. Brown's Works."

[*c.* 1700]

This print is the frontispiece to vol. ii. of "The Works of Mr. Thomas Brown (commonly called 'Tom Brown'). The Fourth Edition, Corrected," London, 1715 (12270. aa.)

It is a copy from the print described under "Letters from the Dead to the Living," &c., *c.* 1700, No. 1390.

The same plate was used again for the editions of this author's works which were published in 1720 (12271. a.), 1730 (12271. aaa.), and 1760 (245. i. 4.)

2⅞ × 5⅜ *in.*

1392.

"The Third Volume of Mr. T. Brown's Works." (No. 1.)

E. Kn:t. M. V. Gu:t. (M. Vander Gucht). [*c.* 1700]

This is the engraved frontispiece to "The Third Volume of the Works of Mr. Thomas Brown (commonly called 'Tom Brown'). London, Printed for S. B. and Sold by B. Bragg, at the Raven in Pater-noster-Row. 1708."

The design represents the author standing in the balcony of a house "near *Temple-bar;*" the steeple of the church of St. Mary-le-Strand appears in the distance. With the author is an "Indian," *i. e.* native of the West Indies, wearing

---

[1] James Nayler, the Quaker, who professed to be Christ; see "Portrait of James Nayler," No. 1014, and the references which are given with that article in this Catalogue.

[2] See pp. 3, 4, and 10 of "A Continuation or Second Part of the Letters from the Dead to the Living," the Second Edition, 1707 (1079. m. 16.), and, in this Catalogue, "Joe Haynes's Mountebanks Speech," *c.* 1700, No. 1399; and "The Speech of Waltho Van Claturbank High German Doctor," *c.* 1700, No. 1406.

a crown of feathers and a loin-cloth. The author points to the street below them, as described in "Amusement III.," pp. 14, 15, 16, 17, of the volume in question. The "Indian," who is supposed to be ignorant of London, is distressed. "Tom Brown" shows him how, with other travellers, the following act. "*Make room there*, says another Fellow driving a Wheel-barrow of Nuts, that spoil the Lungs of the City Prentices." "*Turn out there you Country Putt*, says a *Bully* with a Sword two yards long jarring at his heels, and throws him into the Kennel;" "a d——d *Trumpeter* calling in the Rabble to see a Calf with Six Legs and a Topknot." This man, with his zany, shouts from the balcony of a house opposite to that of Brown and the "Indian;" the zany holds a chained monkey; on the wall behind him is a large picture of the wonderful calf. "Here's a *Poet* scampers for't as fast as his Legs will carry him, and at his heels a brace of *Bandog Bailiffs*, with open mouths ready to devour him and all the Nine Muses." The text continues with coarse and abundant illustrations of manners and customs of the time in London.

4 × 6⅜ *in.* Brit. Mus. Library, 1079. m. 17.

1393.

"The Third Vol: of T. Brown's Works." (No. 2.).

[*c.* 1700]

This engraving is a reduced copy from the print described as (No. 1.), with the same title and date, No. 1392. It is the frontispiece to the "Third Volume of the Works of Mr. Thomas Brown" (commonly called 'Tom Brown.') The Third Edition, London, 1715.

This print was also used for the editions of the same author's works which were published in 1719 (12271. a.) and 1760 (245. i. 5.)

2⅞ × 5¼ *in.* Brit. Mus. Library, 12270. aa.

1394.

The Declamation of Advarbs.

P: 42, *Vol. i. E. Kirkhall fe.*[1] [*c.* 1700]

This print faces p. 42, vol. i. of "The Works of Mr. Thomas Brown (commonly called 'Tom Brown'), Serious and Comical," &c. The Fifth Edition, London, 1719.

It represents "Tom Brown," dressed in a college cap and gown, seated in the kitchen of a farm house and writing on paper placed on a pair of bellows, which he holds on his knee. Two other collegians look at him. A woman, "Mother Warner," enters the room from behind. On the page facing this engraving is the "*Declamation*," which is entitled, "*A* bantering Adverbical *Declamation, written by Mr.* Thomas Brown *upon a pair of* Bellows, *at Mother* Warner's *in* Oxford: *For the Use of Mr.* Alfred Carpenter."

This plate was used for the edition of the same author's works which was published in 1760 (245. i. 3.)

2⅞ × 4¾ *in.* Brit. Mus. Library, 12271. a.

---

[1] E. Kirkhall, an engraver of considerable reputation at this period; he is referred to in "The Dunciad," Book ii. 160, as the engraver of a portrait of Mrs. Eliza Haywood:—

> "Fair as before her works she stands confess'd,
> In flowers and pearls by bounteous Kirkhall dress'd."

1395.

The Quakers Meeting.

Voll. I., p. 128. [*c.* 1700]

This print faces p. 128, vol. i. of "The Works of Mr. Thomas Brown (commonly called 'Tom Brown'), Serious and Comical," &c. The Fifth Edition. London, 1719.

It represents a party of male and female "Quakers" seated in a room, and addressed by a man who, wearing his hat, preaches to them from a raised place behind the audience. In front, on our left, a man sits with both his hands raised, and seeming to be praying aloud.

The text, pp. 128-9, gives a satirical account of the alleged conduct of members of the Society of Friends at Turnham Green, London, as described by a preacher to such a meeting as the print represents.

This plate was used again for the edition of the same author's works which was published in 1760 (245. i. 3.)

For satires on the "Quakers," see the references which are given with "The Quakers Synod," 1699, No. 1339.

3 × 4$\frac{3}{4}$ *in.* Brit. Mus. Library, 12271. a.

1396.

Dr. Silvester Partridge's Predictions.

P. 163, *Voll. i. E. Kirkhall, Sculp.* [*c.* 1700]

This print faces p. 163, vol. i. of "The Works of Mr. Thomas Brown (commonly called 'Tom Brown'), Serious and Comical," &c. The Fifth Edition. London, 1719.

It represents Partridge[1] seated at a table in his study, the walls of which are lined with shelves bearing books and chemical apparatus; a stuffed crocodile and various fish hang from the ceiling; on the table lie sheets of paper, inscribed with horoscopes, bottles, &c. A woman with a steeple hat, leaning on a stick, a man, a lady, and a servant, approach the table.

The text, "*A Comical View of the Transactions that will happen in the Cities* of London *and* Westminster," etc., consists of satirical allusions to the custom of using "prophetical Almanacks," which enjoin "to the Ladies" what is "*the best time to cut hair. How moles and dreams to be interpreted. When most proper to bleed. Under what aspect of the moon to draw teeth and cut corns. . . How many hours boiling my lady* Kent's *pudding requires. With other notable questions, fully and faithfully resolved by me* Sylvestor Partridge, *student in Physick and Astrology, near the* Gun *in* Morefields." (See pp. 168, 169.) The text also contains great abundance of satirical allusions to men and manners in London at this time, connected in the form of a diary, *e.g.:* "Six Welch attornies dine upon five herrings at the *Goat* in *Chancery Lane;* quarrel at the equal Division of them, and a long-winded Law-suit upon that, The great virtue of Pacing Saddles asserted in a Lecture at *Gresham-College* at Three. Two men kill'd behind *Montague-*

[1] See "The Infallible Astrologer" "Numbers 2 and 3", 1700, Nos. 1382 and 1383; "The Compleat Auctioner," *c.* 1700, No. 1415; "Patridge" and "Bickastaf", 1708; "Satire on an Astrologer", *c.* 1700, No. 1416.

house at Four. Tunes numberless murder'd in the Musick-houses in *Wapping* and *Morefields* all the night." See p. 174.

This print was also used for the edition of the same author's works which was published in 1760 (245. i. 3.)

$2\frac{7}{8} \times 4\frac{3}{4}$ *in.* Brit. Mus. Library, 12271. a.

1397.

The Pall Mall of Brandipolis.

Vol: II. P. 9. [*c.* 1700]

This print faces p. 9, of vol. ii. of "The Works of Mr. Thomas Brown" (commonly called 'Tom Brown'). The Fifth Edition. London, 1719.

Its subject is described in this Catalogue under "Letters from the Dead to the Living," c. 1700, No. 1390. It comprises, in front, the group of "Diogenes" and his companions, George Fox and James Nayler;[1] also a man driving a wheel-barrow, who is thus described: "The next Street we came into, we saw a tall thin-gutted Mortal driving a Wheel-Barrow of Pares before him, and crying in a hoarse Tone, *Pares Twenty a Penny;* looking him earnestly in the Face, I presently knew him to be Beau *Heveiningham*, but I found he was shy, and so took no farther notice of him." (See p. 10.) In the background, on our right, is a building called "Bedlam," the nearest wall of which being removed, exposes the interiors of two chambers, both containing human figures; in the upper room is the assembly of the lovers (*vide* p. 16 of the volume in question). "Leaving these versifying Insects to themselves, we walked up a Pair of Stairs into the upper Room, one End of which was the Quarter for distracted Lovers, as the other was for the lunatick Republicans. I just cast my Eyes into *Cupid's Bear-Garden*, and observed that the Walls were all adorned with mysterious Hieroglyphicks of Love, as Hearts transfixed." To this follows an account of the Republicans, with satirical mention of Harrington and his "Oceana," Algernon Sidney, Milton, and Ludlow. The lower chamber (see p. 12,) contains Dido, Christina of Sweden, and Mrs. Aphra Behn, with the author and Mr. Nokes, or Nokes the Player, who had been his companion in the tour in Hades. See, for Nokes, "A Satyr on the Players," ascribed to S. Butler, in "The Posthumus Works of Mr. Samuel Butler," &c., 1719, p. 94, vol. iii. "Letters from the Dead to the Living," c. 1700, No. 1390; and "Joe Haines Epilogue," c. 1700, No. 1405.

This print was used for the edition of the same author's works which was published in 1730 (12271. aaa.) and 1760 (245. i. 4.)

$2\frac{7}{8} \times 4\frac{5}{8}$ *in.* Brit. Mus. Library, 12271. a.

1398.

Mark Antony teaching y^e^ Dogs to Dance. Oliver Cromwel turn'd Rat-Catcher.

Vol. II. p. 145. *M. V^dr^. Gucht Sculp.* [*c.* 1700]

This print faces p. 145, vol. ii. of "The Works of Mr. Thomas Brown" (commonly called 'Tom Brown'). The Fifth Edition. London, 1719.

---

[1] James Nayler, the Quaker, who declared himself to be Christ. See "Portrait of James Nayler," No. 1014.

It represents a street, with figures of M. Antony, as described in the title, holding a monkey by a leash; and the Protector, as a rat-catcher, with a belt slung across his shoulders, to which are attached by their tails several dead rats; he has more such rats in his hand. Also Henry IV. of France, with a box on his back, inscribed, "*O Rare Show*," and "Penthesilea, Queen of the Amazons," crying "*new Almanacks*."

These and other characters are described in the text, which is one of the "Letters from the Dead to the Living," "Beau Norton, to his Brothers."

This print was used for the editions of the same author's works which were published in 1730 (12271. aaa.) and 1760 (245. i. 4.)

3 × 4⅞ *in.* Brit. Mus. Library, 12271. a.

1399.

Joe Haynes's Mountebanks Speech.

Vol. II. P. 167. [*c.* 1700]

This print faces p. 167, vol. ii., of "The Works of Mr. Thomas Brown" (commonly called 'Tom Brown'), London, 1719.

It represents Mr. Haynes, or Haines, as "the High-German Astrologer and Chymist," standing on his platform, before a considerable number of persons, as referred to in "Letters from the Dead to the Living, &c." *c.* 1700, No. 1390. Among these "letters" is an account of the progress of Mr. Haynes in Hades, which included his hiring a house in Brandipolis, and setting up as "Physician and Fortune-Teller;" he appears in this print in the act of exhibiting his nostrums, attended by his wife, zany, monkey, and servant.

This print was used for the editions of the same author's works which were published in 1730 (12271. aaa.) and 1760 (245. i. 4.)

See "The Speech of Waltho Van Claturbank, High German Doctor," *c.* 1700, No. 1406, and the speech attributed to Wilmot, Earl of Rochester, in the character of Alexander Bendo, a mountebank, given in his "Works," (1081, m. 3/1-2.), "Joe Haines Epilogue," *c.* 1700, No. 1405, and "John Wilmot, Earl of Rochester, acting as a Mountebank," No. 1050 a.

See, for Haynes, "A Satyr against Brandy, written by Jo. Haines, as he saith himself," 1683, a broadside (839. m. 22/19.) "The Epilogue to Mr. Lacy's New Play," "Sir Hercules Buffoon," &c. (839. m. 22/23.) "The long Vacation Epilogue," p. 102, in "The Second Part of Penkethman's Jests," 1721 (C. 40, d.), says:—

> "Friend *Pinkeman* to *Smithfield* ran away,
> And our top Actors were too proud to play.
> But like Ours, every Business seems decay'd,
> Nay even the Brandy-Shop, laments a Trade,
> Now our old Friend *Jo. Haynes* is dead."

3 × 4⅞ *in.* Brit. Mus. Library, 12271. a.

1400.

Bully Dawson in the Bilboes.

Vol. II. p. 219. *M. Vd. Gucht Sculp.* [*c.* 1700]

This print faces p. 219, vol. ii. of "The Works of Mr. Thomas Brown" (commonly called 'Tom Brown'). The Fifth Edition, London, 1719.

It represents "Bully Dawson" as he appeared, according to his letter among "The Letters from the Dead to the Living" (p. 218 of the volume in question), when, having exasperated the imps of Hell by an unbearable outpouring of oaths and bad language, "that the Devils began to fear I should put Hell in an Uproar; upon this a Couple of tatterdemalion Hobgoblings, that look'd like a Brace of Scarce-crows just flown out of a Pease-field, seiz'd me by the Shoulders and run me into the Bilboes; confound you, said I, for a couple of Hell-cats, what's this for? For, crys one of the grim Potentates, as saucily as a reforming Constable, for your tumultuous noisy Behaviour, why sure, you don't think you are got into a Bear-Garden. Wounds, quoth I, thou talk'st as if the Devil kept a Conventicle," &c.

This print was used for the editions of the same author's works which were published in 1730 (12271. aaa.) and 1760 (245. i. 4.)

$2\frac{7}{8} \times 4\frac{7}{8}$ *in.* Brit. Mus. Library, 12271. a.

1401.

Westminster Hall.

Vol. III. p. 43. *M. Vdr Gucht Sculp.* [*c.* 1700]

This print faces p. 43, vol. iii. of "The Works of Mr. Thomas Brown" (commonly called 'Tom Brown'). The Fourth Edition, London, 1719.

It represents the interior of Westminster Hall, with the courts of justice at the extremity, as they were placed during the seventeenth and eighteenth centuries. The badges of the Admiralty and two other courts (?) hang like signs from the wall on our right. In the centre of the design are groups of men and women, as described in the text; in front is a beggar, crouching on the floor; behind are many persons, lawyers, &c.

The text describes as "Amusement V." of "Amusements Serious and Comical," the scene to be observed by a visitor to Westminster Hall.

This print was used for the edition of the same author's works which was published in 1760 (245. i. 5.)

$2\frac{7}{8} \times 4\frac{7}{8}$ *in.* Brit. Mus. Library, 12271. a.

1402.

The Poet's Condition.

Vol. IV. p. 24. *E. Kirkhall Sculp.* [*c.* 1700]

This print was engraved to face p. 24, vol. iv. of "The Works of Mr. Thomas Brown" (commonly called 'Tom Brown'). The Fourth Edition, London, 1719 (12271. a.)

It represents a poet seated at a table in his chamber; his wife and children, one a baby in a cradle, near him; and the appearance of many of his creditors who demand payment of their debts. The design illustrates "Martial's Epigrams, Translated by Mr. Tho. Brown." "The Preface" states:—

> "Without formal *Petition*
> Thus stands my *Condition;*
> I am closely block'd up in a *Garret*
> Where I *scribble* and *smoak,*

And sadly invoke
The powerful Assistance of CLARET.
Four *Children* and a *Wife*,
'Tis hard on my Life,
Beside my *Self* and a *Muse*
To be all *cloath'd* and *fed*,
Now the *Times* are so dead,
By my *scribbling* of *Dogg'rel* and *News*," &c.

This print was used for the edition of the same author's works which was published in 1760 (245. i. 6.)

$2\frac{7}{8} \times 5\frac{1}{8}$ *in.*

1403.

The Poets Hell describ'd.

Vol. IV. p. 152. [*c.* 1700]

This print faces p. 152, vol. iv. of "The Works of Mr. Thomas Brown" (commonly called 'Tom Brown'). The Fourth Edition, London, 1719.

It represents a group of poets in Hades, as they presented themselves to Lucifer, who was astonished at their raggedness.

This print was used for the editions of the same author's works which were published in 1730 (12271. aaa.) and 1760 (245. i. 6.)

$2\frac{3}{4} \times 4\frac{3}{4}$ *in.* Brit. Mus. Library, 12271. a.

1404.

Melesinda.

Vol. V. p. 8. [*c.* 1700]

This print faces p. 8, vol. v. of "The Works of Mr. Thomas Brown" (commonly called 'Tom Brown'). Comprising his "Remains," in one volume. London, 1720.

It represents the interior of a boudoir, with pictures and a mirror hanging on the wall, and "Melesinda," alarmed by her garments catching fire, as described in the text. A similar story is told, in verse, in "Examen Miscellaneum," 1702 (1076. m. 23.)

$2\frac{3}{4} \times 4\frac{5}{8}$ *in.* Brit. Mus. Library, 12271. a.

1405.

Joe Haines Epilogue.

Vol. V. p. 233. [*c.* 1700]

The print faces p. 233, vol. v. of "The Works of Mr. Thomas Brown" (commonly called 'Tom Brown'), comprising his "Remains" in one volume. London, 1720.

It represents a "Horse-Officer," or "Jo. Haines" the player, reciting the verses which are printed on p. 233, as above, and are described thus: "The Epilogue written by Mr. Brown, and spoke by Jo. Haines, in the Habit of an Horse-Officer, mounted on an Ass." The player appears in front of the stage of a theatre; the audience listen to him from the boxes and pit; the ass wears a wig on its head. "The Epilogue" begins thus:—

"You have seen (before now) since this *Shape-shewing* Age,
More Asses than *mine*, on a *Beau-crowded* Stage,[1]
Wherefore by *th' Example* of fam'd *Dogget*, my *Brother*,
To show *our* Stage has *Asses*, as well as the *other*;
Thus mounted *I'm* come, to invite *ye* oft hither."

This print was used for the edition of the same author's works which was published in 1760 (245. i. 6.)

The epilogue, written by Haynes, and spoken from the back of an ass, was a favourite exercise of Theophilus Cibber's; he was satirized on that account in "An Apology for the Life of Mr. The' Cibber, Comedian," &c. Dublin, 1741, p. 155 (10825. aa.) See also "The Country Journal: or, The Craftsman," for May 31, 1735, p. 2, col. 3.

The "Epilogue to the Pilgrim," revived for Dryden's benefit in 1700, concludes with references to Haynes and Titus Oates. Reverting to the previous generation, the speaker said:—

"In short, we'll grow as moral as we can
Save here and there a woman or a man:
But neither you, nor we, with all our pains,
Can make clean work; there will be some remains,
While you have still your Oats, and we our Hains."

Nokes, another player of this period, and Haynes were often condemned and satirized for their immorality.

See "Joe Haynes's Mountebanks Speech," *c.* 1700, No. 1399; "The Pall Mall of Brandipolis," *c.* 1700, No. 1397; "Letters from the Dead to the Living," *c.* 1700, No. 1390.

$2\frac{3}{4} \times 5\frac{1}{8}$ *in.* Brit. Mus. Library, 12271. a.

1406.

The Speech of Waltho Van Claturbank, High German Doctor.

Printed for Jno Bowles at the Black Horse in Cornhill & Carington Bowles in St Pauls Church Yard, London. [*c.* 1700]

A BROADSIDE with an engraved text, and a design representing the doctor above named on horseback in a street, and attended by his zany; the former addresses a crowd of persons who are standing about him; some of them stretch forth their hands to receive papers which he is distributing. A boy with a monkey is in front; likewise a woman seated near a barrow full of fruit. The text appears to be a parody on the proclamation of "Signior Giusippe Hanesio, High German Astrologer and Chymist, Seventh Son of a Seventh Son, Unborn Doctor, of above Sixty Years Experience, Educated in Twelve Universities, having Travell'd through Fifty-two Kingdoms, and been Counsellor of several Monarchs." The latter occurs in "Letters from the Dead to the Living," by Thomas Brown (commonly called 'Tom Brown'), "A Continuation or Second Part," &c., second edition, vol. ii. p. 12, 1707 (1076. m. 16.), being "Jo. Haine's 2d Letter to Will's Coffee-house." See

[1] Refers to the custom of permitting gentlemen and others to sit on the front of the stage; a custom which obtained in practice for many years after the date of these verses. Theophilus Cibber advertised that servants were, in his theatre, allowed to retain seats on the stage for their masters; vide newspapers, c. 1732 —— '36.

"Letters from the Dead to the Living," *c.* 1700, No. 1390; "The Pall Mall of Brandipolis," *c.* 1700, No. 1397; "Joe Haines Epilogue," *c.* 1700, No. 1405; and "Joe Haynes's Mountebanks Speech," *c.* 1700, No. 1399.

The text of the broadside contains the offers of the mountebank to effect cures of many diseases, and begins thus:—

"Gentlemen, I Waltho Van Claturbank, High German Doctor, Chymist & Dentrificator, Native of Arabia Deserta, Citizen and Burgomaster of the City of Brandipolis, Seventh Son of a Seventh Son, Unborn Doctor, of above 60 years Experience; having studied over Galen, Hypocrates, Albumazar and Paracelsus, am now become the Esculapius of this Age: Having been educated at 12 Universities, and Travell'd through 52 Kingdoms, and been Counsellor to the Counsellors of several Monarchs, Natural Son of the Wonder working Chymical Doctor Signior Hanesio, lately arriv'd from the farthest Part of Utopia, Famous throughout all Asia, Africa, Europe and America, from the Sun's Oriental Exaltation to his Occidental Declination: Out of meer Pity to my own Dear Self, and languishing Mortals, have by the earnest Prayers and Intreaties of several Lords, Earls, Dukes and Honourable Personages, been at last prevail'd upon to oblige the World with this Notice."

See the speech of Wilmot, Earl of Rochester, in the character of Alexander Bendo, a mountebank, as reported in his "Works" (1081. m. 3/1-2.), and "John Wilmot, Earl of Rochester, acting as a Mountebank," No. 1050 *a*.

10 × 7⅜ *in*

1407.

THE PRODIGAL SON SIFTED, AND FOUND OUT IN HIS SEVERAL DEBAUCHERIES. With a lively Representation of the many inconveniences, and Trains of Evils attending *Idleness*, *Tipling*, *Gaming*, and *Drunkenness*, &c. Being a short View of the present Shame, future misery, and final End of ungovernable Youth in their *Drunken* Excesses.

London; Sold in Aldermary Church-Yard. [*c.* 1700]

This is a woodcut, enclosed on three sides by borders of letterpress, and by the above title and following verses at the top:—

"*No more Indulgence to our Graceless Son*
Let's sift him, Husband, to know what he has done.

Then sift on, Wife, for it must be known.
How he hath spent our Money, not his own."

The woodcut represents a mother and father standing in a room, and holding between them a large sieve, in which is the kneeling figure of a youth, with his hands pressed together imploringly. The above quoted couplets are supposed to be spoken by the man and woman respectively, and about their son, whom they are thus sifting in the sieve. On the sieve is printed, in letterpress, the following prayer of the son:—

"*Pardon, dear Parents, and I'll tell the Truth,*
What I have done in my debauched Youth."

Through the sieve fall towards the floor of the room dice, a pair of ruffles, pack of playing cards, tennis bat, tobacco-pipe, paper containing tobacco (?), wine-glass, and two figures of children. On the wall of the room hang eight framed pictures or engravings representing "*Drunkenness*," two men carousing; "*Sp—g*," a man

lying in bed and vomiting; "*Debauchery*," two men with two women; "*Gambling*," gamesters at a table: "*Robbing*," two persons (? highwaymen) standing at the door of an inn; "*Murder*," a man killing another in a duel; "*Imprisonment*," a man placed in a cell by a gaoler; and "*Hanging*," a man, with others, in a cart, going to be hung. Below the last two designs, moral sentences are printed, and, on panels in the dado of the room, two more of the like.

The woodcut has been coloured in red, crimson, and blue.

$17\frac{1}{2} \times 12\frac{5}{8}$ *in.*

1408.

The Presbyterian Conventicle.

Price 6 *Pence.* [*c.* 1700]

This engraving represents the interior of a large barn, which is partly occupied by trusses of straw; a rough pulpit is placed against the wall on our right. In the pulpit stands a preacher wearing a skull-cap, cloak, and bands; his left hand is pressed against his breast; his right, holding a handkerchief, rests on the edge of the pulpit. He has a lugubrious expression of countenance, and looks at the persons who appear on the floor of the barn. One of these, standing near the pulpit, writes, apparently in short-hand, notes of the discourse.[1] Three persons are in a sort of pew or enclosed space in front of the pulpit. An old gentleman, and his young wife or daughter, sit in front of the last-named enclosure; the former turns indignantly towards a young man on his left, who appears to have been endeavouring to obtain the attention of the lady to his amorous advances. She sits with her hands clasped on a book, the fingers being knit together, and seems by no means displeased by the efforts of the young man. Many other persons are gathered about; some of these sit on the straw which is heaped in the background. A young woman sits on the ground in front of the design; a lady, who leans her elbows on a desk, in the extreme left of the design, is caressed by a man who stands behind her; she holds a fan, and pretends to be unconscious of her companion's action.

Below the print the following lines are engraved:—

"Behold that Race, whence Englands Woes proceed,
The Vipers Nest, where all her Mischiefs breed,
Their Guide, by Inspiration, Treason speaks,
And through the Holy Bagpipe, Legion squeaks.

The Nations Curse, Religions Ridicule,
The Rabbles God, the Polititians Toole,
Scorne of the Wise, and Scandall to the Just,
The Villains Refuge, and their Womens Lust."

Also there is engraved, on our left below the design, "Jer: 23; 21 & 32. I have not Sent these prophets yet they Ran. They cause my people to err by their lies. Matth: 7; 15. They appear in Sheeps Cloathing, but inwardly are Ravening Wolves Tim: 4: 3 They heap to themselves teachers having Itching ear's."

And, on our right, below the design:—

"Scotch Presbyterian Eloquence[2] Page 4: one of these vile Hypocrites at ye

---

[1] This practice is often alluded to in books of the time, and frequently observed in Presbyterian meetings of the seventeenth and eighteenth centuries.

[2] This refers to a work such as the title describes, which has been repeatedly printed since 1693. This work was written, it is said, by Robert Calder, under the *nom-de-plume* of "Jacob Curate," and with the following title: "The Scotch Pres-

time of her Adultery said: O yu yt are in Marr's Regimentt.[1] But yu be pretty able men but yet ye are great Covenant breakers: Alas few or none of yu are Godly. Page 3 Ye Lambs of Christ may sport together: to the pure all things are pure."

For a literary caricature of a Presbyterian meeting-house, see "A Presbyterian Meeting-House," p. 284, vol. iii., of "The Works of Mr. Thomas Brown" (commonly called 'Tom Brown'), 1719 (12271. a.) See "The Saint turn'd Sinner," 1700?, No. 1419; "The Heretical Synod at Salters-Hall," *c.* 1690, No. 1262; "Frontispiece to 'Crispin the Cobler's Confutation,'" &c., 1709.

15 × 17¼ *in.*

1409.

"LE PERE IACQUES."

[By Cornelius Dusart.] [*c.* 1700]

"Le Pere Iacques Roy de l'année passée.

Le Roy Iacques et moi avons le mesme sort,
Il fut Roy, ie le fus, d'autres ont pris nos places:
Rien ne peut Consoler de pareilles disgraces,
Si ce n'est de courir a grands pas a la mort."

THIS mezzotint, with these verses engraved below it, is No. 2 of a set which forms a book entitled "Renversement de la Morale Chretienne Par les desordres du Monachisme."

It, in a medallion, represents, without being a likeness, King James II. in a monk's frock, a pointed cap, with a cross at the top, and encircled by a broad white band which is decorated with chevrons and trefoils. A tablet hangs on his breast inscribed "*le Pere Iacques.*" The text of the book, which is in Dutch and French, comprises many ironical and satirical comments on the acts and position of James II. before and after his loss of the English crown.

A circle, 3½ *in.*, diameter.

1410.

A SATIRE UNKNOWN.

[*c.* 1700]

THE engraving represents a siren or sea-monster, the upper portion of the figure being that of a woman with her bosom fully displayed, the remainder of the body and the arms are covered with a single garment; the lower half of the body issues from a shell. The monster is placed in water, as of a pool; her arms are raised and hands outspread; she says, "*A marriage I will have*" and "*A marriage I will have or the next step ye grave.*"

---

byterian Eloquence; or, The Foolishness of their Teaching Discovered from their Books, Sermons and Prayers; and some Remarks on Mr. Rule's late Vindication of the Kirk." (Second edit. 1693, 491. d. 20/1.) The book contains many anecdotes alleged to illustrate truly the hypocrisy of Scotch Presbyterians. That referred to above declares that a woman of this sect, "who had paid several Fines for not going to Church, yet scrupled not to commit Adultery with one of the Earl of *Marr's* Regiment; and the Fellow himself that was guilty, told, out of detestation to their damnable Hypocrisie, that the vile Woman had the Confidence, at the time of her Abomination," &c., as above.

[1] The Earl of Marr's Regiment.

A crocodile swims on the water in front of this figure. On the bench behind the pool stands a bowl of water, from which a badger issues; a hand, with a fish pendant from the palm, like an heraldic badge, likewise issues from the water The badger appears to say "6000. *rent for* 1800."

$2\frac{3}{4} \times 2\frac{1}{2}$ *in.*

1411.

Colonel Charteris Contemplating the Venus of Titian (?).

Titianis Pinxut *Iohn Oliver Fecit* [*c.* 1700]

This engraving represents a Venus, or rather a naked woman, lying on a couch and shaded by a curtain. A man, in the costume of the reign of William III., removes his hat, and, as he does so, pulls aside the curtain in order to look at the woman. In the background is an Italian landscape, in the manner of Titian. The attitude of the woman is that of one of the "Venuses" of Titian, *e. g.* that which was engraved by the brothers Facius, after a picture in the possession of Mr. Metcalfe. The figure appears to have been copied from an original which had been made by Rubens, or a painter of his school, after Titian. F. Basan, "Catalogue des Estampes gravures d'après P. P. Rubens", 1767, p. 99, notices such a work as "Gravé au trait par Krafft, sur un Dessein de Rubens d'après le Giorgion". "Giorgion", was probably a mistake for "Titian." The design of the picture attributed to Giorgione was somewhat different from that of the print now in question.

This print has been said to have been intended as a satire on Lord Bolingbroke; see "Lord Bolingbroke?", 1713; it has likewise been referred to Colonel Charteris; see "Portrait of Col. Francis Charteris on his trial", Feb. 1730. A copy was sold by Messrs. Stewart, Wheatley and Adlard, Feb. 24, 1826, lot 284, with the name of Charteris.

$13\frac{1}{4} \times 8\frac{3}{8}$ *in.*

1412.

A Description of the Coledge of Physicians.

Vol. III. P. 99. [*c.* 1700]

This print faces p. 99, vol. iii. of "The Works of Mr. Thomas Brown" (commonly called 'Tom Brown'). The Fourth Edition, 1719.

It represents the interior of the principal lecture hall of the College of Physicians, London; many members of the college are assembled, and wear their caps and gowns. The President sits under a canopy in the centre of a horse-shoe-shaped line of benches, which, with another line, partly encloses a table covered by a carpet; at the table stand three doctors, on it lies a boy, with his breeches loosened, and receiving the assistance of the surgeons, as described in the following extract from the text, p. 99.

The text is "Amusement IX." "Physick," of "Amusements Serious and Comical; calculated for the Meridian of *London*," and professes to give an account of what was seen on a visit to the college in question. "An ill accident happened while we were viewing the Curiosities of this College. A *Boy* had swallowed a knife, and the Members of the College being sitting, he was brought among them, if it were possible to be cured. The Chirurgeons claimed the Patient as belonging to their Fraternity, and one of 'em would have poked a Crane's Bill down his Throat to pluck it up again, but the Doctor would not suffer him. After

a long Consultation, one of the two Remedies were agreed, one, *viz.* That the Patient should swallow as much *Aqua fortis* as would dissolve the knife into minute Particles, and bring it away be Siege; but the other Remedy was more Philosophical, and therefore better approv'd; and that was, to apply a *Loadstone* to his *A—e*, and so draw it out by a Magnetic Attraction; but which of the two was put into practice I know not, for I did not stay to see the noble Experiment, tho' my particular friend Dr. *W———d*[1] was the first that proposed that Remedy; and he is no Quack, I assure you."

The boy is under the influence of the magnet.

$2\frac{7}{8} \times 4\frac{5}{8}$ *in.* Brit. Mus. Library, 12271. a.

1413.

A Monk confessing a Woman.

E. Van Hemskirke pinx. J. Smith ex. [*c.* 1700]

This mezzotint engraving represents half-length figures of a monk and a woman; the latter holds the tips of her fingers together and anxiously addresses the former, who is satirically made to grin, as if to himself. In the background hangs an engraving of Christ on the Cross, with the Maries.

This satire is No. 223 in the fifth volume of the "Burney Collection of Theatrical Portraits," where it appears as referring to Mrs. Knight, comedian. E. Hemskirke the younger died in 1704.

For similar satires, see "A Monk confessing a Woman," *c.* 1690, No. 1263; same title, *c.* 1750; "Converte Angliam," No. 1146.

$7\frac{3}{4} \times 9\frac{5}{8}$ *in.*

1414.

"ROTAVELTRAGOPANN."

Rothmel who kept a Coffee House in Covent Garden (?).

[*c.* 1700]

This print shows a bust of a devil, with horns and long ears, and holding a mask in his right hand. The face is in three-quarter view to our left, the eyes are to the front; there is a sardonic laugh on the features, the tongue is thrust from between the teeth, to our right. The mask is held by the right hand, the forefinger of which goes through its mouth.

The bust, like a miniature and its locket, is enclosed by an oval frame, with a ring at the top; by this ring it is represented as suspended from a nail which is driven into a wall. On the frame is, in Roman capital letters, beginning at the top and descending on our left, ascending on our right and ending at the top, the following inscription, "ROTAVELTRAGOPANN"; and, exterior to this, in Italic script, "*Vid. Varr. Plin. D'. Littn.*"

Below the plate-mark of this print is written, in a script of the beginning of the eighteenth century, "Rothmel who kept a Coffee House in Covent Garden." On the back of the print is, in a similar script, "I had this print of Grainger."[2]

$8\frac{1}{2} \times 11$ *in.*

---

[1] Dr. Woodward; see "The Tea-Table," 1710; "A Satire on Learning," 1709.

[2] That is, from the Rev. J. Granger, author of "A Biographical History of England."

1415.

The Compleat Auctioner.

Sutton Nicholls excudit [*c.* 1700]

This print represents a book-stall, such as were erected in the open air, with the bookseller and four persons, two men and two ladies, standing or passing behind the stall. Affixed to the trunk of a tree behind the bookseller is a placard on which is the following advertisement: "*A Choice Collection of Books being the Library of the late Famous Unborn Doctor, are to be put to Sale this Day, and to continue untill all be Sold, at M^r. L——gs Auction in the North West Corner of Middle Moorfields. Cattalogues may be had at most of the eminent Booksellers in the four Quarters of Moorfields Gratis, the Books may be Seen before or at the time of Sale.*"

The bookseller is a thin, poorly-dressed man, with spectacles on his nose; he is in the act of shifting books on the stall. One of the men who stand at his side wears a laced hat, the other wears a cap and may be intended for a bookseller. One of the ladies carries a fan; both wear the costume of Queen Anne's reign.

The books rest on their fore-edges, with their backs uppermost; on the ends of many of the volumes are respectively the following inscriptions:— "*Aratines Post:*", "*Play of Sodom*", "*Poems by the R H the E of R*", "*Culp: Dispens:*", "*Barrows Phy*", "*Hist: of Thev:*", "*Eng: Rogue*", "*Heylins Cos:*", "*Mugler^s Works*", "*Ogilbys Asia*", "*D Burg^s. Serm*", "*Og: Africa*", "*Og. Roads*", "*Og: America*", "*Comp: Surg.*", "*Steinend B*", "*Legerdemai*", "*Fam: of Love*", "*Don Queved*", "*Don Quixot*", "*L. of Ol Cru:*", "*Gr Verrole*", "*Culp Midw.*", "*Arist: Mast*", "*Tulliæ Octav*", "*Sch: of Venus*", "*Salm*", "*Eucli*", "*Coff*", "*Oxfo*", "*Cam*", "*N*", "*P*", "*R*", "*Ti*", "*N*", and "*V*". The books thus named are, so far as has been ascertained, "Aretines Postures", a collection of obscene engravings, by M. Antonio Raimondi. The "Play of Sodom" was written by one Fishbourne, and so extremely licentious that the Earl of Rochester is stated to have published a copy of verses, repudiating the authorship of the work, which had been attributed to him. "Poems on Several Occasions" by the Right Honourable John Wilmot, Earl of Rochester, was first published by Tonson, in 1691." "The expert Doctors Dispensatory", by Nicholas Culpepper, was published in 1657. Philip Barrough's "The Method of Physick, containing the Causes, Signs and Cures of inward Diseases in mans body, from the head to the foote," was published in London, 1617; there is a copy of this book in the British Museum Library, with MS. notes; it was republished in 1624. "The English Rogue" (12614, c.), was written by R. Head, 1672, see, in this Catalogue, Nos. 1041, 1042, 1043. "Cosmographie," by Peter Heylin, was published in 1665; a later edition, continued by E. Bohun, appeared in 1703. "Mugler's Works", probably refers to a publication of Ludovick Muggleton, the founder of the Muggletonians. John Ogilby's "Asia" was published in 1673. Cornel. Burges, D.D., published various sermons and other discourses, from 1641 to 1660; he was an eminent Puritan, and preached before the House of Commons in 1641; the inscription may otherwise refer to the preaching of Daniel Burgess, as to which see "Letters from the Dead to the Living", *c.* 1700, No. 1390; "Dr. Burgises Theater", March 1, 1710; "Daniel Burgess preaching", 1710; and "Frontispiece to "The Fifth and last Part of *Vulgus Britannicus*", 1710. "Ogilby's Africa", 1670, "Britannia, An Illustration of the Kingdom of England and Dominion of Wales; being a description of the principal Roads thereof",

1675, and his "America", 1671, are still remembered. "Comp. Surg." probably stands for "Complete Body of Surgery". "Family of Love" doubtless refers to a publication concerning the sectaries who are alluded to in "The Brownists Conventicle", No. 246; "Whip for the back of a backsliding Brownist", No. 247; "A Nest of Serpents Discovered", No. 248; "Love one another", No. 357; "A Sermon Preached", No. 363; "The Ranters Religion", No. 781; and other entries in this Catalogue which are indicated in the descriptions of these items. A book, styled "The Family of Love", &c. was published in 1641; it was reprinted in the Harleian Miscellany, vol. iii. The Family of Love was founded by Hendrick Nicklaes of Amsterdam, the sect was otherwise styled "The Familists". "Don Queved" was probably an allusion to books by Francisco de Quevedo, whose "Visions" had been "made English" by Sir R. L'Estrange, and published in 1671; his "Fortune in her Wits", was translated by Stevens, and published in 1697; his "Buscon", in 1657, and 1670. "L. of Ol. Cru", is, in full, "The Life of Oliver Cromwell", and may indicate "Flagellum, or The Life and Death, Birth and Burial of Oliver Cromwel the late Usurper", by S. T. Gent., 1663. "A Directory for Midwives", by Nicholas Culpepper, was published in 1651, "Aristotle's Masterpiece" was a popular book at this time, "Salm" may refer to a work by Salmasius, or Salmon.

Below the design the following lines are engraved:—

> "Come Sirs, and view this famous Library,
> 'Tis pitty Learning shou'd discourag'd be:
> Here's Bookes (that is, if they were but well Sold)
> I will maintain't are worth their weight in Gold
> Then bid apace, and break me out of hand:
> Ne'er cry you don't the Subject understand:
> For this I'll say—howe'er the Case may hit,
> Whoever buys of me—I teach 'em Wit."

It is possible that this print may refer to Richard Partridge, the almanac-maker and astrologer, who lived near the Gun in Moorfields, whom Steele, Swift, and "Tom Brown" often ridiculed; see "The Infallible Astrologer", &c. "Numb. 2", 1700, No. 1382; "The Infallible Astrologer", &c. "Numb. 3", 1700, No. 1383; "Dr. Silvester Partridge's Predictions", *c.* 1700, No. 1396; "Partridge", and "Bickastaf", 1708. Swift, or Steele, predicted the death of Partridge.

The "unborn doctor" appears in "The Speech of Waltho Van Claturbank", *c.* 1700, No. 1406. This term seems to have represented a not uncommon pretension of quacks at this period, see "John Wilmot, Earl of Rochester, acting as a Mountebank", No. 1050 a.

$6\frac{7}{8} \times 9\frac{5}{8}$ *in.*

1416.

A Satire on an Astrologer, probably on Partridge the Almanac-Maker.

[*c.* 1700]

This print represents the interior of a room, with a table and bookcase, or cupboard; on the former are books and papers for casting horoscopes. One of the latter has engaged the attention of a man, probably Silvester Partridge, the almanac-maker; by his side, on the floor, are books and a globe. He seems to be looking up from his work and in great alarm at the entrance of a lean, old

woman, who, wearing a loose gown and black hood, approaches the table with both hands raised, and addresses him earnestly. In the cupboard are several books, a sphere, bottles, jars, &c.

For Partridge, see the references which are given with "Patridge", and "Bickastaf", 1708, and the notes to "The Infallible Astrologer", "Numb. 2", 1700, No. 1382.

6 × 3⅞ *in.* Department of MS., Harleian, 5931, 10. 12.

1417.

A Satirical Coat of Arms, probably intended for those of a Mercer or Haberdasher.

[*c.* 1700]

This woodcut represents a shield of arms, quarterly, views, all proper, of the interiors of three apartments and one exterior. 1. The interior of a haberdasher's shop; a gentleman, standing before the counter, kisses the shop-woman; on the counter stands a block, with a woman's head and head-dress on it. 2. The interior of another shop, with two women behind the counter, one of them holds up a drinking-glass and says "*I love a good Dr*". 3. The street before the door of a house, at night, many persons assembled to look at an infant which has been laid at the door; the inmates appear surprised. 4. The interior of a bed-chamber, a man sitting on the bedstead; a woman, probably she who is kissed in 1, entering the chamber, and carrying a parcel.

The supporters of the shield are, *sin.*, a gentleman, in a full wig and laced hat, who points to the shield; behind him is a goat; *dex.*, a woman wearing a black hood and carrying on her arm a basket in which a swathed infant lies. Behind the woman is a sow.

The mantling of the shield consists of ribbons, gloves, fans, and ladies' face-patches, of diverse forms. The crest is a black lady's mask, with coiffure, &c.

8 × 6⅜ *in.* Department of MS., Harleian, 5975, 13. 281.

1418.

A Tub-preacher.

[*c.* 1700]

This woodcut represents a man, who is standing in a tub, with part of another tub over his head, by way of sounding-board, and preaching to an audience of gentlemen and ladies, all of whom wear costumes of about the beginning of the eighteenth century. Many of the listeners seem to be affected with terror or grief by the preacher's discourse.

As if to show the feeling of the designer that the Church of England was threatened by persons of the class here satirized, a church is represented, lying on its side before the tub.

For similar satires see "The Presbyterian Conventicle", *c.* 1700, No. 1408; "A British Janus", 1709; "A Trimmer", "A Trimmer", and "A Trimmer Practicall", Nos. 1231, 1232, 1233.

6⅝ × 4¼ *in.* Department of MS., Harleian, 5975, 13,284.

1419.

The Saint turn'd Sinner; Or, the Dissenting Parson's Text under the Quaker's Petticoats.

London, Printed for N. Palmer near Shoe-Maker-Row. [1700?]

At the head of this ballad is a woodcut, representing a man assaulting a woman; behind, a watchman appears with a lantern and staff. The text describes the alleged assault; the first verse is as follows:—

"You Friends to Reformation,
Give Ear to my Relation,
For I shall now declare Sir,
Before you are aware Sir,
The matter very plain,
The matter very plain.
A Gospel Cushion thumper,
Who dearly lov'd a Bumper,
And something else beside Sir,
If he be not bely'd Sir,
This was a holy Guide Sir,
For the Dissenting Train."

The text continues with an account of the attempt of the "Saint" on the virtue of a draper's wife, her resistance, and calling the watch to her aid.

For satires on the "Quakers," see the references which are given with "The Quakers Synod," 1699, No 1339.

$5\frac{1}{4} \times 3\frac{3}{4}$ *in.* Brit. Mus. Library, 643. m. 9, "Bagford Ballads," vol. i. No. 80.

1420.

Europe in Rouw.
[Europe in Mourning.]
The Death of William III., March 8, 1702.

Volgens de Romeinse Copy. 1702. [*March* 8, 1702]
[By Romeyn de Hooghe.]

This etching is on the title-page of a Dutch tract, No. 34, in "Esopus in Europa", Amsterdam, 1701; see "Æsopus in Evropa", 1700, No. 1345.

The etching represents Europe reclining on the earth, weeping over an urn, on which is "W III", for William III. Europe is wrapped in a black mantle, or pall; near her a Fury, threatening her with fetters and a burning torch. Jupiter is on our left. The soul of William III. ascends to a temple which, enshrining a radiant star, stands on rocks in the distance.[1]

The text contains allusions to Great Britain, Rome, the French king, and the disastrous effect of the death of William III.

The following is an abstract of the text, which is a conversation:—

Europe in Mourning.

Europe, Jupiter and Libertina.

Europe, weeping, complains to Jupiter of her hard fate, and claims his pity

[1] See "Ter eeuwige gedachtenisse", &c., March 8, 1702, No. 1423.

and assistance against the tyrant who tried to subdue her, and would be Master of the World, had not a hero ———; but here she stops, and cannot speak any more. On this Libertina tells what is the matter; that Europe has lost her eye, her hope, her comfort, her counsel, her energy in one man, one who was just going to loose her fetters. Libertina knows that Death will come when he will, and that nobody is safe against his attacks. Libertina relates that Europe has lost the great William of Nassau. All the goddesses and the Muses embraced that hero, who, having in view the peace of the world and religion in the heart, asked nothing for his reward but Liberty and right inviolate throughout the earth. His name was heard every where. But Jupiter said: "You ought to remember that I only lent you this hero; it was not good for him to be longer with you, for you would have made a God of him." The god condescends to praise the hero, who worked day and night for the common good of his dear subjects. Europe breaks out in complaints again, but Libertina tries to teach her resignation to the will of God, who has bowed the neck of greater monsters than the Usurper of Europe. Jupiter promises that he will inspire the nations with courage, and shows great Albion where William's spirit has raised a party, who look back to Queen Elizabeth's time, and will be steadfast in danger.

5 × 4⅝ *in.*

1421.

De Waarheid Boven Al.
[Truth above all things.]
The Death of William III., March 8, 1702.

Volgens de Romeinse Copy. 1702. [*March* 8, 1702]
[By Romeyn de Hooghe.]

This etching is on the title-page of a Dutch tract, No. 35, in "Esopus in Europa", Amsterdam, 1701; see "Æsopus in Evropa", 1700, No. 1345.

The etching represents a genius holding a radiant star of great magnitude, on which is "W III". She is removing a black pall which lies over a prostrate urn, and approaching a monumental pillar, on which is "Profanis . Stuporem Piis . Desiderium . Sui . Reliquit . Coelo . Redditus."

The text of the tract contains allusions to Louis XIV., Versailles, Raphael, Tempesta, Callot, &c.

The text is a conversation, to the following effect:—

Truth above all things.

The News-seeker, Truth, The Flatterer, and the Artist at Antwerp.

Truth comes in the midst of the others. The News-seeker asks for news; the Flatterer is of the French court, he is much attached to Louis XIV., believing him to be the monarch whose love of truth, justice, religion, and whose wealth and power make him superior to all others. Truth will have nothing to do with the Flatterer, and relates the death of William III., leaving to his enemies the terror of his memory, as Louis will feel hereafter and know how strong are the ties which, promoted by William, bind the other European nations together. Truth gives a lesson to the Flatterer, and shows the contemptible practices of Louis. The News-seeker rebukes the Flatterer, and, as the latter is getting furious, he says: "Be quiet. We have once (in 1585) had a French Fury here, but take care of the second time". The artists (Historians, Poets, Die-sinkers, Engravers, Sculptors, Painters, &c) come to hear of William's death, in order to commemorate it, each in his manner. Truth gives a satirical view of all the impulses which make the different persons write. Flattery and Self-

Esteem are powerful. "But", she says, "let any one among you give a true, a pure picture of the king who was only and will be only good. Do not fear when you mention his praise, that there will come a time in which you must repent of having given your abilities to his honour. That century must be very bad which cannot bear to read of the virtues of a hero of former generations."

Jupiter once more promises that the plans of the deceased hero shall be followed. The Batavians, bound by nearer ties than ever before, will stand by each other. The armies and fleets, brought to perfection by William's military skill, will vanquish their enemies. One thing Jupiter desires still, *viz:* that William's great name, which has founded a temple in Europe's heart, may receive the glorious testimony of posterity, that he was the Defender and Corner-Stone of Liberty, the Shield of Religion, and a Mirror to all princes and heroes."

$5 \times 3\frac{5}{8}$ *in.*

1422.

De Ontdekte Eenhoorn.
[The Unicorn discovered.]

Volgens de Romeinse Copy. 1702. [*March* 8, 1702]
[By Romeyn de Hooghe.]

This etching is on the title-page of a Dutch tract, No. 37, in "Esopus in Europa", Amsterdam, 1701; see "Æsopus in Evropa", 1700, No. 1345.

The etching represents a unicorn attacking a crocodile, while an hippopotamus stands near; a lion attacks a tiger, and more lions are hastening to join the affray.

The text contains allusions to the contest for the Spanish Crown, the War of the Spanish Succession, France, Friesland, Holland, England, the French, English, and Dutch nations; Queen Elizabeth, James I., Queen Mary, William III., the Prince of Wales, *i. e.* the Pretender, the Houses of Lords and Commons in England, the Pope, popery, &c. The following is an abstract of the text, which is a conversation. The "old Tiger" was Louis XIV., the "courageous Lion" was William III., the Unicorn was probably the Duke of Marlborough.

The Unicorn Discovered.

Famke, the Lady, the Coquette.[1]

Famke is a Dutch woman, the Coquette is a French lady; they converse freely on Dutch solidity and French tinsel, on Dutch strength and French follies. The Lady speaks in favour of the Dutch, and says that they are rich and their clothes are better than those of their southern neighbours. The Coquette promises that the French will soon come and take away all the wealth of Holland. She proceeds to describe the productions of both Holland and England. She says that the former country gives excellent cows, ugly women, foolish mothers, and men who build splendid houses, but live in a bad manner. England is full of women, well coloured, nice, inactive, with fine hands, drowsy eyes; always trying to make love, and as strong and passionate as possible: they despise their husbands, and like other men. But the whole force of satire is used by the Lady against the French. The French women are thin, small, and yellow, with death-coloured faces and thick eye-brows; they know nothing but the caprices of coquetry and pleasing the men. Where Cardinals and Jesuits know how to manage them, they make the Court a place for prostitutes. Would all the French women be able to make one Elizabeth, of whom is said:

[1] Dutch, English, and French.

"King Eliz: and Queen James?" and William the Third and Mary! what excellent people they were: but alas! the Chief of Liberty is dead![1] The Lady declares that England will never bow under the government of Catholic princes, and that the Commons will know how to maintain the liberties which were so loyally respected by William III. The Lady hopes that the old Tiger will soon be caught. And Famke knows how Mary [2] had said, at the death of William III: "I, though created a woman, must be a man. I will remain a wife in Loneliness, and unfatigued like a man, in leading my people heroically on to greatness.

Famke tells a tale, referring to the Queen:—

"The Lions had been attacked by all kinds of Monsters, Hippopotami, Crocodiles, &c., whose leader was an old Tiger. And all cried for help to a very valorous Lion, of Capo de bona Esperanza, Cape of Good Hope, where the Dutch have their fortresses. He saved the cause of Liberty, and the Tiger fled as fast as he could. Nevertheless, the courageous Lion was, alas! taken away by Death. Then the Tiger began again, but a Unicorn who had been the Lion's companion in life, though flattered and bribed by all animals, attacked the usurpers, and remains the chief of the Lions, who by their courage saved Europe."

$5\frac{1}{4} \times 3\frac{5}{8}$ *in.*

1423.

TER EEUWIGE GEDACHTENISSE VAN HET ZEEGHAFTIG JAAR 1702.

[To the eternal Memory of the Victorious Year, 1702.]

t'Amsterdam, by Adriaan Braakman, Boekverkoper in de Beurs-straat, by den Dam. Anno 1703. *C. Hüyberts. Inv: et Fecit.* [*March* 8, 1702]

THIS is a Dutch broadside, comprising an engraving and letter-press in three columns below. The former represents an altar with the inscription "FACIT CONIUNCTIO TUTOS" on a shield or cartouche, which an eagle grasps, together with a sword and an orb of sovereignty. Behind the eagle are a lion and unicorn. A monogram of "*W. R.*," and "*III.*" are on the front of the altar, before which kneels a warrior, Valour, as described below, writing on the marble. Over the altar is a portrait of William III. encircled by laurel, and half-covered by a large curtain. Queen Anne sits on our left of the altar, and points to it with her sceptre. At her side is Honour, like Hercules, killing with his club the emblematical figure of Deceit, who holds an *ignis fatuus*, or "Will o' the Wisp." A masked figure, emblematic of Prejudice or Envy, lies already prostrate before the champion.

The emblematic figure of the Seven United Provinces, or Peace,—having in her right hand a small shield emblazoned with the banded arrows of those provinces, and the Hat of Liberty on a spear,—stands on our right of the altar, and points to a large picture, which is displayed on the side. To this the genius of Fame, a child with a trumpet, points with a laureated scythe. It is styled "*Helden Daaden Van den Jaare*, 1702," ("Heroic Deeds of the Year 1702,") and shows six plans "*Keizerswert*" (taken April 16, 1702); "*Landau*" (surrendered Sept. 10, 1702); "*Venlo*" (surrendered Sept. 25, 1702): below are "*Roermund*" (on the Maas, surrendered Oct. 6, 1702), "*Stevenswaert*" (on the Maas, surrendered Oct. 6, 1702), and "*Lúijk*" (Liège, occupied Oct. 14, 1702.) In the centre of these plans is a view of the Battle of Vigo Bay, see "Vygos Cagados" and "De Ban en Arrier-Ban in Zee," Oct. 12, 1702, Nos. 1425 and 1426. This view is inscribed "*Vigos.*"

---

[1] March 8, 1702. [2] Anne.

At the foot of this picture is a lion, grasping a drawn sword, and with it guarding a tablet, which bears the motto "*Vigilanter Deo Confidentes*," between wreaths.

The first of the three columns of letterpress contains a short abstract of the principal feats of William III.

The second column thus describes, in verse, the design:—

"Observe the picture, which aims at being truthful. You see Envy, Deceit, and Prejudice, the cursed Spirits of France, being driven out by the cudgel, bruised by Honour. King William, struck down by the dart of Death, appears behind the black curtain; while we see Anne, bearing his crown and sceptre and pointing to the glory of the kingdom, which was produced by his wisdom. Valour is describing his noble deeds with a diamond on marble, encircled by Eternity (the snake) and adorned with laurel. The unicorn, the eagle and the lion, (England, Germany, Holland,) the three together, compose the shield of amity," &c.

The third column records the "glorious conquests maintained by the Allies over the French and Spaniards during the year 1702," ending with the victory in Vigo Bay.

$11\frac{5}{8} \times 8\frac{1}{8}$ *in.*

1424.

"Heh Hoog-en Lager-Huys van Engeland."

[The Upper and Lower Houses of Parliament in England.]

Annæ, D. G. Magnæ Brittanniæ Reginæ, ut et Magnatum Proceorumque in Anglia Consessus.

R. de Hooge fecit. Tot Amsterdam, by Pieter Rotterdam Breksor-kooper op de Vygendam. [*March* 11, 1702]

An etching, representing Queen Anne, seated on her throne in the House of Lords; there are numbers near the several persons, and referring to an explanation, which is wanting. At the top of the picture is a piece of drapery, on which is represented the House of Commons, with the queen on the throne, with Prince George of Denmark on a lower seat by her side. This is supported on one side by a figure of Prosperity with a cornucopia, and infant genii bearing the armorial shield of England; on the other side, by Scotia (?), carrying a shield ornamented by a unicorn, with the motto "*Eminet et Immiñet*," and two infant genii bearing the shield of London and the emblems of Justice and Commerce. With these groups respectively are labels bearing "Hinc Gloria Regni," and "Hinc Felicitas Publica."

Below are two compartments; in one the heralds are proclaiming the queen, in the other she is sitting in council. See the same title, March 21, 1715.

$22\frac{1}{2} \times 18\frac{3}{4}$ in.

1425.

Vygos Cagados.

[Matroosen Victorie. Opgedraagen aan de Franse en Spaanse Admiraals.]

[Evacuated Figs.[1] Sailors' Victory, Dedicated to the French and Spanish Admirals.]

[By Romeyn de Hooghe.] [*Oct.* 12, 1702]

A Dutch broadside, with an etching and two columns of verse in Dutch; of the

[1] A play of words on "Vigo Bay."

former, the title is upon a treasure-chest, or strong-box, which appears in the foreground of a landscape, and on which are two smaller boxes, on these two rats are making attacks; they are marked "*Voor de Pagador*" and "*Voor de Financier*," *i. e.* for the payer of taxes and for the financier. Upon the chests recline a Spanish and a French sailor, singing the "*Te Deum Laudamus.*" The men are both in pain; the Spaniard, having received "*Grande Clisterio*," is evacuating a large fleet; the Frenchman, suffering from "*O lavenent trop fort*," parts also with a fleet, to the dismay of a dreadfully distressed cock. Above is an overloaded ox bearing a treasure chest, pannier of money and treasure rescued at the destruction of the fleets in Vigo Bay. It is guided by Louis XIV. carrying a hand-grenade, and by a sailor. The ground is strewn with boxes of money, and at one side a sailor is breaking open a money chest, inscribed, "*N. R. Por el Rey.*" In the distance are seen, a fleet partly in flames, and Philip of Anjou mounted on a hare and endeavouring to escape from Charles of Austria, who is pursuing him upon an infuriated eagle. Behind this group appears the town of "*St. Iago*," among mountains.

The text gives a satirical account of the circumstances which attended and preceded the victory of Sir G. Rooke, with Dutch and English ships, over the French and Spanish fleets in Vigo Bay; with references to England, Genoa, Holland, France, Cardinal Porto-Carrero, the Spanish silver fleet, Philip (of Anjou) V. of Spain, Porto Bello, Vera Cruz, the Battle of La Hogue, &c.

10 × 6¾ in.

1426.

"De Ban en Arrier-Ban in Zee."
[The Ban and Arriere-Ban in the Bay (of Vigo).]

[By Romeyn de Hooghe.]
Tot Brussel, by Jan Vendu in Vigos. [*Oct.* 12, 1702]

An etching, with descriptive letterpress below. The former shows a curving procession of distinguished persons riding in the sea, and upon various fishes and sea monsters, and marked with numbers, as below. The latter, in Dutch, supplies means for the following explanation:—

1. Louis XIV., holding a broken trident, rides upon a monster bat, crying, "Every one followed my steps, I rode to Vigo; my hopes, my treasure, my friends were trodden under foot."

2. The Dauphin, upon a dolphin, follows his father, lamenting, "Had Chateau-Regnault been at Brest instead of Vigo we should not have had such a blow."

3. M. Anjou is riding on a Cochlea Sarmatia, scratching his head with both hands, and exclaiming, "No greater disaster could befal me; it is the loss of crown and sceptre."

4. A figure, wearing the two crowns of France and Spain, driven between the rocks, and suffering from a bloody flux, declares this plague to be the reward of the falsehood of both nations.

5. The Duke of Burgundy, riding upon a sea rhinoceros, pleased that as good a shot as himself could miss at Nimeguen.

6. M. Chateau-Regnault holds a flag and a sword, and wishes he were on board his ship.

7. M. Beaujeu having crept into a shell, and coming out for the first time, expresses his terror.

8. The Duke of Berry cries with astonishment, "Who the Devil ever saw a navy thus annihilated?"

9. M. Bolt, commander of the ship "Bourbon," rides upon a walrus at the head of the vanguard.

10. Cardinal Porto-Carrero, representing King James, sitting on a toothless crocodile and weeping, says he must now retire to a convent.

11. Father Petre carrying the young Pretender between two bundles of straw and wishing that his father had him at the mill again.

12. M. Gon, riding on a sea bream, says that he would far rather himself be the boy at the mill than Vice-Admiral here.

13. The king's trumpeter coming out of a snail.

14, 15. Two couriers of Louis upon flying fishes.

16. Marshal Melac, the celebrated incendiary, on a cormorant, screaming at the loss of Landau (Sept. 10, 1702).

17. Three of Madame de Maintenon's ladies riding on a mackerel.

18. M. de Villeroi helping his comrade on to a stickleback.

19. Two French captains on herrings, lamenting the disaster.

20. M. Catinat with his comrade on a pike talking and bragging.

21. Chamelin, on a sea ape, deplores the loss of his ship "La Solide" and all his treasure, that he had plundered at Vera Crux.

22. M. Boissier, on a swordfish, laments his ship "La Fermée," taken by an Englishman.

23. M. le Grand Prior on a great eel.

24. "l'Autien" on a thornback.

25. M. Botteville on a dogfish.

26. M. Violenne on a smelt.

27. M. Soret on a party-coloured cormorant.

28. M. de Counte on a lobster.

29. M. du Quesne on a horn fish.

30. Tricombault on a water snake.

31. M. Polignac with M. St. Osman on a sea ass.

32. The head of the Arriere-Ban, on an ass, crying out with a loud voice, which sounds over the whole sea, "We follow as men to regain Vigo."

33. The Arriere-Ban and grandees on asses.

34. The Statue of Louis XIV. of life size, before the palace of St. Germain. Beneath is, "The whole of Christendom I was mighty to constrain, now one false step makes me sing misericorde."

35. The captains standing to expurgate themselves for the loss of their ships.

36. French sailors coming with amazement from the fleet.

37. The sinking and burning of the Spanish and French ships and gallies.

38. Vigo and Ridondello.

The Ban and Arriere Ban were portions of his people which the French monarch summoned to assemble, to assist him in his wars, the Arriere Ban being called forth in great emergencies. We have in this print the results of this summons to the Ban, in the grandees coming to the muster on various sea monsters, and of the Arriere Ban in the landsmen mounted upon asses; also the declaration of their leader that man and beast had been compelled to attend.

The design represents the Bay of Vigo, its crescent-like form, batteries, and buildings, with the Sun of Louis XIV. setting behind a hill. Chateau-Regnault was commander of the squadron of French ships which convoyed the Spanish galleons or "silver fleet;" the convoy and its guardians were in the harbour, and all strongly placed, besides having the advantages of a boom, chains, and ships lying with their broadsides across the channel by which it was entered. The first-rate ships of the Dutch and English fleets being too large to enter the harbour, the attack was made with the second-rate and smaller vessels; the Duke of Ormond landed 2,500 men for an attack on the land side of the place, and with them captured a fort, with forty pieces of cannon, at the mouth of the harbour. The "Torbay," sailing against the boom, broke through it, and the whole fleet followed into the port. The French were defeated, and destroyed many of their ships and

galleons rather than allow their enemies to obtain them; they destroyed sixteen vessels in all; but, notwithstanding these efforts, ten ships of war and eleven galleons were taken, together with an immense sum of money, and great booty of other sorts.

The Dauphin, "2," was the son of Louis XIV., and father of the Duke of Burgundy, "5," and Philip V. of Spain, *i. e.* the "M. Anjou," "3," who is represented in the act of scratching his head and riding upon the snail. Cardinal Porto-Carrero was accused of having made a false will for Charles II. of Spain, in favour of the Duke of Anjou, and upon which his claim to the Spanish crown principally rested. See "The Cardinal Porto-Carrero and Charles II. of Spain," Nov. 1, 1700 (?) No. 1344; "The Duke of Anjou Whipping Cardinal Porto-Carrero," Nov. 1, 1700, No. 1342; "A Satire on the Testament of Charles II. of Spain," same date, No. 1341; and "De Grooten Waereld Verdeelder," same date, No. 1340. For the allusion to the miller in the speech of Father Petre, see "Qualis vir Talis Oratio," No. 1174, and "L'Europe Allarmée pour le fils d'un Meunier," No. 1158. Marshals Melac, Villeroi, and Catinat, were famous as French commanders. "M. du Quesne" was doubtless intended for the celebrated French admiral; "M. de Counte" may have been intended for the Count of Toulouse; see "The Distress of Louis XIV." &c., (No. 1.), May 12, 1706, No. 1446; same title "(No. 2.)," and date, No. 1447. "M. Polignac" doubtless referred to the Abbé, afterwards Cardinal of that name; see "Het Hof van Vreede," &c., Aug. 18, 1712. The other persons here named were commanders and captains of ships.

See "Vigos Cagados," Oct. 12, 1702, No. 1425.

$18\frac{5}{8} \times 19\frac{1}{2}$ in.

1427.

"Cambio de Milan."

Harpagon den Ouden Schrok en Harlekyn Smit. [Harpagon the ancient Miser and Harlequin the Smith.]

[*Oct.* 12, 1702]

A Dutch broadside, with an engraved design, and verses engraved below it and on the sides; the former shows how Harpagon is seated at a table, in the "*Cambio de Milan*" or Exchange of that city, counting and weighing money in a balance which is surmounted by a cock. The table-cloth is decorated with coins of France, Germany, and Holland. Near it stands Harlequin, "1", habited as a smith, and facing Harpagon with an uplifted key. Harpagon rests the elbow of his arm which holds the balance on a small cabinet, the drawers of which are marked "*Testament*," in reference to the will of Charles II. of Spain, which led to the War of the Spanish succession. See "De Grooten Waereld Verdeelder," Nov. 1, 1700, No. 1340, and the other entries in this Catalogue which bear the same date. The other drawers bear, 2, "*Codille*," and 3, "*Adminis*."

The verses at the sides of the engraving are to this effect: "1," Harlequin fished up (?) says:—

> "The coffers give forth all their pieces,
> Harlequin alone keeps the key,
> Well, scratching his head,
> He thought to dazzle like a golden tower
> With his reals;
> But the blow[1] tumbles him into the sea.
> Captured or burnt in Vigo's harbour,
> The shame can never be concealed."

[1] See "Vygos Cagados," Oct. 12, 1702, No. 1425, and "De Ban en Arriere-Ban in Zee," same date, No. 1426.

"Pagadoor Certifots," *i. e.* Payer Certifots, "replies":—

"Whether the money rides high or low
Even lice (?) cannot be used any more (?)
Since the beggars have pinched us so.
My cash-box runs empty almost every day.
Credit to the Court makes bankrupts,
To officers still greater fools,
The exchange is gone, the counter empty,
West Indies are as if brushed clean away."

The last line refers to the capture and destruction of the treasure-ships, with silver from the West Indies, by the English and Dutch fleets in the Bay of Vigo.

The text below the design is in the form of a conversation between the parties represented. Harpagon refers to the Job's tidings which had been made known of the capture of Menin (see "The Capitulation of Menin," &c., Aug. 22, 1706), and to Carreman, the commander of that fortress. He likewise refers to the Duke de Vendôme, and to Savoy, Catalonia, the Duke of Anjou, *i. e.* Philip V. of Spain, the publication of the call for the Ban and Arriere Ban of France, &c. (see "De Ban en Arriere-Ban in Zee," Oct. 12, 1702, No. 1426), the English fleet, paper money, per centage on loans, the capture of Barcelona (Oct. 4, 1705), the relief of Turin (Sept. 7, 1706), the slaughter at sea in the battle of Vigo Bay, Holland, the Trianon at Versailles, &c. The discourse between Harpagon and Harlequin is generally of the power of the enemy, *i. e.* the Dutch and English, who hold the sea coasts, so that West Indian gold can no longer reach Harpagon. Harlequin offers him twenty-five *per cent.* for a loan, to which Harpagon says, "Excellent;" and, afterwards, "the key with which you have forced all these advantages, by which every lock of town or fort sprung open, Holland has acquired from you; now your chance is quite changed."

Harlequin seems to represent France endeavouring to induce Harpagon, the Duke of Savoy, to assist him with money, &c., to replace the loss sustained by the capture of Vigo.

$4\frac{3}{4} \times 6\frac{3}{8}$ *in.*

1428.

Carte du Gouvernement Ecclesiastique d'Angleterre; L'Ordre de cette Assemble, accompagne de Trophees à la Gloire des Savans et des illustres Corps qui font honneur à la Grande Bretagne.

Avec Privilege des nos Seigneurs les Etats de Hollande et de West-Frise.

[1702]

An engraved broadside, comprising portraits, pictures, and descriptions; these refer to the ecclesiastical government of England, the designs are the work of a Dutch artist; the text is in French. The former are in three parts; 1. in the centre, at top, is a representation of an ecclesiastical assembly (Convocation of the Clergy?). 2. on our left, shows a meeting of dignitaries at Oxford; this picture is surmounted by a view of a "*College d'Oxford. College Roial*," enclosed by an oval frame, on which are written the names of "*Polus, Milr Bacon, Cambdan, Savile*, (Sir Henry), *Hovade, Briton, Dire* (Dyer, Sir James, author of "Reports"), *Coke, Daniel, Drayton, Baumont, Fletcher, Iewel, Spencer.*" Of these Daniel (Samuel) succeeded Spenser as Poet Laureate: he died in 1619.

On the sides of the frame sit emblematic figures, which are thus described in the reference table beneath—"*La Perseverance couronnée tenant la Bible sur son*

sein," and "*La Doctrine ecrivant les remarques avec des Lauriers.*" Between these emblems, and over the oval, are medallion portraits, busts, of "*Bede, S. Augustin, S. Uillebrod, Sperm. Scot, Lanfranc, L. Haes, R. Bacon, Mat. Paris, T. De Cantoberi, M. de Westm*(inster), *Morus, Hobbes, Lightfoot.*" Festooned over these medallions are nine shields, bearing arms, and described as "*Armes de l'Universite d'Oxford et ses differens Colleges.*"

Design 3, on our right, refers to Cambridge, in a similar manner to that above described; the picture at foot shows the mode of conferring degrees, as described in the reference table. The oval frame encloses a view of "*College de Cambridge Societé Royal*," the emblematical figures are "*L'Observation et l'Etude, calcinant et traçant des Lignes de Matematique*," and "*L'Experience auec un Microscope, Tribe, optique, et un Globe sans repos.*" The medallions represent "*Alcuin, Anselme, Wicleff, S. Bosco, Giraldus, Hutington, Iewel, I. D. Salesburi, Seldenus, Langford, Boyle, Tillesson, Marsam.*" On the frame are the names "*Walsingan, Temple, Lock, Cosins, Cowell, Sydney, Gower, Chaucher, Burnet.*" The shields of arms are described, with reference to Cambridge, as above.

The Burnet referred to here is Thomas Burnet, educated at Clare Hall and Christ's College, Cambridge, author of "Telluris Theoria," 1681, Master of the Charter-House, who opposed the entrance of Andrew Popham, a Roman Catholic, as a pensioner of that institution, notwithstanding the special, written recommendation of James II. (1686). Dr. Thomas Burnet died in 1715. "Marsam" was probably Sir John Marsham, who, however, belonged to Oxford; he wrote "Diatriba Chronologica," "Chronicus Canon Ægyptiacus," &c., 1672, and other works, including the preface to Dugdale's "Monasticon"; he died in 1685. As Spenser belonged to Cambridge, it is evident that the ascription of these names, honourable to the respective universities, is not strictly correct; if the above-named "Hovade" refers, as is most likely, to Sir Robert Howard, we have a similar illustration of this point; he was educated at Cambridge, although here included with the Oxonians. Jewel's name occurs twice; he was educated at Oxford.

The text which is engraved below these designs consists, under that in the centre, of "*Ordre du Gouvernment Ecclesiastique et la Maniere dont le Christianisme s'est repandu dans cette Isle*" (England); and, after an account of this matter, "*Ordre de la Chambre des Pairs Ecclesiastiques suivant la Convocation de* 1702," and "*Noms des Provinces, Ou des Villes qui formerent par leurs Deputéz la Chambre Basse Ecclesiastique, d'Angleterre de* 1702."

The first design, in the centre, "11," has, at foot, a figure of "*La Verité de l'Eglise armée du Fleau divin et d'une Epée flamboyante pour chasser les Schismes et les heresies;*" on the shield which this emblem bears is the Cross; it is surrounded by the Serpent of Eternity; on her knees lies the Book of Truth, with seven seals; she is trampling on Satan (?) in the form of a serpent, and the Papal tiara.

Although this print bears the date 1702, the representation of the ceremony at Oxford comprises, under a canopy of state, three chairs of honour, which the reference table beneath describes as "*Place du Roi*, 1," "*Du Duc d'Yorc*, 2," and "*Du Prince de Galles*, 3." These titles had not been contemporaneously in use since the execution of Charles I.

18 × 13¾ *in.*

1429.

Louis XIV.'s Cruelty to the Cevennois.

[1703]

This engraving forms the ten of spades in a pack of playing-cards, which refer to the War of the Spanish Succession, victories of Marlborough, &c. (see 7913. d. 1.)

This design is in two parts: the upper part represents Louis XIV. seated on a

throne, with a drawn sword in his hand, and speaking to a group of officers who stand before him; the lower portion shows the massacre of the Cevennois in the south of France; soldiers are butchering peasants in a valley, as was done under the Marshals Montreval and Villars, 1703. See "The Tomb of Universal Monarchy," Sept. 7, 1706.

Below the design are the following verses, engraved:—

"(Why m)ay'nt a Tyrant King do wt he Pleases
(He'll reto)rt, I'll butcher All the Cevennois
(And wa)de to Hell in Blood above ye knees."

In the upper corners respectively are the conventional sign of the suit to which this card belongs, and "X" for its number.

$2\frac{1}{4} \times 2\frac{7}{8}$ *in.*

1430.

A Satire on Louis XIV.

[1703]

This woodcut is in four compartments, that in the centre being an oval. It represents a French soldier, probably intended for Marshal Montreval, or Marshal Villars, who commanded the forces engaged in the cruelties on the Cevennois, 1703. In the background are a gibbet, with five men hanging from it, a gallows, from which a man is suspended (alive?) by his waist; a man murdered by a soldier; a man beheaded on a scaffold; a man broken on a wheel; a man burned alive; a wheel, such as was used for the Punishment of the Wheel, a man being exposed alive on it in the open air, bound and naked.

The upper division shows many cruelties inflicted on the Cevennois; a man driving a cart which is loaded with confiscated goods; men and women driven by soldiers, who use their swords to urge them on their way; men killed by soldiers after they have fallen to the ground.

The two lower divisions enable us to date the woodcut, and indicate its original purpose. The compartment on our left comprises the design of the playing card described in this Catalogue as "The Devil Knocking the heads of Louis XIV. and the Pope against each other", c. 1710. The compartment on our right shows a woman and a man approaching the bedside of a king, Louis XIV., who wears his crown as he reclines. The woman, Madame de Maintenon, presents a goblet to the king; this was supposed to contain blood; see "A Satire on Louis XIV. of France, Give Him Blood to Drink," *c.* 1700.

See "The French King's Dream", 1706; and "Louis XIV.'s Cruelty to the Cevennois", 1703, No. 1429.

$4\frac{1}{8} \times 5$ *in.* Department of MSS., Harleian, 5975, 13,258.

1431.

Queen Anne eclipsing Louis XIV, Battle off Malaga, Battle of Ramillies.

[*Aug.* 13, 1704]

This print was prepared to face page 437 of vol. iv. of "Poems on Affairs of State, From 1620. to this present Year 1707," London, 1707 (1077. l. 19.) It is the second illustration in a supplementary part of that publication, which is styled "A Collection of some Satyrical Prints, publish'd beyond Sea, relating to the Affairs of Europe, since the French King (Louis XIV.) plac'd his Grandson on the Throne of Spain. With their Explanations in English."

The design represents Queen Anne seated on a throne which is placed under a canopy, and at the foot of which lies a thistle; she is cutting the wings of a cock which flutters in her lap. A second thistle forms a pinnacle to the tent; above the canopy is the Sun, Louis XIV.'s emblem, eclipsed: on the corners of the canopy appear (*a*) a kneeling figure looking at the eclipse through a telescope; and (*b*) two men, one of whom holds a picture, by which is represented the progress of an eclipse of the sun. On each side of the throne is a group of gentlemen engaged in earnest conversation. In the lower corner, on our left, is a picture of a naval battle, that in which Admiral Leake, or Sir G. Rooke, defeated, Aug. 13, 1704, the Count de Toulouse, Louis XIV.'s illegitimate son, off Malaga; a city appears in the distance on the shore. In the upper corner, on our right, is a land battle, that of Ramillies, which took place May 12, 1706. In the upper corner, on our left, a king appears seated under a canopy and on a throne, by the side of which sits a lady; courtiers and pages stand about. See "Die grosse Sonnen-Finisternus," &c. Aug. 13, 1704, No. 1432. Likewise "Louis XIV. terrified by the Eclipse," (No. 1.), May 12, 1706, and with the same title and date, (Nos. 2 and 3).

The explanation is as follows:—

"In this Cut is represented the Sun in an Eclipse; or Lewis XIV eclips'd by Queen Anne. On the right Hand in the same Square are two Astrologers, taking their Observations; Queen Anne is in the Center, on a Throne, holding the Cock, whose Wings she clips to prevent his Flight, in her Hand. The Figures on each Side of Her are Her Counsellors and Generals. The Fleet in the Corner on the left Hand side is, Admiral Leak's Triumphing over the Count de Toulouse Admiral of France. The Battel on the right-side of the Sun is drawn for that of Ramilly or Judoigne; the Church of the last Town appearing at a little distance. On the other side of the Sun, the French King and his dear Wife or Mistriss Madam Maintenon are represented in close Conference.

"The Conquests *Anna* by her Chiefs has won,
Eclipse[1] the Glories of the *Bourbon* Sun.
Her rising Lustre spreads as his declines,
And faintly like the setting Day he shines.
Her Fleets and Armies o'er the World convey
Her Fame, and triumph o'er Tyrannick Sway.
She vindicates the Cause of injur'd Kings,
And clips the Gallick Cock's presumptuous Wings."

Concerning the eclipse here referred to we have this note, taken from a letter by General Stanhope, then commanding in Spain, to Sir Charles Hedges, English Secretary of State. Under the date May 12, 1706, and writing from Barcelona, after an account of the disastrous retreat of the French from before that city, the commander states: "I cannot omit mentioning, that this morning, a little after nine, when their rear-guard was about a random cannon-shot distant from the town, there happened a very great eclipse of the Sun, which our side was extremely pleased with, and have taken it as a happy omen, threatening ruin to him who takes the sun for his device. Whether the enemy have taken it for an evil presage I cannot tell; but they appeared, as long as within sight of us, in great confusion and disorder, though no troops followed them, except some Miquelets, who have kept all day skirmishing upon their rear and flanks." "War of the Succession in Spain, Appendix," p. 8, London, 1833, by Earl Stanhope (1060. e. 24.)

The thistle, placed at the foot of Queen Anne's throne, may be intended to refer to her origin as a Stuart, which family used this flower as one of its badges.

$7 \times 4\frac{1}{4}$ *in.*

---

[1] "The Sun was in an Eclipse on the 12th. of May, 1706, the same Day on which Philip the V. made a shameful Retreat from before Barcelona."

1432.

DIE GROSSE SONNEN-FINSTERNUS/ WELCHE SICH DEN 12. MAY/ 1706, AM HIMMEL GEZEIGET.

[The great Sun Eclipse, which has shown itself in the Heavens on the 12th of May, 1706.]

Nach der Copie von Londen / durch John Mosse. [*Aug.* 13, 1704]

THIS is a German broadside, comprising a print, the design of which is similar to that which is described under "Queen Anne eclipsing Louis XIV.," &c., Aug. 13, 1704, No. 1431.

It is noteworthy that the latter is one of a series of satirical prints, described in the book to which they belong as originally "publish'd beyond sea;"—compare the above publication line derived from "Die grosse Sonnen-Finisternus," which title refers to the eclipse of the sun which took place on the day of the Battle of Ramillies, May 12, 1706. See "Louis XIV. terrified by the Eclipse," &c., May 12, 1706; and "The Distress of Louis XIV. having lost the Battle of Ramillies" (No. 4.), May 12, 1706, No. 1449.

Below are two columns in letterpress of German prose; also a sonnet, both satirizing Louis XIV., and exulting over his political position after the defeat of the French armies and navy.

$9\frac{3}{4} \times 6\frac{3}{4}$ *in.*

1433.

THE MYSTERIOUS CALENDER. Taken from the Original, above 30 years Since found in the Pyramids of EGYPT, Symbolically representing the Glorious and Immortal Acts & mighty Atchievm^{ts}. of the so much fam'd & never to be forgotten Hero's Valourous HUZ the elder & y^{e} no less renown'd Pollitick BUZ his own Brother. Genesis, Chap: 22. Verse 21.

[1704]

THE print represents "Huz," Charles II., standing upon a cornucopia, his head decorated with a cap in form of a Scotch thistle; he is clothed in armour. His right hand holds a sword piercing the English rose; his left upholds the French *fleur-de-lis*, on which is perched an owl decorated with a cross and wearing the papal tiara. This is emblematical of the king's destructive government of England and subserviency to the designs of France and Rome. His neglect of Ireland is intimated by a figure of the Devil amusing himself with the Irish harp. By his side is "Buz," James II., trampling on the scales of Justice, and the national covenants, which he pierces with a sword; he is throwing the Bible into the flames; three crowns are falling from his head into an orange-tree, symbolising William III., Prince of Orange. The sun is setting behind a mountain. Below is a calendar, "By Hader Camber Bazer High Preist and Primier Minister to the most Illustrious Prince Pretegianni." "Pretegianni" stands for Prester John. The calendar is "Inscrib'd to the Reverend Dr. A——, Regius Professor of Hieroglyphicks in the famous University of Bagdat," &c.

Oval, $8\frac{3}{4} \times 6\frac{3}{4}$ *in.*

1434.

The Duke of Bavaria (Maximilian Emanuel) in a terrible Passion.

The Duke of Marlborough forces the French Lines at Tirlemont, July 18, 1705.

Page 439. [*July* 18, 1705]

This print was prepared to face page 439, vol. iv., of "Poems on Affairs of State, From 1620. to this present Year 1707. London, 1707." (1077. l. 19.) It is the third illustration in a supplementary part of that publication, which is styled "A Collection of some Satyrical Prints, publish'd beyond Sea, relating to the Affairs of Europe, since the French King (Louis XIV.) plac'd his Grandson on the Throne of Spain. With their Explanations in English."

This design represents Maximilian Emanuel, Duke of Bavaria, Stadtholder of the Low Countries for Philip V. of Spain (the Duke of Anjou), at full length, standing and flourishing a sword and pistol. His coat is marked with *fleurs-de-lis*. See the meaning of this, as explained under "Louis XIV. kicking Maximilian Emanuel, Elector of Bavaria." July 18, 1705, No. 1435. Behind him appear "*fr Lines in Brabant forc't by D. of Marlbro' July*, 1705." A river with a morass and military lines upon it are shown below the inscription. Four human figures, two of which represent prisoners, appear below, and are led by the other two, who wear their swords; above them is written "*D'Alegre*,"[1] and "*C. Horn.*" A plan appears on the other side of the design showing "*Lines forc't by B. Spar.*"

The explanation is as follows:—

"The Figure represents the Duke of Bavaria in a terrible Passion, after the Duke of Marlborough forc'd the French Lines, in the Year 1705. The Figures are, the Marquis D'Alegre, and the Count De Horn, Prisoners in the Hands of the English and Dutch.

"Hast thou surpriz'd me, *Britain!* I defy
Thy Force, and will in Fight my Fortune try.
Thy Chains, my chosen Troops, my Generals wear,
My Lines are forc'd, and I again despair.
My Martial Trophies are in Triumph born,
To grace thy March, and I'm the Publick Scorn.
Let Valour and not Art decide the Day,
My Soldiers may not always run away:
But Oh! Thy brighter Greatness still will shine,
And all my Glory be eclips'd by Thine."

See "A Satirical Medal on Maximilian Emanuel, Elector of Bavaria," Nov. 26, 1708; "'t Verkeer Spel van Brabant en Vlaanderen," 1708; "The Tomb of Universal Monarchy," Sept. 7, 1706. For the history of the subject, see "Memoirs of the Duke of Marlborough," by W. Coxe, chapter xxxvi.

$4\frac{1}{4} \times 7\frac{1}{8}$ *in.*

---

[1] The Marquis D'Alegre, employed by Louis XIV.

1435.

Louis XIV. Kicking Maximilian Emanuel, Elector of Bavaria; his Brother the Elector of Cologne running away; the Duke of Savoy looking on. Knaves are Fools.

[*July* 18, 1705]

This engraving forms the knave of clubs in a pack of playing-cards, which refer to the War of the Spanish Succession, victories of Marlborough, &c. (7913. d. 1.)

The design represents Louis XIV. "*Fr. King*" (French king), kicking the Elector of Bavaria "*E. Bava*," while the Elector of Cologne, "*Colen.*" hastens away in evident expectation of similar treatment. "*D. Savoy*" (Duke of Savoy), who stands near, cries, "*the just reward of Treachery.*" The Electors of Cologne and Bavaria were allies of Louis XIV., as the Duke of Savoy had been. Joseph Clement, Elector of Cologne, and his brother, Maximilian Emanuel, Elector of Bavaria, joined Louis XIV. against the Emperor of Germany and his allies at the outbreaking of the War of the Spanish Succession in 1701. Likewise did Victor Amadeus, Duke of Savoy. Maximilian Emanuel of Bavaria opened the Low Countries, of which he was Stadtholder, to the French in 1702. See "The Duke of Bavaria in a terrible Passion," July 18, 1705, No. 1434. The Duke of Marlborough, as general commanding the forces of the Allies of the Empire, checked the Elector of Bavaria in 1703, and drove his brother Joseph Clement to seek safety in France. One of the treacheries attributed to Maximilian Emanuel was the seizure of Ulm, on the 9th of September, 1702; another was that of fighting against the Empire in the Tyrol, when he was defeated with great loss. In 1705 both these Electors were put under the ban of the Empire. In the same year Victor Amadeus of Savoy joined the Emperor Joseph I. The particular act of treachery alluded to in the speech of Victor Amadeus was, in all probability, that which Louis XIV. had employed the Bavarian Elector to practice against the Duke, who had secretly deserted the French for the Allies, while he pretended to continue the friend of the former. Louis, suspecting this, but unable to prove that he was thus betrayed, employed Maximilian Emanuel to test the fidelity of Victor Amadeus by pretending to have taken offence against the French, and to consult his quondam ally as to the best mode of deserting them. Victor Amadeus fell into the trap, and betrayed his own secret to the Elector, so that Louis, apprised thereof, seized the whole of the Savoyard troops which remained with his own, and made them prisoners of war.

It is probable that the alleged wrath of Louis XIV. against the Elector of Bavaria, here referred to, may have been supposed to have been provoked by the forcing of the lines at Tirlemont, July 18, 1705, as described under "The Duke of Bavaria in a terrible Passion."

Below the design are the following words, engraved, "Knaves are Fools." In the upper corners respectively are the conventional sign of the suit to which this card belongs, and "*Knave.*"

See "The Tomb of Universal Monarchy," Sept. 7, 1706; "'t Verkeer Spel van Brabant en Vlaanderen," 1708; "A Satirical Medal on Maximilian Emanuel, Elector of Bavaria," Nov. 26, 1708.

$2\frac{1}{4} \times 2\frac{7}{8}$ *in.*

1436.

"Est BataVo RoMæ seDes aC Cesare pressa"[1]
A Satire on Clement XI. and the Papacy.

I. Antipapa exc. Viennæ [1705]

This engraved satire on the Papacy is No. 1 in the tract styled "Roma Perturbata Ofte 't Beroerde Romen", &c. "Gedrukt tot Loven", 1707. The print comprises three medallions, with inscriptions engraved within their borders; on the same plate and exterior to them are other inscriptions.

The medallion on our left represents the heads of a Pope and a Devil, engraved so that when the print is held one way the former head appears, and, when the print is reversed, the latter head. On the ear piece attached to the tiara of the Pope is engraved, "*Germanos metuo*", and "*C XI P. M C A V*".

About the head of the Pope are inscriptions in Dutch, French and Latin, to similar purports, thus :—

"*Perversus Petrus Cum Cacadæmone Idem*".
"*Undecimvs Clemens Batavos Vult Cogere Demens*".
"*Albanvs Nigro Mistvs Cacodæmone, Canus*"
"*De Kerk Door List Verkeerd, Als Duivel Triompheerd*".
[The Church has been tampered with, the Devil triumphs.]
"*Du faux Pierre avec le Diable Cette Alliance est admirable*"

Also :—

"*Gallus excitavit Petrum MDCC*"

Below the medallion, referring to the Pope's head, are verses in Dutch and French. Of the latter the following is a copy :—

"*Le chant d'un COC plumeux à fait pleurer Saint Pierre*
Ce Faux Pierre est faché qu'un gros COC doît se taire

Les Jesuites par tout troublent la Chrêtienté
Et on avec ce Chef la marque du Diable
Mais nôtre Etat, jamais par l'Antechrist forcé,
Plûtot de fermer leurs Eglises est capable".

Reversing the engraving, so as to obtain a view of the Devil's head, verses occur at foot of the medallion, in Dutch and French, as before. Of the latter the following is a copy :—

"*Le mot Rome en vieux Grec la Force signifie*
Mais ni Grec ni Romain nôtre Etat peut forcer
Ne parlant qu'Hollandois auxquels on se confie
Laissant en paix chacun à sa foy s'attacher
Et puis que l'Empereur au Pape aussi resiste
On pourroit avec lui, sans Pape, être papiste".

The second medallion represents the Dutch Lion, rampant, armed with a sword, and the heraldic arrows of the Seven United Provinces. Before him a lamb reclines on a cross, and with its foot on a book. Lightning issues from heaven and strikes "*'t Vaticaan*", which is in the background; the Castle of "*S^t. Angelo*" is on the opposite side to the last. In the exergue is "*MDCCV.*" Legend, "*Insontem Frostra Ferire Parat.*" Outside the medallion, above, is—*Medalie Gemaakt Ter Eere Van De Heer Petrus Codde*"; below the medallion is—"*Non Svmit Avt Pontit Honores Arbitrio Popvlaris Avræ*".

[1] A chronograph, 1705.

Below the medallion are verses to the same effect in Dutch and French. Of the latter the following is a copy :—

"*Le* VATICAN *Romain foudroyant sur l'*AGNEAU
Vainement il combat contre le FEU CELESTE
Le BELGIQVE LION *de son bon Droit proteste*
Et defend l'Innocent par son Arrêt nouveau".

The third medallion shows a Cardinal and a Fool, as in the first medallion the Pope and the Devil are represented, with the mottoes :—

"*Conversus Hypocrita Stultus.*"
Tournez Le Chapeau D'Hypocrisie, ce Sera Une Cappe De Folle."
Die Recht Schynhyligheid Beziet
Een Zotshoofd vind en anders Niet".

Above the Cardinal's head is :—

"*Il n'aime point de Mode, qui celle d'Anti-Codde ;*
Et fait le saint par fraude".

Above the Fool's head is :—

"*Geschoore Kruinen, gy zult ons niet scheeren*
Vertrekt wy houwen 't met de Waerelds' Heeren".

The French verses below this medallion are :—

"*La Pourpre veut bannir CODDE ; car sa Doctrine*
De ROME est condannée, et c'est avec raison
Car pour tromper le Peuple il hait les ruses fines
Maïs il prêche JESUS *d'un juste et saint sermon*
N'adore point de Saints étient le Purgatoire
Et aime plus de CHRIST, *que d'*ANTICHRIST *la gloire*".

Reversing the medallion so as to obtain a view of the Fool's head, the French verses appear as follows :—

"*Va-t-en d'ici Badin, Amateur de querelles*
l'Holland te bannit, sers avec tous tes gens
Tu tache d'emporter de ce Païs l'argent
Pour remplier les cloîtres, ou bien pour tes pucelles".

For a similar design, see "Pope & Devil. Cardinal & Fool", No. 1230.
Each medallion $3\frac{3}{8}$ *in.*, diameter.

1437.

"CLeMens esto, aLbane pater, bona fœDera serVa"[1]
De Niewe Roomce Kerk Trophee.
[The New Trophy of the Romish Church.]
A Satire on Pope Clement XI.

Pius Secularis excudit Francofurti [1705]

This satire on the Papacy is No. 2 in the tract styled "Roma Perturbata, Ofte 't Beroerde Romen", &c. "Gedrukt tot Loven", 1707.

It consists of a half-length figure, in profile, of a Pope, the figure and face being made up of numerous articles used in the ceremonies of the Roman

[1] A chronograph, 1705.

Catholic Church, as described in the Dutch verse, of which an abstract is given below, which see. The elements of this composition are numbered according to the text. "1", the nose, is shaped like a herring; "2", the mouth, is a covered flagon; "3", the eye, the wafer in the vessel, with the monogram on it; "4", a chalice, forms the cheek; "5" hangs like a pendent from two small scrolls, which serve instead of curls below the mitre or tiara; "6" indicates the scrolls, or "Bull"[1]; "7" is a large mass (*Mis*) book which serves in place of the hood on the shoulders of the figure; "8", the crossed keys, are embroidered with "9", the papal tiara, on the cover of the book; "10", a ciborium in a case, hangs round the neck, projecting like the end of a cravat. There is no "11". "12" is placed like a bit in a horse's mouth; it is formed by a morse with two disks. "13", fishes, hung under the fringes of the bridle which goes to the bit. "14", a bell, covers the head like a tiara. It is surmounted by an Orb of Sovereignty and the Cross; by way of motto on the rim of the bell is "*Gallus Me Fecit MDC*". It is enriched with "15", asperges; "16", wax candles burning; "17", a rosary; "18", an "Ave Maria" statuette of the Virgin and Child; "19", a statuette of St. Peter with the Keys; "20", burning altar lamps; "21", the escalop shell of St. James of Compostella, and "22", walking staffs of the same.

The infula of the tiara on the visible side is inscribed:—

"*k Zweer by mijn sool en dese Stool*
Myn hulp te bien den Saxer Pool."
"*Om's Kysers hart wat te versachten,*
Als d'Hollandse Vereende Machten."

[I swear by my soles and by my stool to help the Saxon and Pole, in order to calm the Emperor's heart, as well as the United Provinces of the Netherlands.]

An oval frame encloses the bust of the Pope. The frame is carved, through the perforations of which the under mentioned figures appear in the act of thrusting their heads forwards. At foot, on our left, is a pig, with a lighted lantern in his jaws. He wears a professor's cap. To him the following refers:—

"*Men sal je met Nagt slonsjes zoeken*
Die Clemens bullē willē vloeken".

[Those who curse Clement's Bulls shall be sought with a lantern.]

At the feet of the pig is:—

"*De Paap van Kersnagts Mis wyn sat Treft door dit slonsje 'trechte pad*".

[The Papist of Christmas-night, who was rather full of wine, finds by this lantern the right way.]

On the frame near the pig is:—

"*Der Papen soberheid mag met de Varkens pralen*
Dog Hollands Coddig Volk Haar weelde sag bepalen".

[The Papist's soberness may boast with the pigs, but Holland's Coddy Folk shall fix their luxuries.]

Next above the pig is a wolf standing on his hind legs, and wearing a bishop's mitre. He looks through a hole in the frame, and grasps a dead lamb in his jaws. The inscription near him is:—

---

[1] Probably the Bull "*Vineam Domini*" published July 15, 1705; the Bull *Unigenitus*" was not issued till Sept. 8, 1713, or after the appearance of this print.

" *Dees Bisschop is een kok en herder van zŷn schâpen.*
Braad haar als kok, vreet z 'op als wolf, als al zyn Papen".

[This Bishop is a Cook and Shepherd of his Sheep, as Cook he roasts them, as Wolf he eats them, as well as all his subjects.]

On our right of the frame, at foot, is a goose, thrusting her head through a hole in the frame, and grasping a rosary in her beak. Near this figure is :—

" *O geus van Holland wil aan 't Roose kransje tellen*
Hoe lange jaren 't nog de Paus sal konne stellen".

[O Beggar of Holland, try to count the beads, in order to know how long the Pope will be able to stand it.]

Above the goose, and thrusting its head through a hole in the frame, wearing spectacles, and reading a book, is an ass. To this figure the following refers :—

" *Een Ezel door een Bul voor geld geleer'd gemaakt*
Leest zyn getyē; dat Koks krauwel daar van braakt".

[An Ass, made clever by a Bull, for money reads his breviary, so that Kok's stomach begins to feel uneasy.]

Over the head of the Pope, and referring to the Cross over the Orb of Sovereignty, is :—

" *Dit Kruis is 't beste Teken*
Om's Duivels magt te brêken
Door Hopman Belsebul
Geschied dit aape spul".

[The Cross is the best sign to break the Devil's force. All this was done by Captain Beelzebub.]

Below this is, referring to the bell or tiara :—

" *De Waereld hooger staat als dees' geweide Klok*
't Is om de CODDigheid in spŷt van's Pausen Kok".

[The World stands much higher than a consecrated Bell, that is because of the Coddiness, in spite of the Pope's Cook.]

The following is an abstract of the text, which is engraved on the same plate at the side of the print :—

" De Niewe Roomse Kerk Trophee ".

[New Trophy of the Romish Church] [Koddig].

Whenever one sees Clement puffed up in such a funny way, let us remember why he oppresses the Coddy faith. 1. The fat falls from his herring's nose. 2. His mouth, the mass-can, makes that idolater drunk, for he swallows all; the people get nothing. 3. His eye, the meal-god, sees an object where there is none; he forms one by his voice. What do you think is that *Mis?* (Mis has two meanings, 1. Mass in the Roman Catholic Church, 2. Wrong or bad.) 4. The Communion Cup is added to all this, as well as (5) the seals to the (6) Papal Bull. (7) The Mass (*Mis*ly) book is like Jewish rags, with (8) Peter's keys and (9), a triple golden crown (tiara). 10. The Ciborium before his breast. (11) A Patên for his Cheek. 12. The bridle round his neck to ride upon the donkeys. 13. With fishes to keep ready for Lent, (though his dish has also very nice meat). All this is holiness which he offers us for small money, moreover there is the (14) bell, to toll us towards heaven and ring the Coddy people out;

but it is of no use; the Emperor easily appoints a patriarch under whose guard the Dutch Roman Church must be. Upon this bell you find moreover (15) asperges; (16) waxcandles; (17) the rosary to edify the silly people; (18) Ave Mary; and (19) St. Peter pray for us. 20. You will get lighted lamps, if not you will be driven away; these (21) St. James's shells, and (22) his staffs, announce the monks' departure from the Dutch Provinces.

On the 7 Papal Sacraments.:

I. By baptism the Pope pretends to cast out the Devil, whilst in his own mind he grows more and more.

II. The world is very cunning in changing the *forms* of caps, from all sides Babel's Harlot is attacked.

III. Your altar's rags are like a comedy, everything is Mis (see the meaning of Mis above). Pray to get grace from Holland and the Empire. You are inclined to do the latter.

IV. Many fools come to confess their sins to you, but if we could once listen, we should hear your sorrow for disturbing Holland and the Empire.

V. You monks begin to grease your boots to travel far, and so you will lack the oil.

VI. The priesthood, as in the old times of the Jews, is full of superstitions and Pagan practices.

VII. The best sacrament is that of holy marriage. But the best of the joke is that the Holy Father himself lacks the best of his sacraments.

On Father Clement XI.

The Coddy people will take from him this furniture, but Father Clement thinks: "You rebels, go to the moon." He thunders against them with excommunication and with Bulls, and likes the monk's hood, because it dances to his tune.

Answer to the above.

"Why, Clement, are you working here with your Bulls? (a pun; bull means here a male cow). Holland's wealth is mostly to be found in cows, *i. e.* in cattle, which you like to see rather with two feet than with four. From the first your purse grows as well as your pleasure."

$7\frac{5}{8} \times 5\frac{5}{8}$ *in.*

1438.

"Door Munnike-Jagt, Word Babel Verkracht."
[By chasing Monks, Babel is assailed.]
"hos heros Mona Chos appernDe bataVe rebeLLes".[1]

Benedeolus Antisolitarius excudit Rom. [1705]

This engraving is a satire on the Papacy, and No. 3 in the tract styled "Roma Perturbata, Ofte 't Beroerde Romen", &c. "Gedrukt tot Loven", 1705.

This plate is the same as that which is described in this Catalogue as "The Victory of Protestantism", No. 1178; several alterations were made on the surface of the plate in order to accommodate the design to a new subject and satire, the publication-line was changed, the upper part of the plate cut off, and, in the portion which remains, the central part at the top was burnished out, and a space thus cleared for an inscription in Dutch; of this an abstract is

[1] A chronograph, 1705.

given below. The descriptive verses, of which an abstract was given with the account of No. 1178, do not appear with this re-issue of the plate. The chronograph quoted above with the title was added in the foreground. Water and people in a boat "10" occur now on our left. This group represented James II. escaping; with the same number, it has a different meaning in the re-issued print. Father Petre and the Pretender now represent a monk fleeing with his infant. The lightning which formed the weapon of "3", the "Angel of God's Providence", has been altered and now does duty for the heraldic arrows of the Seven United Provinces with which the present "3" is armed.

The following abstract of this inscription refers to the figures as numbered in the print:—

"By chasing Monks, Babel is assailed.

1. Look, here is Holland's lion hunting after (2) Babel's Beast, and strengthened by (3) Heaven's messenger of Revenge; undaunted he drives away (4. 4.) all the bald heads, who save themselves on donkeys, bucks and swine, like a lazy, lascivious, gluttonous troop, fleeing with the (5) children of their harlots, with whom they charge their protector Kok (6), who is disguised. And who, after the escape, will roast their cattle if before that is done, he be not put to the sword by (7) Holland's Knight, whose butt he is, and who will ruin (8) the Papists, who violated his honour by telling folks that he was bribed by Codde's troop. Mark, (8 B) Codde himself, having come back from Rome, is welcomed and honoured by (9) the State. Moreover, look how (10) they escape quickly from the towns by water while they are clothed like gentlemen, in order not to be known as monks, see how (11) they leave the villages by dozens, like great gentlemen in carriages; so those rebels must be pushed out of the land.

P.S. If the Coddy people go and marry, our Kok will soon repent that he cannot serve their feasts, because he was obliged to escape."

A copy of the original state of this plate is described as "The Victory of Protestantism", No. 1203.

$10\frac{5}{8} \times 6\frac{5}{8}$ *in.*

1439.

"Zinnebeeldig Pourtret van de e. w. Hr. Theodorus de Coc".

[Emblematical Portrait of the Reverend Theodore de Coc.]

"De Gekapuinde Haan Ofte Der Munniken en Nonnen Morgen-Wekker".

[The caponed Cock, or the Morning-Waker of the Monks and Nuns.]

Tot Emmerik by Dirk de Haan in de Roomse Kok [At Emmerich by Dick the Cock of the Roman Cook.] [1705]

This satire on the Papacy consists of engraved inscriptions, the greater portion being adapted by the varying lengths of the lines to the outline of the form of a crowing cock, from whose beak issues "*coc coc coquo*".

The print is No. 4 in the tract styled "Roma Perturbata, Ofte 't Beroerde Romen", &c. "Gedrukt tot Loven", 1707. The plate has at its top the first title

which is quoted above; this is succeeded by Dutch verse, of which the following is a translation:—

"Emblematical portrait of the Reverend Theodore de Coc.

While every one loves French elegance, and the Pope is inclined to France, de Coc has of course a French name, which means "Haan," when translated into Dutch. A Frenchman is a cock in Latin, so these cocks pull all three in one line, for which reason it may be that this escape from Holland is much feared. So may this new team of three cocks remain long banished by the Dutch State."

Below this occurs the following Latin chronograph:—

"*Denotat en noMen franCo ore ah! gaLLVs aberrans*" (1705).

The second title quoted above follows this, and after that the address:—

"*Aan de Paus.*
Paus, hond gy 't met de COCceânen?
Wel dat zyn ketterse onderdânen."

[To the Pope.

Pope, are you friendly with the Cocceans? Well, they are heretical subjects.]

The inscription begins on the head of the cock and is continued to the rump; the following is a translation:—

"The cock is terribly bitten in his comb, and, however nice his feathers may be, he is blown away by the wind. He will perhaps cry King, but not in a town of heretics, nor where he is born, for in [1]Utrecht,(A) he has lost his right; and that town, though it seems to bear his image, does not at all defer to him. Therefore do not meddle with him. If his doctrine were false, one could be sure that the Pope even would fail. Therefore sail in Peter's ship, and adorn the highest mast with one of these feathers. Mark says that Peter, affected by repentance, began to cry at hearing a cock crow. And Clement[2] (if the cock must hold his tongue) begins to pout; should he then be a false Peter? No, but believed such by the Coddy people. (B) St. Peter struts in earthly pomp and magnificence; he tries to overtop a Coddy Peter; and then this cock will cry King. Certainly at Louvain he will be victorious, for he studied there, and he is highly esteemed in that town. He escaped twice from the plague, and he now leaves the nest of heretics, which is the terrible plague of the true Church. All saints are prayed to, in order to strengthen him, who, having studied law, will soon begin to fight for the Roman right. Then he shall wash blame from his name, and rise on wings of fame. How well he looks in these medley feathers, which help to defend the monks, while he wears an earthly garment, in order to be ready to help! Look! he knows how to act his part exceedingly well on all kinds of stages, and in any place, as he proved before in his spiritual scenes, which won for him so much praise. But when he was 18 years of age he got the government of this place and went to Rome. He was long at Leyden, herding his small flock; but alas! men, in these wicked times, envy his vicarship, for Codde's sake. Formerly he had resigned it, and, now they came expressly to charge him with it, what shall he do, oh cock? You must accustom yourself to deal with many ecclesiastical hens, and cause them to brood on holy eggs; you can manage that very quietly; and if the Pope should hear of it, I am sure he would praise you highly. Adieu, then, amuse yourself, take long draughts at Emmerich, fill many buckets, let not repentance prevent you, wipe your—— at the gate of the town, where you

[1] Utrecht, the city of the Jansenists.
[2] That is Pope Clement XI.

trouble Coddean heretics. Make many a Papal Coccean, and act the part of the roasted cock ; it will cost you much." [1]

On the tail of the cock are, in Dutch, the following inscriptions, each sentence occupying a feather, and thus translated :—" (Be) not afraid of my tail.—Cathedral of the town where my abode must be.—If I gave you lustre the Coddy people might be alarmed. Oh! help me, then, while I am mewing.—Everything (feather?) falls down ; I must even dispense with my sacred feathers.—Whoever will fight with me let him show a feather like this !—Does anybody think that I flee? No, I fight according to mathematical rules.—Though my feathers may fall, I think whoever plays at tennis must expect the ball; I have still here a bunch of plumes, and I stick to my caprices.—Till they leave the place, and cease to make me angry.—Now I go to my nest for the good of my hens.—I do not care for the rest, if I continue to get fat.—In that place I do not fear death".

The cock is shedding feathers from his tail, which are respectively inscribed as follows, translated from the Dutch as before :—" Romish Excommunication,—Invocation of Saints.—Absolution of Sins.—The Carnival.—Confession.—Sacraments.—Processions.—Damnation of Heretics.—Miracles.—Reading the Litany for Penitents.—Inquisition.—Deliverances from Purgatory.—Pilgrimages.—Mass for the Soul.—Priesthood.—Pardons for past and future sins.—Expelling childrens' Devils by baptism.—Relics.—Papal Infallibility.—Celibacy of the Clergy.—Sacred feather.—Philosophica.—Literature.—Arithmetic.—Rhetoric.—Grammar.—Poetry."

On the right thigh of the Cock is, translated from the Dutch :—" Though I advance my right foot do not think I flee. I am out of danger. That, in order to convoke the monks and nuns, I crow and pronounce my name, is not for my shame." On the bird's right leg is, in Dutch,—" Look, I have still spurs and good claws". On the left leg of the cock is, in Dutch,—" I still walk with courage and in prosperity, very quickly and well, in order to terrify those who hate me."

On the ground near the bird's claws is :—

" *Kakt hy van angft ? neen maar op ketters*
'T Zyn altegaar gegeete Letters".

[Does he — for anxiousness? no, but he — on heretics; they are all broken letters.]

6 × 8⅞ *in.*

1440.

Janssenisten en Munniken-Zeef
[The Sieve of the Monks and Jansenists.]
" En Is^te IrrItat CrIbro MonaChos DIspergens." [2]

Tot Eemmerik by Pieter de Zifter [At Emmerich, by Peter the Sifter.]
[1705]

This is an engraved satire on the Papacy and monks, it is No. 5 in the tract styled " Roma Perturbata Ofte 't Beroerde Romen", &c. " Gedrukt tot Loven",

---

[1] In the original stands : " Tot Uitrecht is syn recht nit." This is a play upon words between Utrecht, where the Coc was born, and " Nit," which means out, finished : " At Utrecht his right is out (nit)".

In the original it stands : " Coddig Volk." This is again an equivocal expression, as " Coddig volk" in Dutch means either the followers of Codde, and therefore Coddy people, or funny, witty people ; coddig (koddig) being a Dutch word meaning " funny".

[2] A chronograph, 1705.

1707. The print consists of a landscape and two columns of Dutch verse engraved below it.

The landscape comprises a view of "*Roma*" "12", with, in the foreground, two towers, one on each side of the design; perched on the summit of one of these is "14", a cock, or vane, crying "*Coc Coc Coquo*".

On the other tower "1", an archbishop stands shaking "*b*", "*b*", "*b*", a large sieve, which is held in the air by "3", a hand issuing from a cloud and inscribed "'*s Hemels Kracht*" (Heaven's Power). The above-mentioned chronograph crosses the cords which sustain the sieve. In the sieve are many men, "JANSSENISTEN" (Jansenists). Over the archbishop's head is "*D'Aarts bisschop Codde staat op Engleburg verheven En schud de Munniken, en Coc door's hemels zêve*" (The Codde Archbishop stands on the Angel's tower, and sifts the monks and Coc through Heaven's sieve). Near the head of the prelate is:—

"*D' Aarts Bisschop van Sebaste*
Beproefd de klooster gastē."

[The Archbishop of Sebaste sifts the cloisterlings.]

The cords which support the sieve are inscribed:—

"*Alzulke Zêven moet men houwen*
Door zeven sterke Staatse touwen".

[All such sieves must be sustained by seven strong strings of the State.]

Over the heads of the Jansenists is written:—

"*De Janssenisten houden stand*
De Munñkē vallen door de mand".

[The Jansenists keep their places, while the Monks fall through the basket, *i.e.* are lost.]

On the sieve is written:—

"*Dit ziften op een niewe trant*
Behaagd der Stâten Nederland".

[This new mode of sifting pleases the States of Holland.]

On the tower, under the archbishop's feet, is:—

Dus zal het de Artsbisschop Codde
Meer nog met de Paus verbrodde".

[Thus shall the Archbishop Codde get into yet more trouble with the Pope.]

On the side of the sieve which is opposite the archbishop is an arm, comprising "11", the heraldic arrows of the Seven United Provinces, with a label, on which is:—

"*Eendragt*
Maakt macht".

[Union makes Power.]

The arm joins the archbishop in shaking the sieve; over it is written:—

"*Voor Zulke Zêven*
De Munn'kē bêven".

[At such sieves the Monks tremble.]

Below the arm is:—

"*In's valsen Peters schip gevaarlyk is te zeilen*
't Word in de grond geboord door dese 7 peilen".

[In false Peter's ship it is dangerous to sail; it is made to founder by these seven arrows.]

Near the heraldic arrows is:—

"*Dit Zeven bond*
De Munn'ken wond".

[The Union of the Seven wounds the Monks.]

Many persons are falling through the interstices of the sieve towards the ground, which is a field encumbered with ruins, before the city of Rome, and where "2", the Roman wolf, carries off one of the sheep. Those who fall consist of "5", a bishop whose mitre, "8", is dropping from his head; he holds a paper "10", inscribed "*Pauslyke Bul*" (Popish Bull); with him falls an episcopal crook, "9". Under this figure is written:—

"*Alle gekken op een stokje*
Boven op ons Roomse Cocje".

[All fools on a stick and at the upper end our Romish Cock.]

Other ecclesiastics, "7", "7", "7", "7", "7", are also falling; one of them holds a paper marked "*Coddig Mirakel*" (Coddy Miracle); this is a Jesuit; near him is:—

"*De Jesuiten* (*hoc z' haar strêken kunnen dekken*)
Wanneer men haar dus zift haast komen uit te lekkē".

[The Jesuits, however much they may conceal their deceit, must, when sifted like this, lay everything open.]

Likewise:—

"*De naam van Jesuït zo goed is als van Christen*
Dog nu verdryft men haar en stijft de Janssenisten".

[The name Jesuit is as good as Christian, but now those who bear it are feared, while the Jansenists get protection.]

Over "*Roma*", "12", is written:—

"*O! Rome trots op zeven heuvels*
Verstoor het zêven van de keuvels".

[O! Rome, proud of thy Seven Hills, stop the sifting of the cowls.]

The view of Rome comprises "*S. Petro*", "*Vaticano*", and "*S. Angelo*". On the summit of St. Peter's is perched "14", a cock who crows "*Coc Coc Coquo*". Near this bird is:—

"*Staat dese Haan niet op S^t^ Pieters kerk te Romen?*
Men neem het of 't zo was, of voor de COC zyn drômen".

[Does not this Cock stand on St. Peter's at Rome? Yes! for in Coc's dreams it seems to be so.]

In the upper corner of the design, on our right, is a sun, bearing the crossed keys of the Papacy; with this is:—

"*De Paus St Pieter bid wild tog den hemel sluiten*
Voor 't Coddig volk en houd de Janssenisten buiten".

[The Pope beseeches St. Peter to close Heaven, so that the Coddy people and Jansenists may be kept outside.]

At the top of the design is a label, with:—

"*De Tyd Zift alles uit, als Zynde vol van lekken*
Shoon self lek, stopt nu dicht der Jesuïten bekken".

[Time being full of leaks himself, sifts everything; but however leaky he be, he stops the mouths of the Jesuits.]

Below this label is "15", a figure of Time flying with his hour-glass on his head, his scythe in his right hand, and in his left hand a chain, the ends of which are fastened to the feet of "17", a flying personation of "*Geweld en Twist*" (Violence and Dispute), who holds a sword and a burning torch. Attached to the same chain is "16", "*Schynheiliheid en Bygeloof*" (Hypocrisy and Falsehood). "18" flies in front of these, being a winged figure with "*Bedrog*" (Deceit), a mask, and "*Jesuitē Beursen*" (Jesuit's Purses) in its hand.

The cock on the summit of the tower before named is "14"; it is styled "*Roomse Weerhaan*" (Romish Weather-Cock). Below this vane is:—

"*Dees' Haan quam op een nagt te droomen*
Dat hy van Em'rik vloog na Romen".

[This Cock dreamt on a certain night that he flew from Emmerich to Rome.]

Below the design Dutch verses are engraved on the same plate. Of these verses the following is a translation:—

"The Sieve of the Monks and Jansenists.

(1) It is Coddy (funny) that the shepherd tries to herd his sheep, who expose themselves to danger from the (2) Romish wolf; he sifts them by (3) Heaven's power to separate the good from the bad ones (5.) The Coc passes through the (6) sieve, and drops with (7) all his people (8); his mitre falls off his head. Now will he run bare-headed with his shorn followers. The loser (9), his staff and, (10) his bull, gives him no hope, whilst through (11) Holland's power the whole of (12) Rome must fall. Let every one be (14) excommunicated who would teach the people clearly how trifling are pardons, purgatory, soulmasses and prayers to saints; nay, how foolish it is to bestow on them more honours than on Him who procures hail. This abuse will cost you very much, Clement! Shall your (14) Coc, or cock, crow soon like a king? No, as Esop's cock found a diamond, so the post of vicar produces your cock (vane), who turns wherever the wind of hypocrisy may drive him, according to the manner of Rome. (15) Time, O Coc, who takes away everything with his scythe, shall shave you also; for you, who are the guardian of shaven heads, must also be shorn. Look how he (Time) holds the bridle of (16) Hypocrisy, Superstition, (17), Violence, (18) Deceit, and all the venoms of Hell."

See a contemporary reference to this satire, which occurs in "Coddige Droom", &c., 1705, No. 1441.

$6\frac{3}{8} \times 8$ *in.*

1441.

"Coddige DROOM van de SMALLE en BREDE WEG."

[The Coddy (funny) Dream of the Narrow and Broad Ways.]

"De Smalle Weg".

"non faCILIs, non Larga
In sIDera seMIta terra."[1]

[1] A chronograph, 1705.

"De Brede Weg"

"pernICIeM sI apprenDIs habes Cerne ostIa aperta"[1]

Tot Helmont by Dirk Purgatori (At Helmont by Dick of Purgatory.)

[1705]

THIS engraved satire on the Papacy is No. 6 in the tract styled "Roma Perturbata, Ofte 't Beroerde Romen", &c., "Gedrukt tot Loven", 1707.

It consists of a design with two columns of verse engraved below it. "*De Smalle Weg*" (The Narrow Way) is on our left, a devious, irregular, and difficult path, raised on high, occupied by pitfalls, and with dangerous cliffs on each side. "*De Brede Weg*" (The Broad Way) is on our right. It is easy, flowers grow by its sides, but it ends in "*de Hel*" (Hell), at the foot of the design, and it is crowded with persons, including monks, priests, and Jesuits, who descend by it to the bottom of the design. The travellers on the other road are few, and some fall after they have made progress on it; these travellers ascend towards the top of the design, where is "12", an irradiated space, marked "*Hemel*" (Heaven). See the translation of the verses, which is given below.

On our left, at foot, of "*De Brede Weg*" is "*Het Vagevuur*" (Purgatory). On the highest of Seven Hills (Rome) on this side stands "*e*", "*Paus*" (the Pope, Clement XI.), with his triple processional cross in one hand, and, in the other, a smaller cross. With the former "*h*", the Pope is directing "*d*", "*Kok*", a bishop, towards Purgatory; the bishop's mitre is falling from his head. On the other side of the end of the Broad Way stand "*i*" and "*k*", two devils, who are armed with hooks; see below.

At the lower end of the Narrow Way "1", an angel, holding the palm of "*Overwinning*" (Victory), and a branch of olive "*Vreede*" (Peace), takes by the hand "2", a pious man who has entered on "3", the Narrow Way; a second "2" follows the first. A third person, without a number, is looking back, although he has not gone far on the way. By the side of the last, and referring to him, is written:—

> "*Wie goed is, en goed shynt mag binné treeden*
> *Dog al wie niet vol hard valt na benede*" (n).

[Whoever is good, and appears to be good, may come in; but those who do not persevere will, ere long, fall down.]

Behind this person is a tree, laden with fruit, and inscribed:—

> "*Een Boom word na syn vrugt geagt*
> *Zo ook het menschelijk geslagt*".

[The value of a tree depends on the fruit, and so it is with the human race.]

Behind "1" stands another angel; his feet are on clouds, and he is vigorously blowing a trumpet. He holds a paper in one hand, bearing his title, "*Salus Æterna*". The travellers on "3" are about to pass "4", a narrow gate, over which is the Serpent of "*Eewigheid*" (Eternity), formed into a ring. "5", "5", and "5", are many thorns which grow by the sides of the way; "7", "7", and "7", are Jansenists who keep to the path; while "8" and "8", a Jesuit and a monk, although they, the latter especially, have got some distance towards "*Hemel*" (Heaven), both tumble off headlong; see below. Over "4", the Narrow Gate, is written:—

> "*Aan d'Ingang van 't leven*
> *Is zeer veel bedréven*".

[At the Entrance of Life much evil is committed.]

---

[1] A chronograph, 1705.

Above this is:—

"*De Weg is smal Men schow den val*
Men wacht zyn bênen Voor aanstoot stênen".

[The Way is narrow, the Abyss is deep; take care, therefore, not to hurt your legs.]

Above this is:—

"*De Smalle Weg betreên de Janssenisten*
En voorts elk vroom en deugdsaam Christen".

[The Narrow Way is for the Jansenists, as well as for other pious and virtuous Christians.]

At the side of "8", the falling monk, is the following:—

"*De Janssenisten meend d'onnoos'le Roomse stoet*
Te gaan op 't Brêde Pad om dat zÿ meerder vrÿheid
Toelaaten daar de leek de Bybel leest met blÿheid
Zÿ zyn oprecht: de Paus vÿnsd in zÿn trots gemoed"

[The silly Romish priest supposed that the Jansenist would go on the Broad Way, because there is more liberty on that road, for there the laymen gladly read the Bible. They are sincere, but the Pope, in his pride, only pretends to believe.]

Above the last verse is engraved:—

"*Draag 't Paternoster in uw hert*
Op dat gy niet verstôten werd".

[Carry on your Heart the Prayer, that you may not be refused.]

At the upper end of "*De Smalle Weg*", where the path has become very narrow and the travellers are sparse, stands "9", Heaven's Gate, where "10", a bishop, or "*Petrus Codde*" (St. Peter's Codde), is about to enter "12", "*Himel*" (Heaven) by the aid of "11", *Petrus*" (St. Peter), who guides him with one hand while he waves his keys with the other. This incident is described as; "*S. Petrus verwelkomt Petrus Codde*" (St. Peter welcoming Peter's Codde). Close to this is:—

"*S^t Peter spreekt:*
Zÿt welkom Peter myn genand
Die dus de Poort des hemels vand
Vw wandel was van goed verstand
'k Erken de Paus voor valse Peter
Gy Codde zÿt opregt en beter".

[St. Peter speaks. Welcome to you, my dear Peter, who thus have reached Heaven's Gate; your life was full of Wisdom. I see the Pope is a false Peter; You, Codde, are sincere, and a better.]

Just within the Gate of Heaven is:—

"*de Paus St Peter heeft met slegt geloof gebeden*
Devyl hÿ 't CODDig volk ten Hemel in laat tredden".

[Pope Peter has prayed with bad faith, whilst the Codde People are allowed to enter Heaven.]

On the side of "*De Smalle Weg*", which is opposed to that occupied by the above-mentioned inscriptions, are, taking them in the reverse order to these, the following:—

" *Wie Zoekt de smalle weg met doornen*
Kan 't aller eert de Paus vertoornen
Dus is hem 't Vagevier
Van waarde niet een zier".

[Whoever seeks the narrow, thorny way, can best injure the Pope, for then Purgatory brings him no advantage.]

By the side of " 7 ", one of the travellers, who has got about half-way to Heaven, is :—

" *Wie zig op't Vagevuur verlaat*
De smalle Weg ten Hemel haat".

[Whoever trusts in Purgatory, hates the Narrow Way to Heaven.]

Close to " 8 ", the Jesuit who is tumbling off the Narrow Way, is engraved :—

" *Voor Minderbroêr en Jesuwyt*
Dit Patd is al te smal bereid
Hebt gÿ geen wÿ quast, die het wÿd".

[For Monks and Jesuits this Path is much too narrow; have you no brush (asperge) with which to consecrate it?]

The progress of the pilgrims on " *a* ", " *a* ", and " *a* ", " *De Brede Weg* ", begins at the top of the design; on each side of the Way are " 7 ", " 7 ", rose-bushes in full bloom; " *c* ", many persons, members of convents and others, travel easily on this Way; most of these are Romish ecclesiastics, who carry crosses. " *d* " is " *Kok* ", a bishop, whom the Pope, as before mentioned, is beckoning with his triple crosier.

By the side of " *De Brede Weg* " is the following inscription, containing a reference to the sieve in " Janssenisten en Munniken-Zeef ", 1705, No. 1440, which see :—

" *Die door de Zeef van Codde onlangs gevallē zyn*
Gaan hier na't Vagevuur of na de Helse pyn".

[Those who sometime ago fell through Codde's sieve will go either to Purgatory or to Hell's pains.]

" *e* " is " *Paus* " (the Pope), at the lower end of the Broad Way, standing on one of the Seven Hills; near this figure is :—

" *De Paus spreekt*
Die êren mÿn driedubb'le Kroon
Zielmisse worden aangebôon".

[The Pope speaks:
Whoever honours my triple Crown shall be offered soul-masses.]

Referring to him is :—

" *Dien trotsen man op 7 bergen*
Geen Duivel uit de hel kan tergen".

[That proud man on the Seven Hills cannot be scared from Hell even by devils.]

Below the Pope's feet is :—

" *De Duivel is quansuis*
Bang voor de KOK *zyn Kruis*".

[The Devil pretends to be afraid of De Kok's cross.]

Near this is written :—

"*Alwie een Kruis heeft in de hand*
Door's Paussen gunst in 't Vagevuur beland".

[Whoever has a Cross in his hand comes, by the Pope's favour, to Purgatory.]

"*f*" is a Jesuit, going down the slope which leads to "*g*", "*Het Vagevuur*" (Purgatory), which is filled with monks, Jesuits and others, who shout to the Pope :—

"*Albane Clemens Ora pro nobis*".[1]

"*h*" is the triple crosier, "the Pope's wise order," referred to below; "*i*" is the little Devil, with a hook in his hands, which he directs at "*Kok*" or "*d*", and says :—

"*Kon ik* KOK *binne kryge*
'k Zou aan een spit hem rygē".

[Could I get Kok here I should stick him on this spit.]

"*k*" is the larger Devil, with a Jesuit's cap on his head and goat's legs; he holds a long hook, and says :—

"*Kok noem ik KAK,* KAK*odemon in 't Grieks ik heet*
Kom halve naamgenoot, tot ons tog binnetreed".

[I call Kok, Kak. My name is in Greek Kakodemon; come here, therefore, my half namesake.]

Each Devil stands on a hillock; below these hillocks is written :—

"*Ik sta hier met mÿn dwerg*
Elk op een Roomse berg".

[I and my Dwarf stand here, each on a Romish hill.]

Forming a sort of screen before the two Devils the rose bushes are unusually thick, and more than elsewhere laden with flowers; referring to this is the following :—

"*Het blôsen der rosen*
verleid hier de hosen".

[The blooms here are potent to seduce the Wicked.]

Behind the bigger Devil is :—

"*Wie herwaar t neemt zyn wÿk*
Zakt in moeras en slyk".

[Whoever comes here sinks in pools and dirt.]

"*l*" is attached to the figures of Jesuits and monks, who are walking towards the gate leading to "*m*", "*De Hel*" (Hell). This gate is surmounted by a cock crowing "*Coc Coc Coquo*". Over the gate is written :—

"*De Munn'ken met haar ruime klêren*
Kunnen dees wÿde poort passêren".

[The monks, with their wide clothes, pass this gate easily.]

---

[1] The family name of Clement XI. was Albani.

At the sides of "*De Brede Weg*" are many inscriptions; thus, beginning at the top:—

"*Dit Pad lyd na de Hel gewis*
Of 't Vagevuur, indien 't er is".

[This Path leads to Hell, or, if it exists, to Purgatory, I am sure.]

"*Denkt imand, 't Kloostervolk betreed het smalle Pad*
Om dat zÿ uiterlÿk haar Ordens naaw bepâlē
Haar listig hart is ruim om 't volkjete doen dwâlē
(*Tot vulling van haar kist*) *schynhylig nimmer sat*".

[Might not one think the Cloister-folk go on the Narrow Way because, externally, they are very strict; he would be mistaken if he thought so, for the hearts of these persons are false; they are eager to fill their money boxes, and are always hypocritical.]

"*De Paus zÿn Bul smeit uit uw handen*
Die zou in 't Vagevuur of Hel verbraden".

[The Pope throws your Bull away, for otherwise it should be burned in Purgatory or in Hell.]

A monk stops to pluck a rose from a bush at the side of the road; the following refers to this act:—

"*Alwat spruit uit den bôsen*
Betreed de brêde Weg met rosen".

[All that comes from the Wicked goes on the Broad Way with Roses.]

"*Alwie hier zoete rôsen plukt*
Zyn ziel met helse doornē drukt".

[Whoever plucks sweet roses here stings his soul with the thorns of Hell.]

The following refers to a monk, who walks with a breviary in his hand:—

"*Wat helpt nu 't lêzen der getyen*
Wild u tot branden maar berÿen".

[The reading of prayers will not help you now; prepare only for burning.]

This next inscription refers to a Jesuit holding an asperge:—

"*Uw wÿquast blust niet 't helse vûûr*
Die droogd daar uit in 't eerste uur".

[Your holy asperge does not quench Hell's fire; it will be dry in the first hour.]

The following is an address to the Pope, who stands just below the inscription:—

"*Paus 't īs uw schuld dat* KOK *de Myter valt van 't hoofd*
Te trots hebt g' hem beschermd Zyns Bisdoms glans verdoofd".

[Pope! it is your fault that Coc ("*Kok*", "*d*") loses his mitre, you have protected him too much; all his splendour is extinguished now.]

"*Het Vagevuur*" (Purgatory) is enclosed by two walls, one on each side; that which is nearer, "*De Smalle Weg*" is inscribed:—

"*Wie aanstonds na de Dood niet zalig zyn*".

[For those who are not saved immediately after Death.]

On the wall near "*De Brede Weg*" is written the corresponding line :—

"*Verlost geen Vagevuur van Helse pyn*".

[Cannot by Purgatory be relieved from the pains of Hell.]

Near the former wall stands a man who is making water into Purgatory; at his side is :—

"*Die hier het Vagevuur uit pist*
Dat is een'rechte Janssenist".

[He that does thus into Purgatory is certainly a Jansenist.]

Another inscription is :—

"*Dat Kok*
uit Vagevuur als wildbraad leg te brâde
Denk op Janssenius hoop Codde zÿn genade".

[That Kok is burning here in Hell is, for Codde, a hope in Grace.]

Below the design a comment is engraved in Dutch; of this the translation is :—

"The Narrow Way.

(1) The Good Spirit conducts (2), the pious, on the (3) Narrow Way. The way through (4) the narrow gate is (5) full of thorns, and only traceable for the converted, whilst (6) another spirit spreads the eternal treasure of peace (7), The Jansenists and many other pious souls walk prudently and sincerely, whilst the monks (8) support themselves with the staves of their own merits, and so are lost. At (9) Heaven's gate, you see (10) Peter Codde (11), welcomed by his namesake Heaven's Peter, and denying the existence of Purgatory. He would like very much to teach the people to go to (12) Heaven on the Narrow Way.

The Broad Way.

Here is (*a*) the Broad Way, sown with (*b*) sweet roses, which attract the attention of the luxurious earthly people. The (*c*) Convents and (*d*) Kok go forth on it passing quietly downwards with all their adherents. Do you ask where that way leads? To Hell; but the (*e*) Pope has still more to tell, and shows a bye-road to (*g*) Purgatory. There Kok goes by the (*h*) Pope's wise order; the small devil tries to hitch him into Hell by a hook, but it is of no use. The (*k*) Devil draws towards (*m*) Hell monks who walked forth too quickly without a cross, so that they, being in a hurry, entered by the wide gate.

On the Election of the New Vicar, Mr. Potcamp, born at Zwol.

To maintain peace the States approves the election of a third vicar, for Kok's shame, and not for Codde's, for the former, like a rebel, flies away, whilst the State has nothing against Codde."

For Potcamp, see "De Rooms Hollandse Tonge-Slyper", 1705, No. 1443; and "'t Roomse Rad van Avontuur", 1706.

7 × 8½ *in.*

1442.

"Een Janssenist smeed met zyn knâpen 's Paus, Koks Hoofd, en der Klooster-Pâpen".

[A Jansenist Smith with his men, (working on) the Heads of the Pope, of De Coc, and of Cloister-Papists.]

"heI! ferro MonaChos CapItosos traDIto et IgnI."[1]

Tot Koppenhaven by Fabritius Capitalis [1705]

This satire on the Papacy is No. 7 in the tract styled "Roma Perturbata, Ofte 't Beroerde Romen", &c. "Gedrukt tot Loven", 1707. It is the same as that described in this Catalogue as "The Making of James Francis Edward Stuart, the Pretender", No. 1165. The letterpress, which appeared in two columns of Dutch verse below the former issue of this work, is omitted; several portions of the original design have been burnished off the plate, and new elements introduced; the inscription below the design has been cut off with part of the plate. Inscriptions have been added, as stated below.

The design represents a forge where a smith and his assistants work on a human head, which lies before them on the anvil. A man, bearing a basket filled with human heads needing to be finished, approaches the labourers from our right; a basket of heads stands on our left of the anvil; a man blows the fire by means of the bellows, and turns his work in the ashes; six heads, instead of the original three cleft heads and two crowns, lie on the ground in front of the anvil; two women, one of whom bears a head in a basket, enter the smithy.

The heads of the two women have been burnished out, with part of the hood of the forge itself, to make room for an inscription and the title; see below. The figure of the little Pretender, with his windmill in his hands, which issued from the head on the anvil, has been removed in order to admit a cock, which is crowing "*Coc Coc Coquo*", the head itself is called "*KOK*"; near the cock *issuant* is:—

"*Dees Haan zal de Klooster Hennen*
Hylig en Vylig bekennen".

[This Cock shall amuse himself with the Cloister Hens in a holy and secure manner.]

The chief smith is called "*Coddige Smid*" (Coddy Smith). The Jesuit's cap, which lies by the side of the anvil, has been changed into a mitre, and has the inscription, "*Koks Myter die lyt'er*" (Here lies Kok's Mitre). The two crowns have been removed from the group in the front; in their places are a papal tiara and a Jesuit's cap; to the tiara the following refers:—

"*Paus Clemens zachtzinnig is gezeid*
Smid maak hem zagt in Korte tyd".

[Pope Clement is made soft and smooth in a short time by the Smith.]

The next inscription refers to the Jesuit's cap:—

"*Hollander wacht u dat geen Lojolist u meer in de zak en pist*".

[Hollander! have a care lest that Jesuit befouls your sack.]

One of the heads is described as "*Jesuiet*".

---

[1] A chronograph, 1705.

The three oranges have been taken from the foreground of the design, to make room for an inscription ; see below.

The inscription, placed instead of the heads of the women, is, as translated from the Dutch, as follows :—

"Here is a something new going on ; here they forge monks' heads, because their ambition turned them mad some time ago, and, as they are ordinarily great gormandizers, they have chosen a Kok (cook) for their captain. His head lies on the anvil. Why does the fellow look so cross? What the deuce has come out of his brain? A Cock! Is not the Cock the bird of Mars, a martial squire, and a riser before the sun looks at his Venus-Play? Yes! but, because Coc could not keep the post of Vicar with the will of the State, this one means, that (he will do something) during the night, instead of scratching his ears ; he dreams of his name in French, for Coc means a Cock, who picks him in the brain, which is quite outworn. Therefore forge him till he be the waker of a cloister ; and capon him, lest he be a stainer of the nuns. Moreover, I see this smithy full of heads, which must be forged. The Pope himself does not escape: though he seems to be at peace with Holland. Come, master, beat him, that he nevermore can think of forcing Holland, and of hypocritically feigning that the Jansenists are heretics, because they hate superstition and the Pope's holy appearance."

The inscription, which has taken the place of the oranges, comprises the Latin chronograph which is given with the above title, and Dutch verses, of which the following is a translation :—

"To T. de Kok.

"The Cock has fought ; but is driven away, he is fatigued and exhausted, and, like Esop's bat, quite confused and left alone by all the birds and beasts. He is also abandoned by Holland's beggars and Babel's beast. Therefore he flies during the night, and takes care not to fight. Kok burns with choler ; one must not despise a hot Kok, there is no hot smith who can cool the burning of his head.

On the Pope.

The crown of the three-headed Cerberus is a fit reward for the Pope ; Hell is a good place for his vanity ; he profanes Heaven's throne."

$10\frac{1}{2} \times 6\frac{7}{8}$ *in.*

1443.

"De Rooms Hollandse Tonge-Slyper."
[The Romish-Dutch Grinder of Tongues.]
"Cote Datâ reparato MaLè hos faber apte Loq Ventes."[1]

tot Tonqeren by J. la Lanque :[2] [1705]

This satire on the Papacy is No. 8 in the tract styled "Roma Perturbata, Ofte 't

---

[1] A chronograph, 1705.

[2] See the publication-line of "The Tongue Sharpener's Forge", No. 1229.

Beroerde Romen," &c. "Gedrukt tot Loven", 1705. It is the same as that described in this Catalogue as "The Tongue Sharpener's Forge", No. 1229. The letterpress, in three columns of Dutch verse below the former issue of this work, is omitted; a portion of the original design over the doorway has been burnished out to make room for an inscription; see below. Other inscriptions have been added, and an addition made to the design.

The design represents a forge where a smith and his assistants are at work. A human tongue, pierced by the seven heraldic arrows of the Dutch Provinces, lies on the anvil; the chief smith is turning a large grindstone; on a platform over this another man reclines, prone, and holds a tongue to be sharpened against the revolving stone. Two men have brought a large porter's basket filled with tongues which they pour into another basket; a woman distributes the tongues equally in the latter. The open doorway gives a view of a street where two women are quarrelling; near these persons is:—

"*Dees hoeren hebben 't drok*
Met keiven om de KOK."

[These maids are busy in fighting for the Kok.]

On the anvil is:—

"*Daar is geen quaader quaad*
Als dat een Pâpe tong durft lasterē de Staat".

[There is no worse evil than that a Pope's tongue dares slander the State.]

Below this is:—

"*Hy heeft tot lastre zich gezet*
Hy diend versmeed eer gy hem wet".

[He has given way to Slander. You must forge him before you grind him.]

The Latin chronograph is placed near the feet of the chief smith. The inscription referred to above, as having been placed over the door, is, as translated from the Dutch, as follows:—

"Grind Kok's and the monk's tongues, and all those who have not sung hypocritically; it is no small art to grind bad tongues well, especially those of the monks and Kok, so rude in language. Do not grind this one too smoothly, for then it would not tell lies; manage it well, for then you will have to grind also the tongues of their harlots, and those who cannot confess nicely. The confessor would like to have them ground to his desire. Master, you can also expect Popes who did not go to confession. But, how! What, with that tongue, with those arrows? That is de Kok's tongue, wounded by seven arrows, because he has slandered the State by his speech. Now the banished man must subdue himself in a miserable retirement, that he may escape punishment, and not die by the court of justice. Master, if you grind him well the Pope will reward you with a thousand scudi or more, if you should desire it, that he may express his repentance eloquently, in order to be honoured again as a Vicar after Pot Camp's[1] death; but if you cannot cure de Kok's and monks' tongues, then give them back to Kok[2] who will make a nice pie, to treat those monks who honour Holland and do not slander her."

---

[1] For Pot-Camp, see "Coddige Droom", &c. 1705, No. 1441; "'t Roomse Rad van Avontuur", 1706.

[2] Kok, the Cook.

This print is the eighth in the tract above mentioned, "Roma Perturbata," but the true "8", of the series is not contained therein; it is entitled "Zinnebeeld, of 't Rooms Hollands Recht, door een Schaal verbeeld."

$10\frac{3}{8} \times 6\frac{7}{8}$ *in.*

1444.

A Satire on the alleged Treachery of Prince Louis of Baden.

"Louis Le Petit" and "Essayeur".

"De Ridder der Louisen, doende de Revu over zyne Troupen".

[The Knight of Louis (the Louis d'or) taking a Review of his Troops.]

Schwalbach by Friderich Goldsmit in de gekroonde Balans. Fred^{k} (Fredericus?) *Emblematicus fec* [1705]

This is a Dutch satire on the alleged treachery of Prince Louis of Baden, Imperialist general under the Duke of Marlborough, against the French. See "Prince Louis of Baden asleep." "Louis D'ort," 1706, No. 1459. He was accused of accepting bribes from Louis XIV., and delaying the warlike operations which were entrusted to his charge.

The prince is seated outside a tent, near the banks of a river "*Aar fl;*" the direction of which is indicated by an arrow; this is humourously employed to suggest that it flowed the wrong way—*i. e.* towards France. On the further bank of the stream appears a city, "*Schwalbach*". Before the prince is a circular table. His dress, to indicate his alleged subservience to France, is marked all over with *fleurs-de-lis*. The table is supported beneath by the Eagle of the German empire, the feet of which rest on a pedestal, which is marked

"*Als d'Adelaar de Lelien drukt*
Myn aanslag met de haan mislukt
In Brabant valt reeds d' Haan te licht
De Leli voor de Roos daar zwicht." (?)

[When the Eagle presses the Lilies my assault with the Cock will fail. In Brabant the Cock has proved already too feeble, and there the lily must yield to the rose.]

The prince is weighing a coin in a small balance, and holding another piece of money in his right hand, as if about to place it in the scale. Near the scale is written

"*Wat leit er op de Schaal*
Is't fyn goud of Metaal".

[What lies in the scale, is it fine gold or base metal?]

A Harlequin, "*Essayeur*" (Assayer), stands before the prince on the other side of the table. He wears a crape mask, a hat with cock's feathers (for France), and ostrich plumes stuck in it, and has at his side a wooden sword. He carries a triangle (instrument of music), with coins suspended in a row to its

lower side. These he makes tinkle for Louis of Baden to hear, and be charmed by the sound.

Above, is the Latin motto and chronograph for 1705, twice repeated:

"nVMos eCCe probos negat, et nego proDere porro totos penDe, probos Cape nVMos, et Lege faLsos".

Below this inscription is a (French) meridian sun shining in full splendour on Prince Louis and the Assayer, with the inscription:—

" De Zon bÿ 't Leewe Teken
Is van ons afgeweeken ".

Prince Louis is made to say:—

" Een straal des Fransen Zons verwarmd mÿ al de Baden
O! Goude Lodewyk ik leef op uw genade

Myn Ridder Orden legt hier onder myn verschooven
De Goude Ridderschap gaat se alle ver te boven

'k Bemin de Vorst wiens naam de Waereld door moet klinkē
Myn naamgenoot wiens Beeld mÿ waar hÿ wil kan winkē

Alschoon 'k verraaden heb; 'k bedek 't met zulke streeken
Dat mÿ hier d'Officiers van Krÿgs belang nog spreeke."

[A beam of the French sun has warmed me.
O good Louis, I live by your favour;
My order of knighthood lies here under foot,
Gold-knighthood is far, far above it.
I love the prince whose name echoes through the world.
My namesake, whose portrait[1] can wink at me whenever he wishes.
Although I have betrayed, I cover it with such compliments,
That the officers here still speak with me of war matters.]

" Vraagd men, wat doet gy by de BADEN ?[2]
Myn naam moet lyken na mÿn daaden,
'k Trek hier ook loon voor myn verraaden

Mÿ dekt een Franse gewaad
'k zit opeen Spaanse stoel; 'k Beoog
Met Vrankryk en met spange 't selve doel."

[Do you ask what we are doing at the Baths? my name must resemble my deeds; I draw here profit from my treacheries.

I am covered by a French dress,[3] I sit on a Spanish chair,[4] I contemplate the same trick with France and with Spain.[5]]

---

[1] Referring to the head of the French king stamped on the Louis d'or.

[2] Probably a pun on the name of the country of Baden.

[3] Referring to the *fleurs de lis* which appear on all his garments.

[4] He sits in a large square chair, with a high sloping back, which is covered with damask; the legs of the chair terminate in balls, which appear to be gilded; the woodwork of the chair was probably intended to be black. The seat seems to have a large cushion on it. There are two ranges of horizontal bars placed below the seat to connect the legs and strengthen the frame. The "Spanish chair" refers to the alleged connection between the prince and Louis XIV.'s grandson, Philip V. of Spain.

[5] Refers to Philip V. of Spain, Duke of Anjou.

Behind the prince is what appears to be a large coffer, with the inscription:—

"*Fyne en valse*
Juweele kas,
en Comptôt Brieven",

[Fine and false
A jewel case
And letters, or papers of accounts.]

On the prince's leg is written, with reference to his finding the gold light:—

"*Dit valse Goud krenkt Beurs en eer*
Nu doet my 't Been regtsinnig zeer."

[The false gold offends my purse and honour,
Now my leg feels righteously sore.[1]]

On the edge of his hat is:—

"*'t Frans goud mÿ van de kryg behoed*
Ik groeijin Duitse tegenspoed".

[The French gold kept me from war;
I grow German against powder?]

On the table lies the case for the balance (?), a shallow box, with compartments within for the weights. On it is written, referring to the occupation of the prince:—

"*Is t Goud te licht*
Haal Frans gewigt",

[If the gold is too light
Take French (Troy) weight.]

It may be that this is intended to be understood as a speech by "*Essayeur*", near to whom it is placed.

In the centre, at the top of the design, immediately below the French Sun, is the following, evidently referring to the prince:—

"*Een niewe kluchtige practijk*
't Frans Goud verstrekt mÿ voor Musyk
'T klinkt middelmaatig, fyn en grof
'T is Mengelmoes van alle stof
Ik hou van geen verraadery
'Ten waar 'k een koning was als hy".

[A new, strange practice,
French gold offers me music.[2]
Sounds tolerably to me fine and coarse.
It is a medley of all stuffs, &c.]

Below this is:—

"*Had zich de Beyervorst uit Franse kryg gehouwe*
Als ik; hÿ zou zÿn kop nu om geen Linien klouwen."

[If the Bavarian prince had been as cunning as I have, and not joined in the war against France, he would not now be knocking his head on acconnt of the loss of his Lines.]

---

[1] This is probably an allusion to the inability of the prince to move, as alleged to be due to a wound or illness. He was wounded at the forcing of the lines of the Schallenberg, July 2, 1705.

[2] Probably refers to the chinking of the gold coins suspended on the triangle of the "*Essayeur*", which sound the latter produces by tapping the coins with his baton.

This appears to refer to the Elector of Bavaria. See "Louis XIV. Kicking Maximilian Emanuel, Elector of Bavaria," July 18, 1705, No. 1435, and "The Duke of Bavaria in a terrible Passion," July 18, 1705, No. 1434.

Over the head of "*Essayeur*", and spoken by him, is the following:—

"*Als een Klein Koninkje achtte ik mijn geluk verheven*
Wou my de Fransman's maands 1000 *Louisen geeven*

Hebt gy wat goud om weg te draagen
Mijn hochel kan't wel onderschraagen

Geef my 't beloofde halve deel
Want beide komt ons even veel".

[As a little king I thought my fortune exalted, if the Frenchman's man would give me 1000 Louis.

If you have any gold to carry away my hunch[1] can easily support it.

Give me the promised half share for both will do just as well.]

Behind "*Essayeur*" is inscribed:—

"*Een* Pots *wou ik Louis wel speelen*
't Hek is in Brabant van den Dam
Dat ik het zon my weinig sheele
Voor schijn-verraad Louise nam".

[I should like to play a trick to Louis, for in Brabant is perfect disorder, I should not mind to accept Louises (*i. e.* Louis d'or) for apparent treason.]

In the distance, on this side, is a large tent, which is inscribed:—

"*Zend dese Tent na Maximiliaan*
Dat is een vent dat's 't katje van de baan
Hy zal de Linien in Brabant ras hermâkē (?)
Dan weer na Beyren gaan om andre zeven zaaken". (?)

[Send this tent to Maximilian,[2] that fellow is the cat of the walk, he will quickly restore his lines in Brabant[3] and then go again to Bavaria for other matters.]

At the feet of the figures several objects are represented lying on the floor; thus, beginning from the side of Prince Louis, a small stone bottle, or jar, marked "*Born Water*" (spring water); an eight-pointed star, like that of the Order of Malta, marked "*Dapperheid Ridder Orden*" (Order of Valour); a bag of money, on which is written, "*Beste Louisen van Louis XIII.*" (? Louis XIV. The best Louis d'Or of Louis XIII.); at the foot of this bag is added "*Verraaders Ridder Orden*" (Order of Treachery). Next is a dish, or salver, with coins in it; *i. e.*, those which have been rejected by Prince Louis after he had weighed them; this is referred to by "*Vitschot* 25 *p^r cent te licht*" (Rejected, 25 per cent. too light); beyond this are a second salver, inscribed "*Biljon*" (Base coin), and a second bag, which is marked "*Glase Louisen wel*

---

[1] Refers to his back, "*Essayeur*" being dressed like Harlequin, with a hunch.

[2] Maximilian Emanuel, Elector of Bavaria. See "The Duke of Bavaria in a terrible Passion," July 18, 1705, No. 1434; "Balans van Oorlog en Vrede, 'tVtrecht," Jan. 1712, and "Louis XIV. Kicking Maximilian Emanuel, Elector of Bavaria," &c., July 18, 1705, No. 1435.

[3] Which fortifications had been forced by the Duke of Marlborough, July 18, 1705. See above.

verguld Present van Madame de Maintenon" (Glass Louis d'Or, well gilded, a present from Madame de Maintenon).

Between the feet of "*Louis le Petit*" and "*Essayeur*" is "*Zo je wild wil ik mê*" (If you will, I will do it with you).

Below the title, "*De* RIDDER *der* LOUISEN, *doende de* REVEU *over zÿne Troupen*", which is before the feet of the figures, are the following anagrams:—

	1	3	5	4	15	2	9	19	8	11	6	7	10	18	14	12	17	16	13
"*Anagr*	*P*	*I*	*S.*	*N*	*A*	*R.*	*I*	*N.*	*U*	*V.*	*L*	*O*	*S*	*E.*	*B*	*A*	*D*	*E*	*N*",

and

	13	14	8	12	16	4	7	3	5	9	6	15	10	11	21	1	2	16	17	18	19	20
"*Anagramma*	*V*	*A*	*L*	*S*	*E*	*R*	*S*	*P*	*I*	*O*	*N*	*N*	*U*	*I*	*N*	*D*	*E*	*B*	*A*	*E*	*D*	*E*."

Under the print are engraved verses in Dutch and French, to the same effect. The latter are as follows.—

"1. Louis, Prince de B . . . 2. Celuy qui Epreuve l'Or".

1. On pese maintenant les Louis d'Or nouveaux
Car ils sont presque tous ou trop legers ou faux
Ha Compagnon touchez, pésez cet Or de France
Vous aurez la moitié de tout en recompense
2 Ne vous fiez pas trop ne soyez pas trop bon
Il n'est point de Fiat au Pater de Bourbon
Il ne vous paye pas selon vos grands merites
Peste! quel f—— son des ses Monnoies maudites!
1 Que ne poids est leger, encor les réhausser
Iusques a quinze francs, pour beaucoup amasser?
Je ne veux plus trahir, je reprens mon office
Pour servir l'Empereur Ce Roy corrompt justice".

$6\frac{3}{4} \times 8\frac{1}{2}$ *in.*

1445.

TER EEUWIGER GEDAGTENIS DER HEERLYKE OVERWINNINGEN DOOR DE BONDGENOOTEN OP DE WAPENEN VAN VRANKRYK, ONDER DEN ZEEGEN DES ALMAGTIGEN BEHAALD: IN HET JAAR 1706.

[To the eternal Memory of the glorious Victories obtained by the Confederates and by means of the Almighty Power over the Armies of France in the year 1706.]

t'Amsterdam, gedrukt voor den Autheur: en zyn meede te bekomen by JOHANNES RATELBAND, *Boekverkoper bezuyden het Stadhuys*, 1706.

[*May* 12, 1706]

A DUTCH broadside, with an engraving and three columns of letterpress. The former represents a triumphal arch, supported upon two columns, which are entwined with laurel and bear the names of "*Catalonia, Arragon, Valentia, Maiorka, Piemont, Milances, Braband, Vlaanderen.*" On the top of one column are the bust and arms of Queen Anne; on that of the other, the statue and arms of Holland; on the keystone, the bust and arms of the Emperor Joseph; with the names of all three; on the arch is inscribed, "*Voor erf-regt en vryheit,*" ["For Hereditary Right and Freedom."] From it are suspended medallions of Marlborough, Eugene, and

Ouwerkerke, with their names and titles, and the motto, "*Veni, Vidi, Vici*," and under these are representations of the taking of "*Barceloona*" and "*Turin*." Between the columns are a view and a plan of the Battle of "*Ramillis;*" French standards lie on the ground in front. On one side is Fame, sounding her trumpet amid rays from Heaven, and holding the Serpent of Eternity entwined with laurel; beneath are the Imperial eagle, the English unicorn, and the Dutch lion defending a "*Barriere;*" near them stands Hercules pointing to the representations of victories. On the other side is the sun of France eclipsed. Justice, seated on the clouds, tramples the French yoke beneath her feet, holds a medallion of Charles III. of Spain, and with her sword drives away Tyranny and Hypocrisy. Below, Fortune holds forth a general's baton and an electoral cap, and hastens towards the victors, dragging off the laurels and royal robes of France; Louis XIV. and Philip V. of Spain, are behind her, dismayed and submissive.

The letterpress is to the following effect:—France, having lost her best troops at Hochstet (Sept. 20, 1703), did her utmost to restore her forces, and had to employ financial agents to raise money in order to be able to carry on the war.

In Spain the Duke of Anjou (Philip V.) had (April 10) besieged Barcelona with 20,000 men by land and a fleet of twenty-six ships; the garrison consisted of but eight hundred men, and King Charles III. in person, within; these had resisted for thirty-five days, when, just in time to save them from being compelled to surrender, came (May 8) to their relief the combined fleets of England and Holland, under Admirals Leake and Wassenaar. The sun was eclipsed, and it was so dark they had to stop fighting.[1] After this battle came the subjection of Catalonia, Valencia, and other provinces to the legitimate hereditary Prince Charles III.

Doubling their forces in the Netherlands, the French tried to restore their sunken fortunes by a sudden assault; but our generals were so quick, that we heard of the victory before we knew that the enemy was gone. The French armies were under the Elector of Bavaria and Marshal Villeroy; our army was commanded by the Duke of Marlborough and Field-Marshal Ouwerkerke, who met at Ramillies on the 23rd of May (May 12), and won a great victory. The victorious army advanced into Brabant, when Louvain (*Leuven*) (May 13), Mechlen (*Mechelen*), Brussels (*Brussel*), Lierre (*Lier*), Oudenaarde (*Oudenaerde*), &c., submitted immediately, all the cities except Antwerp, which did so at a later time.

In Italy the long-threatened siege of Turin by the French was begun, May 13 (May 23), and prosecuted with fury until the city was relieved by Prince Eugene, Sept. 7. After this the Milanese submitted (Sept. 24), and soon it is hoped that all Italy will be freed from the French yoke.

The plan of the Battle of Ramillies, named above, shows "*Stand der Leegers. voor de Slag*," *i.e.* the position of the armies before the battle. The following is the substance of a column of Dutch verse, which describes the design altogether. The sun shines brightly on the Allies, the Eagle, Unicorn, and Lion, causing the Netherlands to triumph at last, which achievement is announced by Fame with her trumpet, and she has a laurel crown for the victor. The pillars indicate the victory. The French sun is eclipsed, while Justice is defending the cause of Prince Charles, that Spain may be delivered from the cunning of the French and the severe rule of Philip's creatures. The bases of the columns, which are enriched with bas-reliefs, show how Cacus, surprised in his cave by Hercules, has to give up his booty, and how Phaeton overplayed his father's part.

$13\frac{3}{4} \times 8\frac{1}{4}$ *in.*

---

[1] See "Louis XIV. terrified by the Eclipse of May 12, 1706," May 12, 1706, No. 1450; and "Queen Anne eclipsing Louis XIV.," Aug. 13, 1704, No. 1431.

1446.

THE DISTRESS OF LOUIS XIV., having lost the Battle of Ramillies, May 12, 1706. (No. 1.)

VACARME AU TRIANON Van SONNEMAN, de Koningschepper, met sijn Queekelingen, Werk-luy, en Kniespringsters.

[Tumult at the Trianon of the Sun-Man (Louis XIV. alluding to his badge of the Sun), the King-maker, with his pupils, work people and knee-springers.]

Alarm in't Spinhuys.

[Alarm in the House of Correction for Prostitutes.]

Ph. B.[outtats sculp.] [*May* 12, 1706]

A DUTCH broadside, being an engraving and two columns of letterpress in the same language. At the foot of the second column is a reference table with numbers, giving the names of the persons represented, thus—"1 Sonneman (Louis XIV.). 2[1] La Valiere. 3[2] Montespan. 4 Scarron.[3] 5 Philip.[4] 6 Thoulouse.[5] 7 Tessé.[6] 8 't Gesamentlijk Spinhuys.[7] 9 De Pater Conducteur" (Pere la Chaise). These numbers are repeated on the engraving.

The engraving represents Louis XIV.[8] tearing his wig as he lies on the ground with his head on the knees of, "4," Madame de Maintenon; the World has fallen from his hands, and rolls from his grasp; his fallen sceptre is grasped by the Father "Conducteur," "9," who, kneeling, stoops over the king, and, with his left hand, filches coins which lie on the ground. The head of a cock forms one end of the sceptre. Two rats gambol over some carved work, which seems to be part of a triumphal arch, and to consist of a medallion and festoons of flowers and laurels, or to belong to a sundial.[9] Madame de Maintenon, in whose lap, beside the king's head, are two bottles (of spirits ?), is lamenting aloud; Madame de Montespan, "3," who, previously to Madame de Maintenon, had been the mistress of Louis, sits by the side of the other lady, and joins in her lamentations; the Duchesse de la Vallière, "2," the forerunner of these women in the king's affections, who, on yielding ascendancy in them to Madame de Montespan, retired to a convent, wears a nun's robe and veil, kneels at the side of the prostrate king, tells her beads, and admonishes him with upraised forefinger. Marshal Tessé, "7," a a half-naked man, using a crutch, one of his eyes being bandaged, and showing other signs of sore distress, holds out a letter which contains the news of ill-fortune. Philip V. of Spain, "5," stands behind, tearing his hair with both hands. Toulouse, "6," who in 1704, August 24, fought the Battle off Malaga with Sir George Rooke,

---

[1] La Duchesse de la Vallière.
[2] Madame de Montespan.
[3] Madame de Maintenon.
[4] Phillip V. King of Spain, Duc d'Anjou.
[5] The Count de Toulouse, French Admiral, son of Louis XIV. and Madame de Montespan.
[6] The French Marshal who had been recently defeated before Gibraltar and Barcelona.
[7] The representative of the whole of the inmates of the House of Correction for Prostitutes.
[8] The effect of the loss of the Battle of Ramillies on Louis XIV. was so great that his physicians ordered frequent bleedings of their patient.
[9] If a sundial is here intended the reference was to the King's badge, the sun.

is half hidden by the figure of the raging woman, "8," who stands in the rear of the group of kneelers, and flourishes two documents. The background consists of a garden, trees, and buildings. There is a contemporary reference to this print, see "The Tomb of Universal Monarchy," Sept. 7, 1706, No. 1458.

The following is an abstract of the letterpress:—

Sonneman says the news of defeat must be a lie; the letter must have been tampered with by the enemy. St. "Madeleene" (La Vallière) assures him it is true; Toulouse, after the relief of Barcelona, saw the advance of the enemy, the Catalans and British, and it was very fortunate that my son[1] was able to escape.

The "widow of the man who is not dead,"[2] laments loudly, and exclaims that the monarchy has been overthrown, Charles III. has taken the wife of Philip V., his sceptre, crown, capital, and all his treasures.

Sonneman cries out, "Is there more bad news?" *i. e.*, there is worse to come.

The whole of the women of the House of Female Correction wail and cry, "Who it is that has striken them worse than in Spain; they beg him not to give way, they declare that his legs are failing him, and that he slides. Sonneman, replying to their question, "Who did it?" says "Marlborough," and they add that he and Marshal Ouwerkerke had routed the King's Household troops, gendarmes, and mousquetaires. He next sums up his losses, and laments the fatal stroke of the war; appeals to the Elector of Bavaria, Marshals Villeroy, Tessé, Villars, La Feuillade, and Marsin, to the Duc de Vendôme and the Duke of Berwick, to ravage and destroy Spain, burn Savoy, to hew down, kill and consume, to desecrate the churches and spare none. He then turns to his "true friend," La Chaise, the Jesuit, and begs him to call on Heaven and all the saints, to protest in his name to the saints of the Netherlands; he scolds the Jansenist beggars ("Zijn Geus of Jansenist"), or Calvinists; he bids the confessor protest, or appeal, in his name to the Courts of Scharpenheuvel, Hal, and Laken; he bids his auditors call on the Ban and Arriere Ban of France; he invokes the aid of pirates, rovers and galley slaves.

The whole company lament, and Louis again raves at his misfortunes.

See the French paraphrase of this, which is given with (No. 2.) same title and date, No. 1447.

The following table is placed at the head of the second column of letterpress:

"De nieuve Sinte Madeleene, la Valiere.
d'Onbestorve Weeuw van de derde Man, Montespan.
De gebore Comtesse der Nagtmeeren or Canada Scarron,

[The new Saint Magdalen, La Vallière.
The pretended widow of three husbands, Madame de Montespan.
The born Countess of Nagtmeeren, in Canada, Scarron.]

This design was, in 1720, altered and adapted to satirise the Mississippi Scheme; see "De stervende Bubbel-Heer," etc., (No. 1.), Sept., 1720.

$7\frac{1}{8}$ $10\frac{1}{8}$ in.

1447.

The Distress of Louis XIV. having lost the Battle of Ramillies. (No. 2.)

Vacarme au Trianon Ou le Nouvel Hôtel des Filles

---

[1] This term is not used literally, he was the son of Madame de Montespan and Louis XIV.

[2] Madame de Maintenon.

FILS NATURELS de LOUIS le SOLEILLER pour le consoler a l'égard de son *Mars infortuné* en Europe.

AL-ARM te VERSAILLES, Of Spinhuis Consistorie, tot vertroosting van LOUIS de ZON-daar, de Koningen maaker, met zyn Troetel kinderen en Voeten-warmsters.

[Alarm at Versailles, or the Assembly of the House of Correction of Louis the Sinner (Son, or Zon daar), the Maker of Kings with his Darlings, and Feet-warmers.]

Ph. B[outtats, sculp.] *A Paris, chez Picard le Romain.* [*May* 12, 1706]

THIS is a broadside with Dutch and French verses, and an impression from the plate designed to illustrate the subject which is described under (No. 1.), with the same title and date, No. 1446. In (No. 2.) many changes appear, although the principal figures are similar in both. The World has been converted into an orb of sovereignty, and inscribed:

"*Des Waerelds kruy*(s)
Komt my rechtvaer—— (dig) *tuis.*"

[The world's cross
Falls justly on me.]

The landscape portion of the design has been removed, the reference numbers have been changed, and, on our left two figures introduced. These represent, firstly, "6", the Duke of Berwick, natural son of James II. of England, who had fought in the Low Countries and in Spain; over his head is written, "*Een Barre wyk Is't Franse Ryk,* (A barren retreat—*barre wyk,* pun on Berwick—is France). Secondly, "7", the first Pretender, James Francis Edward Stuart, half-brother of the last, who is weeping bitterly; over his head is, "*Voor my Prins van Wallis Nergens vaste stal is*" (For me, the Prince of Wales, there is nowhere a fixed stall). "8", as before, holding papers; one of these is inscribed, "*Mal h*(eur) *par tout en Espagne Pais Bas, &c.*"; over her head is, "*Ik draag helaas! de brieven Die's Konings hert doorgrieven*" (Alas! I carry the letters which grieved the king's heart). Over the head of "10", the Count de Toulouse, is, "*Leeg volle kroese Dolle Thoulouse*" (Empty full cruise, foolish Toulouse). Over that of "5", Philip V., is:

"*Van West tot Oost*
Weer tuis om troost.
'k heb Spaanse knevels aangedaen
En echter wilt met my niet gaen."

[From West to East
Home again for rest.
I have Spanish whiskers put on
Yet with me nothing well has gone.]

The figure of the wounded Marshal Tessé is here marked "11."

Over the heads of the figures is written:

"3 *Valse zacht!* 3 *Franse Koningen int west;* (2 *zonder Troon*) *te zaam nu kruipen in één nest.* 3 *Roys en France en Decadense. Het niewe Franse Hof van vrouwe en Bastaard stof zingt Miserere in plaats van Lof. Ohe post fata heC reprenDere non CVpIo arMa.*" [3 False ones (bastards): Softly! Three French Kings (1. 5. 7.) in the West; (2 without a Throne), creeping together into one Nest. The new French Court of Women and Bastards sings Miserere instead of Praise. A chronograph for 1706]. See (No. 3.), with the same title and date, No. 1448.

The French verses, referring to the numbers on the plate, are as follows:

" 1 Louis Soleiller.
" O! lamentable sort, par tout je suis en peine;
Par Terre ni par Mer je ne puis prendre haleine.
Espagne infortunée à moi; ô; mes Vaisseaux
Brûles, pris, ruinez, toûjours vient de nouveau
Quelque malheur, helas! sont elles vraies ces lettres?

2 La Valliere, ou Nouvelle Ste. Madelene
Oui grand Roi, tout est vrai, Thoulouse n'est plus maitre
De la Flotte, ô! mon fils, vous aviez à peu pres
Barcelone reduit, puis fuir de la deviez;
l'Anglois, le Catalan, & l'Hollandois suivirent,
Et tous nos beaux Vaisseaux brûlerent ou les prirent;
Nos Mariniers de plus tuez, martirisez.

3 Montespan *pretendue veuve de son troisième Epoux.* *Et* (4) La Scarron, *Comtesse Native de Canade.*[1]
He! très-puissant Monarque, quels malheurs arrivez!
Philippe s'en fuit tôt, le voici en presence,
Ce Prince avec St. Jaque a quelque ressemblance,
Car Charles prend son Trône & tout qui en depent;
Sa femme fut aussi.

5 Philippe, *petit fils.*
Très cher ayeul autant
De bonheur fut à nous, que Barcelone prise
Auroit été de nous, car à nôtre entreprise
Ne manquoit que deux jours, que la Flotte arrive,
Qui nous defit.

Louis Soleiller.
Helas! trois fois helas!

6 Berwik *Anglois renegat.*
O! Sire ayant perdu la ville d'Alcantare
Je fus f..... aussi.

7 Pretendu Roi d'Angleterre.
A present je m'egare,
Ne serai, ô! Louis par vous jamais vrai Roi.

8 *Plenipotentiaire* de l'Hotel des Filles[2]
Tai-toi, petit coquin, fils naturel, pour toi
La Guerre on declara. Louis voici les lettres;
Baviere & Villeroy sont battus, qui fait naitre
La defaite à vos gens.

Louis Soleiller.
Eh! par qui, où & quand

Plenipotentiaire des Filles
En Brabant Marlbourg & Auverquerque[3] défirent
La Roiale Maison, lors que les autres fuirent,
Leurs bagages laissant.

---

[1] See " The Distress of Louis XIV." (No. 1.), same date, No. 1446, the concluding table of names.

[2] N.B. This is the " 8 ", of the first state of the design.

[3] Marshal Ouwerkerke, the Dutch commander.

LOUIS SOLEILLER.

Helas! damnable Mars:
Baviere; Villeroy, Thessé, Marsin, Villars,
Vendôme, La Feuillade, & Berwik, par ravage
Brûlez, tuez, pillez Eglises contr'usage,
En Espagne, Savoie, au Rhin, aux Pais-Bas;
Mais n'ayant dix fois plus de gens n'hazardez pas.
Et vous (9) Cher Confesseur, qui toûjours recompense
Aux bons actes, donnez, prenez vous la vangeance
Des Heretiques & leurs temples, sans relais.
O! Belgiques Patrons, ô, vous Saints trés mauvais.
Aidiez les Huguenots, au moins les Janssenistes,
O! Trompeurs, que le ciel jamais ne vous assiste,
Et vos cloîtres, soit a Montaigu ou Oirscot,
Vous aiderez aussi en France l'Hugenot.
Hola! Ban, Arrier Ban; venez tôt pour combatre
Contre les ennemis de Louis dix & quatre.
Mes Amiraux, encore attendez nos Gallions:
Par ses riches trésors nous nous reparerons.

10 THOULOUSE & (11) THESSE.

Nous hazardrons nos corps, quand cette riche Flotte
Arrivée sera, à nôtre port & côte.

LOUIS SOLEILLER.

Ma cour n'est sûre, il faut la frontiere garder;
Je suis en desespoir, je ne puis plus parler.

l'*Assemblée* entiere.

O! Roi, vos Rois, & nous, vos cousins & cousines
Sont comme pelerins, & comme pelerines.

LOUIS SOLEILLER.

O! Vous Turqs, Barbares Maures & Hottentots.
Aidez nous à tirer de beaucoup meilleurs lots.
Si cela ne suffit, je damne ma couronne,
Et ferai dans l'Enfer le Demon en personne."

This broadside is No. 53, in the second volume of "Het Groote Tafereel der Dwaasheid," &c., 1720; a collection of satires on the Mississippi Scheme. This design was, in 1720, altered and adapted to satirize that scheme; see "De stervende Bubbel-Heer" (No. 1.), 1720.

There is another impression in "Lettres de Madame de Sévigné," illustrated, Tome XI., IV^e^ Partie, No. 71.

See Nos. 1, 3, and 4, with the same title and date, Nos. 1446, 1448, and 1449. $7\frac{1}{8} \times 10\frac{3}{8}$ *in.*

1448.

THE DISTRESS OF LOUIS XIV. ON LOSING THE BATTLE OF RAMILLIES. (No. 3.)

Al-arm te Versailles, etc.
Vacarme au Trianon, etc.

A Paris, chez Picard le Romain. [*May* 12, 1706]

THIS broadside is derived from that which is described as (No. 1.), under the same

title and date, No. 1446. The version described as (No. 2.), with the same title and date, No. 1447, seems to have been adopted as the type for this copy. The inscriptions and verses are the same, with additions, as noted below; the line with the chronograph is here placed under the figure of Louis XIV. Under the orb of sovereignty is:—

"*De Waereld my verlaat*
Waarom ik haar ook haat."

[The World abandons me, wherefore I hate her.]

Under the hand of the Father "Conducteur" ("9") is:—

"*La Chaise*
point aise,"

and between his chest and the knee of Louis, "*De Alder Jesuitiste Koning*" (The most Jesuitical King). To Marshal Tessé ("11") refers—

"*Thesse*
blesse."

No. "5," Philip V. of Spain, says:—

"*Van West tot Oost*
Weer tuis om troost."

[From West to East
Home again for rest.]

"'*K heb Spaanse knevels aangedaan,*
En echter wil't met my niet gaan."

[I Spanish whiskers have put on
Yet nothing well with me has gone.]

Suns are embroidered on the vest of the king. Tessé appears now to be armed with a mallet or crutch. The signature of the artist is absent.

Above the design is:—

"3 *Valse, zacht!* 3 *Franse Koningen* 1. 5. 7. *in't West* (2 *zonder Troon*) *te zaam me kruipen in één nest.*"

[3 False ones (bastards); Softly! 3 French Kings in the West 1. 5. 7.[1] (2 without Thrones) now creeping together into one Nest.]

"3 *ROYS en FRANCE en DECADENCE.*
"*Het niewe Franse Hof van Vrouwe en Bastaard stof*
Zingt Miserere in plaats van Lof."

[The new French Court of Women and Bastard-Stuff sings Miserere instead of Laus].

This design was, in 1720, altered and adapted to satirize the Mississippi Scheme. See "De stervende Bubbel-Heer," etc. (No. 3.), 1720.

See (Nos. 1, 2, and 4), with the same title and date, Nos. 1446, 1447, and 1449.

$7\frac{1}{8} \times 10\frac{1}{2}$ *in.*

---

[1] Referring to the figures in the design, *i. e.* 1, Louis XIV., 5, Philip V. of Spain, 7, the Pretender, James Francis Edward Stuart.

1449.

The Distress of Louis XIV. having lost the Battle of Ramillies. (No. 4.)

"Franse Hoff in Allarm."

"Toute la Cour de France en Allarme."

[*May* 12, 1706]

An engraving with a design which has been adapted from (No. 1.), with the same title and date, No. 1446. On the ground, in front of the World, which is here cracked, and inscribed "*Gallia*," is a fire which consumes a document inscribed, "*Testament van Porto carero*[1] 1700." "1," as described in a table in the upper corners of this print, is "*Maintenon inde Rouw*" (Maintenon in grief), who stoops over Louis and laments his downfal. "2," "*Villeroy*" tears his hair. "3," "*Toulouze*," throws up his hands in despair. "4," "*Met zyn hoer*" (with his w—e), look over the shoulder of the last. "5," A figure of a young man (see below) which occupies the place of that of Marshal Tessé in the original, is referred to thus (he holds a staff):—

"*Em: van yeren, met een*
Pelgroms stok om te wandelen."

[Eminence (?) of Ireland, with a pilgrim's staff.]

"6," *De lachende Dolphin om dat*
het zyn beurt wert."

[The Dauphin laughing, because it is his turn.]

This figure is almost beyond the edge of the print. "7," "*Pater la chaise*," kneeling, stoops forward to support Louis." "8," "*Tesse met de kous op't hooft*" (Tesse in disgrace), is behind the group. No. "9," is on the shoulder of the figure of a priest, who turns his back on the assembly, "*Keulse paapie gaet druyp' staerten heen, &c.*" (the Cologne Pope steals home hastily); this refers to the Elector of Cologne.[2] Close to the drooping hand of Louis lies his fallen sceptre on a sheet of paper, as if that of a treaty, the conditions of which are not inserted, but which is already signed "*Louis:*" this signifies that the French king must make peace on any terms. See "Louis XIV, terrified by the Eclipse," etc., May 12, 1706, No. 1450.

Over the heads of the figures, at the top of the plate, is a sun, the emblem of Louis XIV., eclipsed, and surrounded by clouds; below the latter is the following:—

"1706 *den* 12 *Mey Son-Eclips, kreeg op desen dag Vranckryk voor Barcelona een groote Slag.*"[3]

[1706, the 12th May, the Eclipse, on this day France suffered a great defeat before Barcelona.]

---

[1] Refers to Cardinal Porto-Carrero, Spanish minister of State, and, by inference, to the will of Charles II. of Spain, by which that kingdom was bequeathed to Philip, Duke of Anjou. Charles II. died Nov. 1, 1700. See "De Grooten Waereld Verdeelder," Nov. 1, 1700, No. 1340; "A Satire on the Testament of Charles II. of Spain," Nov. 1, 1700, No. 1341; "The Duke of Anjou Whipping Cardinal Porto-Carrero, Nov. 1, 1700, No. 1342; "The Cardinal Porto-Carrero and Charles II. of Spain (?)" Nov. 1, 1700? No. 1344.

[2] See "Louis XIV. kicking Maximilian Emanuel," &c., July 18, 1705, No. 1435.

[3] See "Die grosse Sonnen-Finisternus," &c., Aug. 13, 1704, No. 1432, and "Louis XIV. terrified by the Eclipse," &c., May 12, 1706, No. 1450.

Below the print are engraved lines in Dutch to this effect:—

"Here swooned the French tyrant,
With crown and sceptre in the sand,
At the deceit; & all his harlots
Stand in amazement, and stare!
Because his Sun, quite bright before,
Is now eclipsed so early in the year.
The Irish Prince,[1] and the little pope of Cologne,[2]
Attached to the Spanish crowned ape,[3]
Stand and slobber with wrath,
For the great loss of bed and cot.
Thus one can yelp for the time,
But the evil punishment follows after."

See (Nos. 1, 2, and 3), with the same title and date, Nos. 1446, 1447, and 1448. $7\frac{1}{8} \times 9\frac{3}{8}$ *in.*

1450.

Louis XIV. terrified by the Eclipse of May 12 (o. s.), 1706. Battle of Ramillies, same date. Retreat of the French from Barcelona.

Page 442. [*May* 12, 1706]

This print was prepared to face page 443, vol. iv. of "Poems on Affairs of State, From 1620. to this present year 1707" (1077, l. 19.) It is the fifth illustration in a supplementary part of this publication, which is styled, "A Collection of some Satyrical Prints, publish'd beyond Sea, relating to the Affairs of Europe since the French King (Louis XIV.) plac'd his Grandson on the Throne of Spain. With their Explanations in English."

The design represents Louis XIV. seated, near to a fire in which a document is burning; he is exclaiming, while he throws forward his right hand with energy, "*Peace Peace Peace for ever.*" A lady (Madame de Maintenon), who weeps and wipes her eyes, while she holds out to the King a blank sheet of paper, kneels before him. A young King (Philip V. of Spain, Duke of Anjou) whose crown is placed on the floor while he stoops and offers his sceptre to Louis with one hand, and holds with the other a paper on which is written "*Request, &c.*," also kneels before the king. In the upper corner, on our left, of the print appears an eclipse of the sun (Louis XIV.'s emblem), inscribed with the date of that eclipse which happened on the day of the Battle of Ramillies, "*Eclips.* 12 *May*, 1706." The kneeling of the grandson of Louis XIV. refers to the defeat of his party in the quitting of Barcelona on its being relieved by Admiral Leake and the Earl of Peterborough, May 8, 1706. Soon after, the States of Flanders recognized Charles III. of Spain as their sovereign, so that the Low Countries were separated from the party of Philip V. Carthagena was taken by the Allies, June 13, in which month Madrid, Toledo, and other cities submitted, and Arragon embraced the side of Charles III. See "Die grosse Sonnen Finsternus," Aug. 13, 1704, No. 1432.

---

[1] (?) The Duke of Berwick, natural son of James II., called in the margin "*Em: ran yeren.*" James II. died Sept. 6, 1701.

[2] The Elector of Cologne, see "Louis XIV. Kicking the Elector of Bavaria; his brother, the Elector of Cologne, running away," &c., July 18, 1705, No. 1435.

[3] The Duke of Anjou, Philip V. of Spain.

The explanation is as follows:—

"The Figures in this Cut represent Louis the XIV. in a mortal Fright on an Eclipse of the Sun the 12th of May 1706, and Philip the Fifth's being driven out of Spain. That young Prince is drawn upon his Knees, petitioning his Grandfather for leave to come home again. And Madam Maintenon advises Louis le Grand to send the Confederates a Blank to procure a Peace.

Lou] what shall we do dear *Maintenon?* my Son
Flies from the Foe, and we are all undone.
Brabant and *Flanders* to the *Austrian* yield,
So much we suffer'd when we lost the Field;
O why am I thus wretched! *Maint.* To be plain,
I'll tell you why, to flatter you's in vain:
The fam'd Partition-Treaty was the Cause,
And *England's* just Resentment, and *Nassau's*:
You own'd a Prince whom they refus'd to own,
And poor *Bavaria's* by your Arts undone;
You trickt the *Portuguese*.[1] *Lou.* The Sun, my Dear,
Is now eclips'd, and bodes some Ill, I fear.
Philip] Good Grandsire, take me in again, my Fall
Is great, and you have been the Cause of all.
Lou.] My Love, my Queen, now tell me what to do,
For on thy Counsel I depend. *Maint.* Be true,
Keep to your Word, forego your usual Fraud,
For which you're curst at home, and loath'd abroad,
Send the Confederates a Blank. *Lou.* 'Tis done;
What other way was left to save my Crown?"

For the eclipse in question, see "Queen Anne eclipsing Louis XIV." &c. Aug. 13, 1704, No. 1431.

4¼ × 7¼ *in.*

1451.

A Trumpeter and a Drummer enquiring respecting the disasters which had befallen the arms of Louis XIV. of France.

Pag. 444. [*May* 12, 1706]

This print was prepared to face page 445, vol. iv. of "Poems on Affairs of State, From 1620. to this present Year 1707" (1077. l. 19.) It is the sixth illustration in a supplementary part of this publication, which is styled "A Collection of some Satyrical Prints, publish'd beyond Sea, relating to the Affairs of Europe since the French King (Louis XIV.) plac'd his Grandson on the Throne of Spain. With their Explanations in English."

The design represents a wooden-legged French trumpeter standing bareheaded, with a scroll in his hand, on which is written "*Gaunt Brussel Antwerp Bruges.*" These cities submitted during the third week of May, 1706, to the Confederate army under the command of the Duke of Marlborough. This submission, which involved renouncing the authority of Philip V. of Spain in the Low Countries and acknowledging that of Charles III. followed the Battle of Ramillies, May 12, 1706. A drummer, on the apex of whose cap is a large *fleur-*

[1] See "La France Lamentant," June 27, 1706, No. 1455.

de-lis, beats his drum; round his neck is suspended a placard inscribed, as if it were the first of a long line of names, "*Barcelona*." The French quitted this city, leaving one hundred and six brass cannon, twenty-three mortars, and great quantities of ammunition and provisions, May 12, 1706. Round the drummer's ankles are two rings with hawks' bells attached to them. A dog barks at him. In the distance ships appear entering a harbour. This refers to the relief of Barcelona by Admiral Leake and the Earl of Peterborough, May 8, 1706.

The explanation is as follows:—

"These Figures represent a French Trumpet and Drum sent by Louis le Grand, to enquire News of several Citys lost by the Mighty Monarch last Campaign, 1706.

Ye *Heers* and *Hogans* all, We greet you well
Can any of you Tale or Tidings tell
Of goodly Citys lost, both far and near,
Gaunt, *Brussels*, *Antwerp*, *Dendermond*, and *Liere*,
Aeth, *Ostend*, *Bruges*, *Mecklin*, *Lovain*,
Menin;[1] all *Flanders*, and the half of *Spain*,
Rodrigo, *Barcelona*, and *Valentia*,
Coria, *Saragosa*, and *Piacentia*,
Almaras, *Salamanca*, *Alicant*?
Guns, Mortars, Bag and Baggage too, we want.
Great *Lewis* says, if you can bring 'em forth,
He'l pay you, if you'l trust him, what they're worth."

The figures of the trumpeter and drummer re-appear in the design of "The Queen of Hungary's Whetstone," Oct. 1745.

$4\frac{1}{4} \times 6\frac{5}{8}$ *in.*

1452.

The Revers of ye Medal Struck at Utrecht upon ye Victory obtain'd at Ramelies.

A Satire on French Triumphing, the Peace of Utrecht, and Battle of Ramillies.

The Triumph of Queen Anne over Louis XIV.

[*May* 12, 1706]

This engraving forms the seven of clubs in a pack of playing-cards, which refer to the War of the Spanish Succession, victories of Marlborough, &c., (1793, d. 1.)

The design represents the besieging of a fortress; a woman on the ramparts has cast a weighty object on the head of a warrior who stands below; he, dropping his sword and shield, exclaims to his companion, "*Draw thy Sword and thrust me thoro lest Men Say a Woman Slew him.*" A partial quotation of the words of Saul at his death, 1 *Samuel*, *xxxi.* 4; and 1 *Chronicles*, *x.* 4. The "Woman" referred to was Queen Anne. See "Le Renversement de la Monarchie Universelle," etc., June 21, 1706, No. 1453.

Below the design are the following words engraved, "The Reverse of ye Medal Struck at Utrecht upon ye Victory obtain'd at Ramelies." In the upper corners respectively are the trefoil, for the suit to which this card belongs, and "VII." for its number.

$2\frac{1}{4} \times 2\frac{7}{8}$ *in.*

---

[1] See "The Wounded French Bear," Aug 22, 1706, No. 1457.

1453.

"Le Renversement de la Monarchie Universelle Ou l'Hommages des Peuples d'Espagne a Charles III. à Madrid le 21 Iuin 1706."

[*June* 21, 1706]

A PRINT forming part of a Dutch broadside, which is entitled "De Omkeringe van de Algemeene Monarchie" (The Overthrowing of the Universal Monarchy). The French title is engraved on a piece of cloth which is borne in the air by three boys over the heads of an assemblage of men in two groups; the group on our left consists of Charles III. of Spain, who is standing dressed in armour and crowned, and his courtiers, who wear costumes of peace and are bareheaded. The other group consists of Spanish gentlemen, one of whom in kneeling presents his sword to the king.

In the upper corner on our left of the print is a design, representing "*La Victoire de Ramilli du* 23 *May* 1706," being a battle literally represented, (in the distance is "*Judoigne*," from which place the combat was occasionally named) and the same depicted in an allegorical manner by means of a group, engraved as in a medal, of a male and a female warrior; the former is beaten to the earth and disarmed by the latter, who, nevertheless, holds over him a branch of palm instead of a sword. The inscription on the medallion is—

"Ludovicus Magnus. Anna Maior."

On the upper corner on our right are similar representations styled, "*La levée du Siege de Barcelone le* 12 *May* 1706," a view of ships sailing into a harbour and troops retreating, the sun eclipsed and sinking below the horizon on our right. The medallion on this side shows a tower assailed by soldiers, and other soldiers defending it by means of javelins cast from the summit. About the medallion externally is written, "*Dominus Tradidit eum in manus Fœminæ, Jud.* 16," and has an inscription on the medal:—

"Percvte Me Ne Dicatur Qvod a Femina Interfectus Sim. Ivdic. C. 9."[1]

Below are two columns of letter-press, in Dutch and French, of which latter the following is a copy:—

"Quoi que cette Planche soit assez significative, il est cependant necessaire d'en donner en abregé une petite explication; quoique le Titre et les Emblemes le donnent assez à connoitre à ceux qui sont un peu versés dans la sciences de Hieroglifiques.

"Il est aisée à connoitre que ce Monarque qui a la Couronne sur la teste, qui est accompagnée de tant de Heros, a été fait pour Charles III. Voilà les Peuples d'Espagne à ses pieds, qui lui viennent faire hommage, & le reconnoitre pour leur legitime Souverain. Au côté droit de ce Tableau, on voit representé la levée du siége de Barcelone, que ce Prince a défendu en personne avec autant de valeur que de prudence & de courage, contre son Competiteur, aussi en personne, qui l'a attaqué pendant 36. jours, avec des efforts & des forces qui paroissent insurmontable à tout autre qui à Charles III. qui a contraint Philippe V. de lever le siége le 12. de Mai, dans le temps qu'il y avoit une Eclipse au Soleil, qui est aussi marqué dans le Compartiment; & pour comble de malheur, il falut laisser Canon, Bagage, &c., pour tacher de sauver le debris d'une belle Armée. A l'autre costé du Tableau, voila la representation de la grande Victoire remporté le 23. de Mai, à Ramillies, par les Anglois & les Hollandois sur l'Armée de Louis XIV. & de

[1] See "The Revers of ye Medal," &c., May 12, 1706, No. 1452.

Philipe V. Cela n'influe pas moins au renversement de la Monarchie Universelle, que les progrès que Charles III. a fait en Espagne. Mon dessein n'est pas de vous faire une histoire des dernieres Revolutions, mais d'en donner un Idée seulement. Nostre Peintre a voulu orner son Tableau d'une Medaille, sans doute pour donner plus d'attention à son Ouvrage.

"C'est une Pallas qui represente la Reine d'Angleterre, qui attaque un vieux Mars & le renverse, lui ôte ses Lauriers de la main, & son invincibilité imaginaire. Il y a pour Legende ces mots LUDOVICUS MAGNUS, ANNA MAIOR, qui veut dire en François, Louis est Grand, mais Anne le surpasse.

"Sur le Revers on voit un Abimelec, voulant detruire une tour par le fer & par le feu; une femme lui jette une pierre sur la teste, qui l'étourdit d'une telle façon, qu'il ne lui reste plus de force que pour dire a celui qui est le plus proche de lui, tire ton épée & me tüe, afin que dans la suite on ne dise par de moi, une femme l'a tué, Judic. 9.

"Il y a pour Legende:

"PERCUTE ME NE DICATUR QUOD A FOEMINA INTERFECTUS SIM. Judic. c. 9. Sur le bord de la Medaille, il est écrit: DOMINUS TRADIT EUM IN MANUS FOEMINÆ. Judith, xvi. c. Cronique sur le temps present.

" aCtVM est De gaLLIs
bene CVM hoLLanDIs
gaLLVs Debet Cantare MIserere
fInIs CoMItIs De bergeIICk.
C'est La Mort De LoVIS
IaM pettItIs beLgæ DeIeCto rege phILIpp
arCHIDVCeM.
trIVmphate ConCorDes
CaroLVs Dat LegeM hIspano
fLanDri se reDDVnt CaroLo.
brabantInI reDIere CaroLo regI LegItIMo
steLLa aVstrIaCa se DeMonstrat
reCta DeCIsIo testaMentI regIs hIspanIæ
Date CoronaM aVstrIaCo
Reponse
ConCeDIMVs
tanDeM barCeLona LIberatVr
sICCIne soL gaLLICe eCLIpsIM paterIs
Responste
Cogor
Le prInCe De MarLeboroVgh.

"S. M. Charles III. est entré dans Madrid le 21 Juin."

See "The Tomb of Universal Monarchy," Sept. 7, 1706, No. 1458, and the references it comprises to other satires on the events here in question.

$10\frac{1}{4} \times 6\frac{7}{8}$ *in.*

1454.

PORTRAIT OF KING CHARLES III. OF SPAIN TRAMPLING ON THE "TESTAMENT OF PORTO-CARRERO."

"rIte tenes ô sCeptra potes gaLLosqVe DoMare."

[*June* 27, 1706]

A DUTCH broadside with the above chronographic motto [1706] engraved as well as printed in letter-press over the head of a whole length, standing,

portrait of this monarch, on account of whose claim to the throne of Spain England was engaged in the War of the Spanish Succession. He appears as a youth, in armour, with a large mantle, and having a sword by his side; his left hand rests on a bâton, which is placed against his hip, his left foot is planted firmly on a paper inscribed, "*Testam—t ——an Porto Carero*"; see "A Satire on the Testament of Charles II. of Spain," Nov. 1, 1700, No. 1341, and "De Grooten Waereld Verdeelder," same date, No. 1340.

"*Madrid*," a view of that capital, is in the background. A crown and sceptre are on a table on the left of the king.

Two columns of verse, to the same effect, in Dutch and French, are printed in letter-press at the sides of this engraving. The latter column is as follows:—

"l'Entrée triomphante du ROY CHARLES III. à la Cour D'ESPAGNE,
Le 27. Juin 1706.

Voilà le dona repos en Europe tondé
Du faux Saint Jaques un Theatre est erigé;
Philippe pelerin ainsi par tout s'egare.
Pour CHARLES entrant dans Madrid tout se déclare.
Cet habit de Guerrier vons convient brave heros,
Ayant mis depuis peu Barcelone en repos,[1]
Domptant vôtre ennemi non sans danger de vie;
A nul Prince qu'à vous le bon sujet se fie.
Le Soleil resplendit à vos Pais sujets;
L'Eclipse ne tombant[2] qu'au côté des François,
Qui fut alors un beau présage de leur fuite,
Pour les Vaisseaux alliez leur Flottes fuirent vite.
Fatale Eclipse à lui, qui pour divise prend
Le Soleil; à present le Lucifer faisant!
Ce nonce du Soleil par grand orgueil s'abaisse;
Qui son principe n'a gardé, & par hardiesse
Voulut contraindre tous, en idole érigé,
Partant la Loy de Dieu il a fort violé.
Ce Lucifer (quel mot *Porte-lumiere* indique)
Fuit la lumiere, honteux de sa fausse pratique.
Ainsi les grands péchez ont leur punition,
Quoy qu'elle vient tres tard à la Cour de Bourbon.
Mais je retourne à vous, Roy Charles, qui le Tron
Heritez, & par fer gagnez vôtre Couronne,
Et par fidelité de beaucoup de ces Grands,
Refusant par la peur respect aux Allemands;
Cette peur vous ôtez par très grande victoire;
d'Où vient, que tous les Grands augmente votre gloire,
Qui long temps ci-devant l'Austriche ont plus aimé,
Que Bourbon, qui par tous leurs loix a violé.
Un Chapeau pourpre fut l'auteur[3] de cette flame,
Qui consuma les corps de tant des pauvres ames,
Que Bellone devote par ses cruelles dents.
Ce Prelat a les jeux d'un hibon maintenant,
Que pourra observer dansuna eclipse obscure,
Que sa veneil offrit au Soleil, qui ne dure.

---

[1] May 12, 1706.

[2] See "Louis XIV. terrified by the Eclipse," &c., May 12, 1706, No. 1450.

[3] Refers to the Cardinal Porto-Carrero; see "A Satire on the Testament of Charles II. of Spain," Nov. 1, 1700, No. 1341; "De Grooten Waereld Verdeelder," same date, No. 1340.

Austriche, rien n'avez de vôtre droit perdu;
Traiter avec Bourbon vous n'avez point voulu.
Au contraire Louis jura en mariage,
De pretendre jamais l'Espagne. O! beau présage
De jalousie entr'eux. Son diadéme prend
Philippe & fuit vers France; (& de chagrin fil rend
A Louis) quitte des Grands, le François le conduise;
l'Armée de Berwik n'est heureuse en entreprise.
Que Louis a des Rois pour sujets, quel honneur!
Mais sans Royaumes & sans Thrones, serviteur.
Renversement l'Espagne! O! quel tres grands ravages?
Les François sont par tons errans, & tres volages.
Le Theatre d'Anjelle en Naples rétabli,
Ou Charles comme Roy de chacun est chéri.
Turin en peine, aussi l'entiere Lombardie,
Ne craignant Orleans, à Eugene se fie.
Venise & Suisse se méfient des François.
On vaincra tôt par paix ou guerre de les Hongrois.
La France cherchera en vain secours de Rome.
Deux Electeurs[1] punis, ne bravent qu'en phantôme;
Nouvelle Espagne tôt apprendra que Louis
Est au bout, ses Gallions seront bien tôt saisis.
La Flotte portant or aux Portugais rend liesse.
La vertu des Alliez chasse toute tristesse.
Lors que Madrid reçoit Charles; Roy pour les siens
Il triomphe & fait bien aux sujets, aux Chrétiens,
Ne gagnent que son droit, même aux François mefaire
Ne tâchent, justement s'ils veulent lui complaire.
Les Pais-bas sons témoins qu'il aime à bien traiter.
Qui cherche son bonheur, il doit Bourbon quitter.
Car si l'orgueil jamais ne causa sa ruine;
On le voit dans Louis, qui beaucoup s'en chagrine.
Sans aide, sans conseil il est, & ignorant,
Où la Frotte viendra l'attaquer, foudroyant.
Il ne sait plus (helas!) avec Anjou que faire;
Car son titre Roy jamais ne pourra taire;
Et ne faisant cela jamais il n'aura paix.
La France l'on renverse en guerre sans relais.
La tres grande Babel, dont beaucoup on dispute,
Sera le faux Soleil, par son Eclipse & chute."

This print refers to the entry of Charles III. to Madrid, June 27, 1706. On the 24th of this month the Marquis das Minas and the Earl of Galway took possession of this capital, which, however, fell again into the hands of Philip V., on the 5th of August following. See "De Ooster Zon", &c., June 21, 1706, No. 1470.

This print was evidently designed to accompany that which is described in this Catalogue as "La France Lamentant," No. 1455. It is No. 57 in the second volume of the collection of Dutch prints satirizing the Mississippi Scheme, and styled " Het Groote Tafereel der Dwaasheid," &c. 1720.

7 × 8¾ *in.*

---

[1] Of Cologne and Bavaria; see "The Duke of Bavaria in a terrible Passion," July 18, 1705, No. 1434; "Louis XIV. Kicking Maximilian Emanuel, Elector of Bavaria," &c., July 18, 1705, No. 1435.

1455.

La France Lamentant.

"nos fera beLLa preMVnt gaLLos DefensIo rara".

A Satirical Portrait of Madame de Maintenon.

[*June* 27, 1706]

A Dutch broadside, having the above chronographic motto, (1706) engraved within the margin of a whole length standing portrait of Madame de Maintenon, in a mourning dress, with a black veil falling from her top-knot to her feet. The lady is represented as very corpulent, with a patch on her left cheek, holding a handkerchief, and looking upwards lugubriously.

Two columns of verse, to the same effect, in Dutch and French, are printed in letterpress at the sides of the engraving. The latter column is as follows:—

"O! Extréme pitié! helas! France, ah! Espagne.
Mars est des Alliez, ami & de l'Allemagne,
Et vous, grand Roi, avez la guerre merité,
Aïant iniquement l'Espagne violé;
Tachant par ce devoir d'occuper tout le monde.
De tres-grands abatis par tout l'Etat abonde.
Charles la Cour d'Espagne attend tôt comme Roi:
Philippe errant par tout est quasi aux abois:
Car tous les Catalans cessent de le défendre:
Barcelone est quittée,[1] (& au lieu de se rendre)
Vît quasi prit Philippe. Espagne change ainsi
De maitre: & la défaite au Belgique Pais
Nos pertes aggrandit, car de Brabant & Flandre
Tous les François s'en vont; n'osant long-tems attendre;
Les Frontieres ou doit & les côtes garder;
Pour chasser le péril il faut tout s'allarmer;
Le Ban & Arrier-ban sont aides necessaire;
Si on peut sans danger les convoquer en guerre.
O! Grand Chef, je dirai tres sérieusement,
Il faut fuir tous ces maux en vivant justement;
Observant en regnant ces bonnes ordonnances;
Sagesse donne au Roi les plus grandes puissances.
Priez Dieu, qu'il la donne: un seul Dieu honorez.
A un Prince divin peu de force est assez.
La superstition ôtez par vôtre exemple,
Que le Peuple par tout observe & contemple.
Par faux sermens le nom de Dieu n'abuserez;
Du nom de très-Chrétien indigne ne serez,
Par vengeance ou orgueil, ni par quelque injustice;
Ce titre glorieux n'obscurcirez par vice;
Conscience ne pressez, Christ jamais ne le fit,
Et nul Etat par là peut avoir du profit.
Punissez vos soldats pillant souvent Eglises,
Catholiques même, ô mauvaises entreprises!
Et puisqu'il est toûjours du devoir des sujets,
De respecter leur Roi, ou assi d'être prêts

[1] May 12, 1706.

A honorer les Chefs de leur chére patrie,
Il faut aussi du Roi, qu'elle soit bien chérie.
Le Roi est établi pour le bien des sujets,
Recompensant les bons, punissant les mauvais;
Traitant comme il entend lui-même qu'on le traite,
Soit comme le Soleil, qui les ombres rejéte;
Et étant au plus haut, rend plus claire splendeur,
Un Roi tres grand rend aux sujets plus de bonheur.
O! Sire en bon repos gardez vôtre Royaume,
Tant qu'il se peut. Le sang Chrêtien des pauvres hommes,
Que la guerre répand, egarnez par grand soin.
Un Prince trouble Paix & cela sans besoin,
Lorsqu'il se rend plus grand, par un faux heritage,
Contraire à ses faitez, faisant du grand ravage:
Semblable ne faitez, ô Roi, car ceux qui font
Tuer tant de Chretiens en telle guerre, sont
Eux-mêmes les tueurs. Preferez paix à guerre;
Par là l'Etat fleurit en tous lieux de la terre.
Par soupçon trés-mauvais n'envoyez au potence
Ne faites plus rouër les Reformez en France,
(Qui vous respectent pour leur Roi trés souverain)
Massacres condammez par le livre divin.
Si vous avez aimé les péchez de jeunesse,
Ayant des filles, ou femmes pour vos maitresses,
Et que vous vouliez contraindre leurs Epoux,
De n'être justement de leurs femmes jaloux
(Quoi que je ne le crois) il faudroit vous soumettre
A Dieu, ne confessant à un pécheur ou Prêtre;
Luxures à present punissez; chasteté
Est vôtre nouveau but: louable qualité!
On nomme avec raison larcin toute injustice,
N'en vôus enrichissez, en haussant par malice,
On baissant les monnoyes, ruine des Marchands,
En pressant le salut d'un Royaume & ses gens.
Conquerant des Païs par une juste guerre
Ou fait bien: mais trahir par argent, au contraire,
N'est par d'homme d'honneur; ceci Sire évitez.
Militaires bonheurs faussement ne contez;
Car de changer par fois les pertes en victoire
Rend joyeux pour un tems, mais choque tôt la gloire;
A peine on croit aprés un véritable gain.
Ne desirez ce qui n'est à vous: & enfin
Gardez-vous, que peché au Royaume n'apporte,
Soit sur terre, ou sur Mer, des maux de pire sorte."

See "The Tomb of Universal Monarchy," Sept. 7, 1706, No. 1458, and the references it comprises to satires the subjects of which are allied to that of the above; also "Le Renversement de la Monarchie Universelle," June 21, 1706, No. 1453.

This portrait was evidently designed to accompany that which is described in this catalogue as "Portrait of King Charles III. of Spain trampling on the Testament of Porto-Carrero," June 27, 1706, No. 1454. It is No. 58 in the second volume of the collection of Dutch prints, satirizing the Mississippi Scheme, and entitled "Het Groote Tafereel der Dwaasheid," &c. 1720.

$7\frac{1}{4} \times 8\frac{7}{8}$ *in.*

1456.

The Capitulation of Menin to the Duke of Marlborough, August 22, 1706.

The first triumph of the Duc de Vendôme.

[*Aug.* 22, 1706]

A Dutch broadside, with an engraving representing the Marquis of "*Carreman*", in a military dress, placed within a tower, the fortress of Menin, of which he had the command; from the summit of which his body is, according to the heraldic term, *issuant*. His face has a lugubrious expression; his wig seems to have been blown off his head by the wind and, with its long curls flying loose, it is carried away; in his right hand is a paper inscribed "*Capitulation de Menin* 22 *Auoust*, 1706," this he holds over the battlements of the tower; in his left hand is the broken staff of a standard, the banner of which is inscribed "*Etandart de M^r. Brouilly*".[1] Nearer the front of the design than the above is "*Vendome*", the Duc de Vendôme,[2] French commander, riding in a chariot which is drawn on clouds by two Gallic cocks, who are moulting their wing-feathers; the Duke drives these birds by means of reins which are held in his right hand; in his left hand is a standard inscribed "*Etandart de Phantome*". On the board in front of the Duke's feet is written "*Naer't Gasthuys à l' Hospital*". Between the chariot and the tower is written:—

"*Triumfen inde Vlucht*
Kastelen inde Lucht."

[Triumph in Flight,
Castles in the Air.]

At the side of the chariot is a tall, lighted votive candle, and near it, the inscription.—

"*Cette Chandelle est pour nos bons Saints admirable*
Mais s'ils nous n'aident je la donnera au diable."

Also eight rhyming lines in Dutch as follows:—

"*Sta, by Paryse Genoveef*
Of 'k hou u voor een Vuyle teef
Verlaat gy ons o S^t. Denys
Zo syt gy niet ter degen Wys
Helpt gy ons niet o S^t. Marcel
Bruy met u Hylighyt naer de hel
Doet wel siet hier een Eere kaars
Of anders steek ik 's in je naars."

This is the appeal of the Duke to the following effect:—

[Stand by me, St. Genevieve of Paris
Or I hold you for a foul b——ch;
If you abandon us, St. Denis,
You are not wise in valour;
If you help us not, St. Marcel,
Be off with your holiness to hell!
See here is a candle of honour.]

---

[1] The Marquis de Brouilly, governor of the town of Menin.

[2] Louis Joseph, created Knight of the Golden Fleece, by Philip V. of Spain.

At the back of the chariot is a banner, the staff of which supports a laurel wreath over the head of the rider; on the flag is written "*l'Etandart d'Crapé aux se retabliera tot Triumfes sans perils Bravent l'Enemis*," and "*Veni. Vidi. Vici. Menenum.*" At the top of the staff three frogs are impaled, and surmounted by a *fleur-de-lis*. A wooden legged soldier, who hobbles on crutches towards our right, and in front of the design, holds a paper inscribed "*Courier au Roy.*" Near the last is a shattered chariot, the chariot of Carreman, resting on clouds; its shafts are broken, from one of them hangs the eight-pointed star of the order of the Golden Fleece, near which is written:—

"*Myn Ordre van Louis*
Verselle 't Gulde Vlies
Voor myn zo braaf verweeren
Mag Flip het my vereeren."

This is, in effect:—

[Let my Order of Louis
Accompany the Golden Fleece.
For my brave defence[1]
May Philip grant it me.]

Above the chariot is written:—

"*Uw Car o Carreman ontranponeert*
't is billik dat Louis 't recompenseert."

In effect:—

[Your car, O Carman (Carreman) is destroyed (?)
It is reasonable that Louis should reconstruct it.]

At the foot of the design, below the engraved margin, are two engraved columns of Dutch verse, to this effect:—

"Here comes a devil of a chap? a knight of the French Cocks, adorned with the remaining part of the flags. A Job's messenger, a cunning fellow, has arrived from Paris, he will at last finish the work before Menin's strong walls, and help poor Carreman. But, alas! he cannot get at it. He sees misery everywhere, his people are without clothes or money; so that this fellow in fourteen days will see the French key (the fortress of Menin, a key to the French frontier at that time) carried away, as the governor here (in the picture) shows, and gratifies him with his agreement (capitulation). Here his fine chariot stands broken in bits; underneath runs a post (courier) on crutches, and brings worse and worse news from time to time to Louis; above rides Vendôme to the inn, after the loss of Lombardy, Turin, and so many provinces in Spain, and being weary of war. This is the righteous punishment of the Lord to overturn the pride of a prince."

There is a second state of this plate, differing from the first in having Carreman's banner darkened by means of upright strokes, whereas it was white before; the clouds are darker in the second than the first state. With the second state two columns of French and Dutch verse in letterpress are given, both to the same effect. The former is as follows:—

"*Le Premier Triomphe de Mr. de* VENDOME *retourné* D'ITALIE *pour faire lever le siege de* MENIN, *& secourir le Gouverneur Mr.* CARREMAN.

Vend. Pourquoi Grand Louis, m'avoit fait quitter l'Italie
Envain à Orleans à present tu te fie.

---

[1] "I saw the garrison of Menin march out yesterday; they were near 4,500 men. The fear that they had of being made prisoners of war made them give up the place five or six days sooner than, in decency, they ought to have done". Letter from the Duke of Marlborough to Lord Godolphin, Aug. 26, 1706.

Helas! il n'en peut plus, ni moi aux Païs-Bas.
Ha! Carreman, assez ne vous defendiez pas
Ne pouviez vous tenir encore une semaine.
Carr. Contraint des Officiers, qui me mirent en peine
Je me suis rendu tôt, car ils craignerent fort
D'être fait prisonniers de Guerre; ouï ce sort
Auroit été pour eux, lors que perdu nous eumes
L'Assaut qui faisoit tort à nos lauriers & plumes.
Vend. Trois jours si seulement vous vous eussiez tardé,
Le Siege Saint Louis, alors auroit levé
Demandiez quartre jours accordant pour vous rendre
Mais cela refusé vous n'osiez plus attendre
En vous rendant selon le gré de l'ennemi.
Carr. Hola Vendôme! etes vous triomphant aussi?
Sur ce chariot, j'ai a peu pres toutes requêtes
Reçû, sommes sorti a la sacrée Fête
De Saint Louis, avec toutes marques d'honneur,
Vous nous blâmez, encor n'est ce donc du bonheur.
Vend. Grand honneur & bonheur, perdre la clé de France
En moin de quinze jours, ô très brave defense.
Carr. O! lâche n'avez fait lever, le Siége tôt?
Soixante mille hommes, aviez de beaux trouveaux.
Vend. Salis, & Marlbourg, eut de forces plus vaillantes.
Carr. Ne pouviez l'attraper, par ruses éclatantes
Vend. Par vertu, ne pouviez au Siege resister
Par de très grands Assauts? faits par vos bons guerriers
Ceci ne succedant avec bien plus de gloire
Loüange des François, & meilleure memoire
Au rien peu accordé qu'on eut approprié
La Breche pour sortir: mais trop lâche étié.
Carr. Vous êtes grand Heros! si ce consiste en dire,
M'accusez plus encor, ma foi! il me faut rire.
Vend. Reprendre des erreurs, vous auriez, refusé,
Et qu'en sortant du rang personne, on n'eut tiré;
Pendant la marche pour aucune chose grande
Immeubles biens aussi, il faudroit qu'on le rende
Aux habitans, sortant pour servir Roi Louïs.
Tout cela eut beaucoup nos pertes adouci
Encorque quantité de personnes masquées
Soient sorties & de l'honte delivrées
(Je dis les Officiers) n'osant combattre plus,
Pour n'etre prisonniers & pour long tems vaincus.
Carr. Et vous Vendôme, que ne m'assistiez très vite
Repoussant deserteurs, ce qui très fort m'irrite
Contraindre tous ne puis à sortir avec nous
Grand nombre deserta, comme un troupeau de fous
Des Articles on n'eut refusé que deux paires
Et plaignez vous de moi? il ne vous faut que taire
Ne dïsant, que je n'ai assez fait mon devoir
Un fort point se couru toûjours est sans espoir.
Vend. Mais de laisser si-tôt, la clé de France prendre.
Carr. Tai-toi devant le Roi, je puis bien me défendre
Ma cause est juste. Aussi la precedente année.
Les lignes de Brabant, j'ai glorieux quitté
Par tant le Roi me fit alors un don immense,
De l'Ordre de Louïs, encore en recompense

Deux mille écus par an, ce qu'il doublera
A present pour Menin; quoi que prisè deja,
Menin ne fut par bien la clé de France dite
N'etant clé bien croisée, car toute croix evite
Le Demon Heretiq, & fuit ce saint signal.
Vend. Vous riez folement, dans nôtre Etat fatal.
Carr. Je dis donc tout de bon la Contrescarpe prise
Par sa foiblesse fut tôt aux Alliez remise
Recherchant les defauts du renommé Vauban,
Tout ils repareront bien plus fort maintenant;
Mais ce char triomphant, pour quoi? donc ils vous méne.
Qui par mon nom convient à moi, partant ma haine
Excitez Carreman, est le vrai charretier,
Qui par Chars ennemis fait nos blessez menes.
V. Je triomphe envers vous par vos quartre mille hommes
Qui par moi prisonniers de guerre l'on ne nommé
Mon assistance, les delivra du prison.
Carr. Temoin étes du tort de Louïs de Bourbon,
Avec tant de soldats, ne pas forcer le Siege?
V. L'Ennemis bien plus fort, me mit comme en manege
Sù j' essue hazardé, & perdu un combat;
Le Roi n'eut rétabli jamais son grand état:
Mais pourquoi ne pouviez emporter l'abondance
De tant de vivres & munitions en France.
Carr. He! bien la Cloître j'ai entierement pillé,
Où on eut des tresors serré en seureté
Presque deux tonnaux d'or, sont ce des bagatelles?
Pourquoi au Bavarois, ne faites vous querelles
Il fut aussi present, est il si brave Heros.
Vend. Ce grand traitre des siens reçoit son juste lot,
Quoi qu'il est nôtre ami, puni du sort celeste.
C. Deplorons donc tous deux, le malheur qui nous reste
De Rammillies, quittant reproches entre nous.
Vend. Fort bien ami, je suis entierement à vous.
Carr. Il faudra desormais bien, garder nos Frontieres,
Et garnir des soldats, les places militaires,
Car Deuremonde on prend. Depuis, ô Sainteté!
De Genevieve de Paris, nous assiste.
Vend. Tresor de Saint Denis, Saint Jacques en bataille,
Nous assistant chassez l'heritique canaille,
Carr. Mais croyez vous, Monsieur, en cette sainteté,
Qu'elle reparera, l'Etat infortuné
Vend. Nonda c'est pour les fous, mais nôtre aide est la guerre
Mais il faudra pourtant le peuple faire croire,
Que cette Sainteté pretenduë, l'aidra
Leurs contributions, s'augmenteront par là.
Carr. Ouï c'est la raison de cette hipocrisie.
Vend. Le Patron de la guerre, â qui on ne se fie,
Est le Demon. pourtant l'abime doit fournir
Le fer & feu, les vrais moyens, pour assaillir.
Carr. On s'en servira donc en meilleure esperance,
Que de nous rétablir sera quelque apparance,
Vend. Adieu, je vais au Roi, nos pertes excuser.
Carr. Moi à Douay adieu, je vai me redresser."

During the siege of Menin, a fortress which was one of the master works of

Vauban, some of the outworks of the citadel were taken by assault, with a loss of 1,400 men, a success which was considered decisive of the fate of the place; the Duke of Vendôme, arriving at Valenciennes from Italy, took the command of the French army in these provinces and made an effort to relieve the place, which was of the utmost importance to the French; nevertheless Menin surrendered, as above stated. The allies lost 3,000 men; the French, 1,500 men.

See "The Wounded French Bear," Aug. 22, 1706, No. 1457.

Both impressions of the plate are in the second volume of the collection of Dutch prints satirizing the Mississippi Scheme, and styled "Het Groote Tafereel der Dwaasheid," &c. 1720. The first state is No. 54 in this volume, the second No. 55. The first volume of this collection contains, in No. 55, an impression of the second state of the plate, with most of the inscriptions altered and adapted to satirize the Mississippi Scheme; see "De Inventeur der Wind Negotie, &c.," 1720.

See No. 29 in the supplementary volume to the same series of satires for another impression of the last-named example.

7 × 8½ *in.*

1457.

The Wounded French Bear.
"De Gequeste Fransche Beer."

[*Aug.* 22, 1706]

This engraved broadside is described in this catalogue as No. 1188, and dated Jan. 3, 1689. On account of the inscription "*Menin*" over a representation of a city in the background, it is not improbable that it owes its origin to the victories of the Duke of Marlborough in 1706, especially to the capture of Menin, Aug. 22, 1706, which was among the results of the Battle of Ramillies.

It was classed under the earlier date on account of the resemblance of the design to that of No. 1191. See "The Capitulation of Menin," Aug. 22, 1706, No. 1456.

The following verses, from a broadside of the time (839, m. 23/3.), illustrate this subject, and the spirit in which it was satirized:—

"The French King's *Rhodomontade.*
Lorain *a Day,*
A Week Burgundy *Won,*
Flanders *a Month;*
What wou'd a Year have done!

Rochester's Prophetick *Answer.*
Lorain *you Stole,*
By Fraud you got Burgundy;
Flanders *you Bought,*
By Iove *you'll pay for't One Day.*

Thus *Rochester's* Song,
Which he Prophecy'd long,
Of the stealing *Lorain* and *Burgundy*
Now is certainly True,
For Monsieur Morbleau
Has heartily paid for it One Day.

Since the Wars he begun,
Te Deums he Sung,

That Millions have Bled for his Glory;
But *Flanders* and *Spain*,
At the End of his Reign,
Does very much sully his Story.

Had the Good Lord of *Hays*,[1]
(Whose Wit I must praise)
But near him a bundle of Switches,
His Regiment *Le Roy*
Had been Whip'd every Boy,
As sure as he let down their Breeches.

Then ask not Monsieur,
Per quoi Prisonnier,
For *Frenchmen* are like their own Master;
With Equals ne'er Fight,
But are ready to S—t,
When they meet with so sad a Disaster.

Thus Brave *Marleborow*
Has compleated the Blow,
As *Hoehsted* can Tell, and *Ramelies*;
So that Monsieur no more,
Nor his *Maintenon-W—e*
Will pretend to Oppose the Great Allies.

They know not what's meant,
By a Mighty Descent,
Nor in what Part of *France* it will fall;
Dunkirk, or *Tholoun*,
Or in what Sun or Moon,
'Till at last there's no need on't at all.

The mighty *Vendosme*,
He was forc'd to call Home,
Great *Orleance* he sent in his Place;
Of whose Politick Head,
(Now *Marsin* is Dead)
Catinat must support the Disgrace.

Thus your Generals all,
Murce, *Ville*, *Bonneval*,
Aid-de-Camps, and *Brigado's* of Horse,
Who were Pris'ners, did Stay,
All the rest Run away,
And Thousands were shot in the A—,

'Till the Glorious *Eugene*
Was Glutted with Slain,
And the Troopers left Killing for pity;
So with Triumph and Joy,
The Duke of *Savoy*
Did Enter his Capital City,

Let the *Papists* and *Jacks*,
French Politick Quacks,

---

[1] "He took an intire Regiment Prisoners, and Cut the Wast-band of every Mans Breeches, and sent them away Prisoners with a Guard of 20 Men."

High-Churchmen of wonderful Merit,
Now for ever Dispair
Of a *Catholick* Heir
Or a Sham-Prince of *Wales* to Inherit.

FINIS."

$6\frac{3}{4} \times 4\frac{1}{2}$ *in.*

1458.

"THE TOMB OF UNIVERSAL MONARCHY."

A Satire on the defeat of the Plans of Louis XIV. of France.

[*Sept.* 7, 1706]

THIS print was prepared to face page 447, vol. iv. of "Poems on Affairs of State. From 1620 to this present year 1707" (1077, l. 19.) It is the sixth engraving in the supplementary part of this publication, which is styled "A Collection of some Satyrical Prints, publish'd beyond Sea, relating to the Affairs of Europe, since the French King (Louis XIV.) plac'd his Grandson on the Throne of Spain. With their Explanations in English."

The design shows, on the left, a man, the Duke of Orleans, afterwards Regent of France, running with a wheel before his feet, and holding in his right hand a sword. Turin, (i. e. "*Torino*") represented by a bull's head, which breathes fire and smoke, faces the Duke; below Turin is a tomb, inscribed in front "*The Tomb of Universal Monarchy*," and decorated with *fleurs-de-lis*. On the upper part of the monument is "*The Tomb of the french Officers slaine before Turine.*" On the other side of the print is a vase, inscribed "*Death's in the Pott.*" Above the last is a balance, in the scales of which lie two laurelled swords, one of which outweighs the other. A man hangs from a gallows in the distance, near this another man kneels on the earth, while an executioner raises a very broad-bladed sword in the air, as if about to decapitate him.

The Duke of Savoy and Prince Eugene attacked the French in their entrenchments before Turin, Sept. 7, 1706, and obtained a complete victory over them: the Duke of Savoy entered the city in triumph and relieved it, after it had been reduced to the greatest distress by hunger during a siege which was begun by the French, May 23; on May 30, the trenches were opened; on August 5, the counterscarp of the citadel was taken. When the city was relieved, the Duke of Orleans and the French Marshal Marsin were wounded, and nearly five thousand of their troops killed. The Allies took two hundred and fifty pieces of cannon, one hundred and eight mortars, seven thousand prisoners, and all the tents, baggage, ammunition, and provisions of the French; they lost three thousand men. What followed is satirically described in the explanation below. The city and greater part of the Duchy of Milan submitted to the Allies in the September of the same year.

The explanation is as follows:—

"In this Cut is represented the Duke of Orleans's Disgrace before Turin; which is figur'd under the shape of a Bull, from Taurinum its Latin Name, deriv'd from Taurus a Bull. The Flame and Smoke which the Beast breathes, shews the vigorous Defence that City made; and the Tomb underneath signifys the Destruction of the French Officers who were bury'd before it. The Executions in the Cut, are the French Officers, whom the Duke of Orleans, represented with the Wheel in his hand, order'd to be hang'd or beheaded for Cowardice. In this Defeat the French lost almost all their Horse, 13 Regiments of Dragoons, their Bag, Baggage,

Colours, 200 Pieces of Cannon, besides Mortars; 30000 Men, and 500 Officers kill'd or taken.

In vain the *French* before *Turin* prepare
The dreadful Storm, and push a fatal War.
The *Lombard* Bull with frightful Fury roars,
And with deep Wounds the fierce Assailants gores;
Shoots from his brazen Mouth a thousand Deaths,
And Smoke & Flame from his wide Nostrils breathes.
Rashly the Foe to sure Destruction come,
And where they sought a Trophy, found a Tomb."

The volume which furnished this print, and those which are catalogued under "A Satire on the Testament of Charles II. of Spain," Nov. 1, 1700, No. 1341; "Queen Anne eclipsing Louis XIV.," Aug. 13, 1704, No. 1431; "The Duke of Bavaria in a terrible Passion," July 18, 1705, No. 1434; "A Trumpeter and a Drummer," &c., May 12, 1706, No. 1451; "Louis XIV. terrified by the Eclipse of May 12, 1706," No. 1450; "Prince Louis of Baden asleep," 1706, No. 1459; describe, on pp. 448 to 452, as follows, the designs of other engravings which are alleged to have been published about the same time.

"The Third Cut" mentioned below, is evidently that which is described in this Catalogue as "The Distress of Louis XIV." &c. (No. 1.), May 12, 1706, No. 1446.

See "Le Renversement de la Monarchie Universelle," June 21, 1706, No. 1453.

"*There is another Figure call'd the ROYAL ALMANACK, wherein the Course of the Sun is exactly mark'd, viz. The Progression of Louis XIV. the Gallick Sun, thro the* 12 *Signs of the Zodiack, and his Course in the* 12 *Months of the Year. In which Figure the French King is represented sitting on a Throne with a lighted Torch in his Hand, and round him come these Sayings, to show to the World the great wicked Actions he has done, Viz.*

Aquarius, the Water-bearer.

He makes Kings; declares the pretended Prince of *Wales* King of *England*, 1701.

January] He entertains abdicated Kings, as *James* II. of *England*, A. D. 1689.

Pisces, Fishes.

Sells Offices, with a false Promise of the next Heir's enjoying them.

February] Plunders the Enemies Ships, tho he has granted them Passes.

Aries, the Ram.

Sets up a Bank of Credit without a Fund, 1702.

March] Erects Idols, and would have his Subjects worship his Statue on Horse-back.[1]

Taurus, the Bull.

Commits Incest with the *Dauphin's* Wife, 1680.

April] Gives a false Coat of Arms, three Flower de Luces, instead of three Toads the true Arms of France.

Gemini, Twins.

Breaks Treaties, as the Partition Treaty, 1700.

May] Steals Towns; Old Brisac taken by Treason, 1703.

Cancer, the Crab.

Promises the King of *Portugal* 40 Ships, sends him but Four.

June] Lend Generals taken out of a B—y-house.

---

[1] This probably refers to the statue in the centre of the *Place des Victoires*, Paris.

Leo, the Lion.

Poisons the Duke of *Bavaria's* Son, Heir to the Crown of *Spain*.

July] Makes Women Privy Counsellors, as Madam *Maintenon*.

Virgo, the Maid.

Makes a W—e of *La Valiere*, 1667.

August] He burns the *Palatinate*, 1689, 1690.

Libra, the Ballance.

He Legitimates his Bastards, particularly the Duke *de Main* his Son by Madam *de Montespan*, 1673.

September] His Hypocrisy in oppressing the *Cevennois*,[1] and assisting the *Hungarian* Rebels.

Scorpio, the Scorpion.

His Sacrilege in *Germany*, *Italy*, &c., 1705, &c.

October] He forces the *Cevennois* to turn Papists, 1702, &c.

Sagittarius, the Archer.

He commits Adultery with Madam *de Montespan*, 1670.

November] His Massacres in *Holland*, 1673. at *Bodegrave*, *Swammerdam*, &c.

Capricorn, the Goat.

Highers and lowers the Coin as he pleases, and calls it in, and intends never to restore it.

December] He is the Christian *Turk*; enters into an Alliance with the Great *Turk* against the Christians, 1688.[2]

There are several other Prints, which being too chargeable to copy, we shall only here give some Descriptions of four of 'em, both in Prose and Verse.

In the First there is a long Dialogue in Dutch *and* French, *between the two Monarchs represented in it, viz. The present Emperor of* Germany, *and* Lewis *the* French *King; suppos'd to be spoken after King* Philip's *flying from* Madrid, 1706. *The Substance of which Dialogue is as follows;—*

A New Dialogue between Joseph *the Just, and* Lewis *the False.*

Jos. Dear Cousin why so melancholy? *Lor.* Why?
Have I not Cause, when all my Armies fly;
Bavaria, *Villeroy*, *Berwick*, *Thesse*,
Whole Kingdoms lost? *Jos.* 'Tis hard I must confess,
But you a King most Christian, Coz, shou'd bear
With Christian Patience what you feel or fear.
Lov. Patience, nor you, nor your Allies should name,
Nor such as prosper the unprosperous blame.
You know not, Cousin, what it is to lose
A Crown, and such a Crown as my *Anjou's*.
What shall I do with the poor hopeless Boy,
Wh late was all my Hope and all my Joy?
Jos. Do with him? Coz, since he was born to rule,
E'en make him Usher of some Country School:
There he may whip the Lads that learn to spell,
As *Denis*[3] did of old, as Stories tell.

In the Second the present Electress of Bavaria *is represented in a melancholy*

---

[1] See "Louis XIV.'s Cruelty to the Cevennois," 1703, No. 1429.

[2] See "A Satirical Medal, referring to the Allies of Louis XIV." &c., Nos. 1184, 1185; "The Great Council of Rome," No. 1219.

[3] "Dionysius, the Sicilian Tyrant, when he was expel'd, turn'd Pedagogue."

Posture, complaining of her hard Fate, to see her Husband[1] *driven out of* Bavaria *and* Flanders, *and herself and Children forc'd to fly for Protection to the State of* Venice. *The Cock is the Emblem of* France, *to which she and her Family owe all their Misfortune's; and the Square on the top of the Cut is the Elector of* Bavaria's *Hospital.*

My Husband me and I my Court have left,
Of Friends, of Fortune, and of Hope bereft.
The Cock, who like a Dunghil-Craven crows,
And struts when he's at home, and far from Foes,
No sooner sees the *Roman* Eagle rise,
But trembling from th' Imperial Bird he flies.
Oh whither can I run from my Despair!
My Sons O whither, and my Daughters bear!
Ne'er will my Sufferings nor my Sorrows cease,
And never shall I know the Sweets of Peace.
Fair *Venice*, ever kind to the distrest,
Alone will entertain the wretched Guest:
Thither with all my Load of Woe I fly,
And for my ruin'd Lord with fruitless Wishes sigh.

The Third Cut represents a very melancholy Conference between Lewis *the XIV*, *Madam* la Valiere, *Madam de* Montespan, Philip *the V, the pretended Prince of* Wales, *the Duke of* Berwick, *the Count* de Tolouse, *Mareschal* Thesse, *and others, on the dismal Prospect of the Mighty Monarch's Affairs, after* Philip *the V. was driven from* Madrid, 1706, *by the Earl* of Galway.

When *Anjou* by *Ruvigny* was compel'd
To quit the *Spanish* Empire with the Field;
To Council *Lewis* calls his Sons, a Store
As great as good King *Priam* had of yore:
His Concubines among the rest were there,
And *English Modena's* pretended Heir.
Much Moan, and not a little Noise was made,
And all the Fault upon the Monarch laid;
Who nothing in his own Defence can say,
But that for Help to [2]*Genevieve* he'll pray:
And if he sues the Female Saint in vain,
The Crown of *France* must follow that of *Spain.*

The fourth Figure represents Philip *the V. flying from* Madrid *on the Approach of my Lord* Galway, *at the Head of the Queen of* England's *and the King of* Portugal's *Troops. He is drawn cutting the Hangings, in which some of his Predecessors are painted, at the Escurial, as he actually did, and taking away with him the Records, the Crown of* Spain, *and* Porto-Carero's *mock Will*,[3] *which is his only Title, from whence he is here called the King of Paper.*

The Paper-King, who knows his Right
Is, like his Paper-Tenure, slight,
Had rather run you see than fight.

---

[1] Governor of the Low Countries for Philip V. of Spain during the War of the Spanish Succession. See "The Duke of Bavaria in a terrible Passion," July 18, 1705, No. 1434.

[2] "*The Patroness of* Paris."

[3] See "De Grooten Waereld Verdeelder," Nov. 1, 1700, No. 1340; "The Duke of Anjou Whipping Cardinal Porto-Carrero," Nov. 1, 1700, No. 1342.

The Treasures of his Court he steals,
And trusts his Safety to his Heels.
What Monarch would the Field refuse,
That had so much to keep or lose?
But he his Grandsire's steps persues,
Who always did his Person save,
And ne'er was but by proxy brave."

On the alleged scheme for French universal monarchy, see "Le Renversement de la Monarchie Universelle," June 21, 1706, No. 1453; "La France Lamentant," June 27, 1706, No. 1455; "The Races of the Europeans," &c., 1737; "The European Jockies," March, 1740; "The European Race, Heat III^{d}.," 1739.

$6\frac{7}{8}$ $4\frac{3}{8}$ *in.*

1459.

Prince Louis of Baden asleep. "Louis D'ort."

Page 440. [1706]

This print was prepared to face page 441, vol. iv. of "Poems on Affairs of State, From 1620. to this present Year 1707" London, 1707 (1077. l. 19). It is the fourth illustration in the supplementary part of that publication, which is styled "A Collection of some Satyrical Prints, publish'd beyond Sea, relating to the Affairs of Europe, since the French King (Louis XIV.) plac'd his Grandson on the Throne of Spain. With their Explanations in English."

The design represents Prince Louis of Baden sleeping in a chair, near a table, on which lie gold coin and bags of gold; on the table cover is represented a battle. In the corner of this design are seven bags of money, representing the dream of the Prince. This prince was an Imperial general, often employed against the Turks, and, later, the French; he captured Memmimgen from the latter, Sept. 29, 1703; with the Duke of Marlborough, he forced the lines of the Bavarians, who then acted as allies of the French, at Schallenberg, July 2, 1704, when he was wounded; he besieged Ingolstadt later in the same month, and invested Landau in the following September, when Marlborough and Prince Eugene covered the siege. He was accused of neglecting his duty, and of being influenced by French bribes. See "A Satire on the alleged Treachery of Prince Louis of Baden," 1705, No. 1444.

The following describes the print:—

"*The Person represented in this Cut, is Prince* Lewis *of* Baden *asleep: the Sun, by which is meant the* French *King, shining upon him; a Town at a distance above him, and armies below. He lays his Hand on a Bag of* German *Ducats, a Bag of* English *Guineas, another of* Spanish *Doublons, and a fourth of* Louis D'ors; *which occasion'd the Pun,* Louis D'ort, Lewis *sleeps. In another Cut,* The Seven *Bags in the left Corner of the Cut a top are,* The Profits of his Post. Free Gifts. A Pension from *France.* Magazines not fill'd. Roman Right. Contributions. His Income by Forage.

"The Sun, and that's my Crime I'm told,
Is apt to make me *doze;*
And what keeps others stirring, Gold,
Inclines me to repose.
How sweet 'tis to grow Rich asleep!
My Conduct who can blame?
And you, who such a Pother keep,
If try'd, wou'd do the same."

It is probable that the occasion referred to by this satire on the Prince of Baden was that of his having delayed to join the Duke of Marlborough on the Moselle, in the campaign of 1706; he alleged, in excuse for his delay to do this, the defect of the German Princes, who supplied insufficient contingents to the forces he commanded, or restrained him in employing them, or did not supply them at all, so that he was unable, as he averred, to take the field in support of his ally. The punning title "Louis D'ort" hints not only that he slept, but that he was bribed to sleep, at his post. Prince Louis of Baden was advanced in years at this time.

It may be that the satire refers to similar charges of neglect of duty, if not of treachery, which were brought against Prince Louis on account of his failure to oppose Maximilian Emanuel, Elector of Bavaria, in his invasion of the Tyrol, 1703. See "Louis XIV. Kicking the Elector of Bavaria," July 18, 1705, No. 1435; and "The Duke of Bavaria in a terrible Passion," same date, No. 1434.

$4\frac{1}{4} \times 7$ *in.*

1460

"Ludofricus."

A Satire on Louis XIV. of France and Philip V. of Spain, on the defeat of their Armies, and the recruiting in France.

[1706]

A Dutch broadside, comprising two columns of verse, and a print representing, as originally intended, a French labourer, but here used for another purpose. This plate, as originally published, in No. 50, and two new versions, which latter alone refer to English history, are Nos. 51 and 52, in the second volume of the collection of Dutch prints, &c., formed in Holland to illustrate the Mississippi Scheme, and styled "Het Groote Tafereel der Dwaasheid, &c., 1720. The original broadside, No. 50, is styled "Recrvites de Scaramovche," and has these lines engraved below:—

"Au lieu de labourer, je remue la terre
Gardez vous Princes et Cæsars
Pour cent battaillons des Couars
Notre vieux Cure, veut la guerre.
Trambles pour l'Equipage, ecoutes le toxin,
Mais servir sans argent, promet un povre fin."

"Ludofricus" was added to the second state of the plate above the head of the French labourer, who appears in the act of marching in wooden shoes, bearing a flail over his right shoulder, and holding in his right hand a winnowing fan. Slung across his body are a reaping hook, a basket, and a short-handled hoe; in his ragged hat three cock's feathers and a cockade are placed; his face is full of eager expression, and looks that of an enthusiastic but toil-worn and untaught man. At his feet lie many fruits. Behind him, rushing forward in haste, is a second peasant, who, bearing a scythe on his shoulder, energetically blows a cow's horn. The background consists of a view of an old French village, comprising a church with a square tower, which has a saddle-back roof, having a cock on the vane; the tocsin is ringing from a bell placed exteriorly to the tower, and covered by its proper conical roof; a crowd of armed men run in the street following a drummer; a ragged banner, attached to a pitchfork, which is thrust from the upper windows of a house, bears a figure of a cock crowing, and the inscription "*Pour le gran Cocq.*"

In No. 51, the second state, below the design, is engraved the following:—

"Lotery van Kinkels.

"Sta vast, of ksjeer ou voor ou bakhuys
Ik ben sjan darme, de Louis

Un vray demon au plat pais.
Maar vechtmen, dan moet ik nat kakhuys

Die Duytse Hansen syn te grof
Sy scheeren keel en baard glat af
De Engelse slaen als de Geûsen
Sy souden al myn schonken kneusen:"

[Lottery of Boors.

"Be firm, lest I give you a slap in your face,
I am policeman of Louis
Un vrai demon au plat pais,
But if they fight, I must to W. C.
The Germans are too robust
They shear your whole beard and hair,
The Englishmen fight like the Beggars," (Gueux)
They would soon break all my bones.]

At the sides of the plate, in letterpress, is the following:—

"Wapen-kreet van Ludofricus, voor Philippijn Angevijn en Madam Harkin.

Gealimenteerd met haar Vee.
ô Wee! ô Wee! ô Wee!

[1] n Ouden Adel, te Paard gestegen op't klinkender
Tymbalen van de Benden van Ordinantie.

Gascons.

Ca de Dios, Cavielleros, de par le Roy
n heeft sig laten slaan, om ons de Roem te gunnen.
t onse Guappos 't Rijk alleen herstellen kunnen.
Anglees, Ollandees, Todeskes, nade pour moy.

Limosque.

biendos, Re de Pau, in Bearn, Henry Quatre,
Was ook de Bearnois, mijn Casquet, mijn Pedarm,
mijn Maset, al klaar, al prompt pour m'aller battre,
Allons! na Perpignan; de Vyand kornt! al arm.

Gevlugte Franssen van Barcelone.

tié, gevlugt, gequetst, gekakkeld, en gemarteld,
Kaal, naakt, geblutst, doorboort, verminkt, geklopt, gekapt,
urs, Wapens, Kleeren, Paard, al quijt! vergeefs gesparteld.
Nog Bres, nog Storm, deed nut! Van d'Engelsse vertrapt!
on Catalans vermoord! Van Hollanders verslagen!
n Miquelets gevild! Puf Vagevyer, uw plagen
Zijn Spel, by sulk Torment.
Helaas! ach! ach! wie siet het end?

Philippijn Angevijn.

elp mijn voor eerst. Helaas! ay my! ik lijk we Koning.
ô Porco Carrero, had ik noyt Madrijt gesien!
eg met mijn Gulde Vlies, mijn Scepter, Naam, en Krooning.
Blootsvoets door berg en dal, wie kan de hand mijn biên?
Want Groote Papa, Louys,
Sit haast so slegt in Parys,

---

[1] N.B. Many of these lines have been mutilated by the binder of this volume.

ie wil nu Vliesheer, wie wil dubb'le Grande wesen?
ie Tytels zijn by ons so dier niet, als voor desen
Weet iemant ook mijn Vrouw, mijn Leger, of mijn Vloot?

Naakte Officiers.

Tout au fouterd, tout au Diable. Elks Capoot
erd omgekeerd, de Casakken verruyld; 't zijn Kalen en Narren,
ie met ons zijn gevlugt na Pampelone en Navarren.
Hier Klop, voor Geld; 't is best al vroeg gedeserteert.
C'est un Fou fiëssé, die te laat werd geleert.
Daar helpt nog raad, nog daad, 't is maar Rodomontade;
Die nu van vegten rept, wy hebben de cagade.
En aan dat Duyvels Volk, Hollandois ou Anglois,
Helpt Kruyt nog Loot; les Miquelets, sont Iraquois;
De Catalans, Granadijns, Arragons, zijn Cannibalen
n Mensch-vreeters; sulken Krijg en Dienst, wat is 'er te halen,
Als by de Beedel-korf, een arme Laaz'rus Klap.
Och waren ny van kant! of staken w'in de Kap!
Hoe't lot valt, regts of slinks, de Froc gaat vry; de Kloosters
Die vinden aan de Brit en Hollander self Troosters;
Jesuiten selfs gaan vry, hoe vyand, loos, of boos
Op Geux en Hugenot, Maar wy zijn hoopeloos.
Hou halte Postillon, hola, hay, halte. Hoe gaat het
In Neêrland? in Parys? op Zee? Hoe grimje? Of staat het
Daar ook als hier? Spreek op: Is't overal dan nagt?

Postillon.

Het gantsche Land is weg! Een coup fatal verkragt
In een paar uuren al de Magt en Eer der Franssen.
Marlborg en Ouwerkerk, die leerden de onse danssen
Het Ballet van Scampavie,
Volta Bandiera, en la Folie
d'Espagne; als of de Pest, of de Duyvel grasseerde:
Weg vloog ons overschot; Deyl, Scheld, Ley, arresteerde
De vlugt van Beyeren, de schrik van Villeroy,
Nog een der Generaals; Geschut, Canon, Karroy,
Gepropte Magasijns, de Steden, Staten, Landen,
Gaan over by het gros; 't is al in Vyands handen.
Lang leve Carel, schreeuwt Flaman, en Brabançon,
Tournay, Cambray, Douay, en Rijssel, als't maar kon,
Deed even so. Es ist geschisse im Corp de Gaarde,
Schreeutet al ons Duyts gespuys. De Sweits roept, nich vom waarde.
Is gansch die Frankse Armey. Den Espagnol braveert,
Il Diabo leva los Franceses, omgekeert,
Spouwt op Philippus Beeld, en veegt sijn poort aan Munten,
Daar Carel niet op staat. Elk een bedingt wat Punten.
Hy van der Staten Magt op Carels Naam begeert,
Enfin, tout est foutu. De kans is omgekeert.
Onse Son is geëclipseert,
Sijn Glory is verneêrt,
Geld, Volk, en Raad is duur.
Noyt slegter Avontuur.

De Spaansse Biegtvaêr Kalemanco Povrino

Ay Santo Antonio! Sant Jago! ay Santinnen!
Help uw devote Volk! Vegt tegen d'Huguenots!

Kruys, Corcismen, Hel, nog Duyvel, kan niet winnen
Op dit Volk, 't is gehard. Nog Wy-quast, noy Marmots,
Reliquie-Kassen, nog Ciborie,
Al'tHeyligdom is Cagadorie.
ô Jammer! Elend! Wee! Een Kruysvaart hielp wel eer,
Met Sant Dominico, der Albigeoisen Leer
Een Leger dempen. Band, ô Romen! Help ons, Romen!
Of't is met Vrankrijk, als met Spangien, omgekomen.

Naakte Officiers.

Ja Paap, praat jy wat aan, en preevelt van de Hel;
De Geux is Duyvels bats, en sou sijn roof heel wel,
Spijt al de Nikkers, weg gaan halen uyt haar klaauwen.
Maar sag jy haar in't slaan, uw moed sou haast veflaauwen.
En al rond uyt geseyd, wy hebben elk gebruyd;
Elk sal ons op sijn tour weêr bruyen, 't is nu uyt.
Louys sijn godloos Beeld, sijn Arken Triumphalen,
Daar hy gantsch Neêrlands Volk so schandig af liet malen;
Sijn Penningen, so trots; sijn Woord, sijn Eer, sijn Eed
Geschonden valschelijk, zijn God en Menschen leet.
De Palts roept wraak. Sijn Volk, ter Vlees-bank of Galleyen,
Sal lachen in de vuyst, als Paap en Hoeren schreyen.
De Parlementen, 't Bloed der Princen, 't roept al wraak.
A Dios, Compaignons, mijn lust niet aan de smaak
Van'tgrond-sop uyt sijn kelk. Hier uyt leer'elk Gods kragten.
Die 't al verdelgen wou, die moest het al verwagten.
Elk berg sijn gat, en siet
Of't Luk hem beter bied."

[This text is a complaint of the Frenchmen who fled from Barcelona. The "Gascons" have their part in it, and their words illustrate the name, to which, according to all the Europeans, they are entitled. The French who fled, lament, in the worst terms possible, their loss: "Trampled upon by the English! Defeated by the Hollanders," so that Purgatory itself was not so bad as their condition. "Philippyn Angevijn" (Philip V.) was also in the utmost distress, and had lost everything, so that he cried for his wife, his army and his fleet, expressing at the same time the wish, that he had never seen Madrid. The naked officers follow, and, in strong terms, declare the courage of the English and Dutch: "Neither Powder nor Balls have any influence on the "Anglais" or "Hollandais." "We are hopeless," is what they end with, while the Postillion (see the engraving) gives a description of their own Country (France): "All the honour of the French has been trampled upon. Marlborough and Ouwerkerke taught our soldiers to dance the ballet of Scampavie! All cry: 'Long live Charles' (the Austrian claimant of the Spanish throne) and even the Swiss shout: 'The French army is not worth a fig.' Our Sun has an eclipse, his glory sinks, money, people and advice are dear, Never worse adventure befell us." The Spanish Confessor, Kalemanco Povrino, follows, and complains that no holy relics help against the power of the enemies. The last speech is that of the naked officers, who say that all cry Revenge for the disgraceful acts of Louis, for his perjuries, for his flatteries; all parliaments, and the blood of princes, cry for revenge, and so you may learn from this that whoever will destroy everything, must expect to be dealt with in the same manner. Their advice is: Every one must try to escape, and go there where he can find better fortune.]

In the volume with the above two prints, and next following the latter, is, No. 52, a third impression of this plate, with letterpress verses in Dutch and French, to the same effect in both languages. This broadside has a publication-line, thus:—

"*A Bourdeaux, chez Lile Vannier.*"

The French verses are as follows:—

"Le Rustique-Ban & Arrier-Ban, où est le
Vanneur des Plumes & Lauriers des Nouveaux
Heros en France.

Le Rustique-Ban

Où vas tu te jetter, ô! toi pauvre Noblesse!
Ne payant, vous quittez vos Villes tous sans cesse.
O! vous maison du Roy, tuée, emprisonnée,
Par mon van vos Lauriers s'en vont bien en fumée.
Le noble Ban Royal par taxes nous tourmente,
Nous irons à cheval; pour reprendre nos rentes;
Combattons pour le Roy, qui se confie à nous,
Plus qu'aux nobles puissans, parfois à craindre tous.
Que ditez vous, Soldats fuiez de Barcelone?

Soldats fuiez de Barcelone.

Nous sommes ruinez & demandons l'aumône;
Nos gens tuez, blessez, martirisez on pris;
Chevaux pris, & l'assaut empêché vite aussi.
O! Anglois, Hollandois, Catalans, ô! misere;
Vous n'etes autrement que loup garroux de guerre.

Philippe.

Portocarerro, du demon grand Assistant,
Menant en desespoir, & depuis nous quittant.
La toison d'or donnerons aux chats à deux pattes,
Qu'on peut manier sans gands, & qui beaucoup n'éclate,
Moi je m'apelle helas! à bon doit Roi des chats,
Qui pour matins Anglois fuient vite aux combats.
Chevaliers de Toison ferois & grands d'Espagne.
Mais fuiant, je perds tout, & rien je ne regagne;
Je ne sçai même, où sont ma femme, flotte, armée.

Officiers Pillez.

Tout est égaré. Nous comme la vérité,
Nus & sans ornement. Ce sont badins folâtres,
Qui fuient vers Navarre, ils laisseront se battre.
Les Miquelets hors mis tous les autres soldats,
De combatre tres fort nous font grand embaras;
Desertons nous plûtôt en tournant la casaque.
Demeurons Espagnols; mais qu'à peine on attaque;
Les chapeaux Carolins, en mode de porter,
Avec roses on doit & grenades orner.
Aux cloîtres autrement seroit nôtre retraite;
Les Huguenots par tout sont civils en conquête;
Mais la cappe n'aimons pas l'épée cherchant gloire.
(Pres les Victorieux d'eclatante mémoire)
De derober nous delivrant, & de mandier,
Ce qui beaucoup de maux à nous pourroit causer.
Arretez Postillon, nous portez vous des lettres
De Saint Job? ou est aux Païs-Bas le Roi le maître.
On a-t-on donc battû pour le Roi les armez?

Postillon.

Ces Païs sont tous pris, soldats pillez, tuez.

Marlbourg & Auverquerque à nos François apprirent
La *Folie d'Espagne*, un branle, dont ils rirent,
Et trés fatal pour nous, qui fûmes à l'instant.
Baviere & Villeroi s'excuserent autant
Qu'ils purent à Louis. Et par tout on s'accorde
Vive Charles le Roy, que nul son droit n'aborde
Anglois, Belges, Teutons, Suisses & Castillans
Philippe s'en ira pour un grand nombre d'ans,
Ils crirent chacun dans leur langue. Vos monnoyes
Ne sont que pour trahir, tousjours vos forces vrayes.

PORTO CARERO.

Saint Jaques, Saint Anthoine, Saints & Saintes aidez
Le Ciboire voyant, vous gens vous connoissez ;
Si vous nous quittez, adieu ces bagatelles
Nommez Saints ornemens du peuple excitant zéle
Et dis, *Vive les Gueux*, Seigneurs, point mendiens.

LE BAN RUSTIQUE.

On doit nous convoquer, pour aider en ce tems,
Par outils de Paisans emporterons Victoire,
Pour le Roy (s'il nous traite en conscience) & la gloire
Des siens, mais s'il prétend nous traiter rudement,
Combattrons contre lui, & son regne à l'instant.
Impôts sur sel & bleds il faut qu'il abolisse
Si non les Bavarois pasïans (quoi qu'on en dise)
Imiterons, chassant leur Prince hors son pays.
Il est bien apparent (quoi qu'il se tient hardi.)
Que l'ennemi bien tôt pourroit Louis contraindre ;
Que nos soldats partant de nous se feront craindre.
Car en nécessité on prend tout des paisans.
Les Camisards alors feront des troubles grands.
D'avoir Charles pour Roi ne nous pourroit déplaire,
Traitant ses ennemis, comme un ami doit faire.
Alons nous briserons l'Idole de Louis,
Qu'afin de venérer on dressa dans Paris."

$5\frac{7}{8} \times 6\frac{3}{4}$ *in.*

1461.

"THE FRENCH KINGS DREAM."

[1706]

THIS engraving forms the ace of spades of a pack of playing-cards, which refer to the War of the Spanish Succession, victories of Marlborough, &c., *c.* 1706. (See 7913. d. 1.)[1]

The design represents Louis XIV. lying in bed and sleeping. His dream appears by means of three cats, which are on the floor of the room; the lean cat approaches the fat cat, which is comfortably seated, and mewls at her; the blind cat is behind, sitting on her hind quarters.

Below the print are the following lines: "The fat Cat denotes ye Partisans Fatten'd with ye Substance of ye Nation ye lean Cat ye People of France Exhausted

---

[1] In the Department of MSS. (Harleian, 5995, 59,) is an advertisement of "Orange-Cards, representing the Late King's Reign," "curiously Illustrated and Engraven in lively Figures; done by the Performers of the first *Popish Plot* CARDS".

by heavy Impositions & ye Blind Cat ye K's" (king's) "Counsel Who are at their witts end."

In the upper corners of this print are the conventional sign of the suit to which the card belongs, and "1," for its number, as ace of the same. "*the French King's Dream*" is at foot.

See "La France Lamentant," June 27, 1706, No. 1455, and "Ludofricus," 1706, No. 1460.

$2\frac{1}{4} \times 2\frac{3}{4}$ *in.*

1462.

The Oxford Almanack Explained. The Reverse.

[1706]

A BROADSIDE, headed by two engravings which are respectively entitled as above. The former represents a landscape with two trees in front—being "*G*," an oak, and "*H*," an orange; "*A*," Queen Anne, leans on a globe; "*B*," one of three female figures, holds a mask; "*C*," is Neptune sitting by a lighted brazier; "*D*," a female half-kneeling on the earth, eagerly holds out a scroll or memorial, two books lie near her feet; "*E*," is Mercury hastening towards the oak, "*G*"; "*F*," Britannia following the last; "*I*," a recumbent river god; "*K*," a cock, with two dice on the ground before his feet; "*L*," a dog coiled on the earth; "*M*," a seated female.

Of this design the explanation is as follows:—

"It *being well known, that the* Cutt *in the* Oxford Almanack *for* 1706, *relates to the* Affairs *of these* Times; *and* Observation *having been made, that divers* Gentlemen *and Others are very desirous to have it* Explain'd, *its thought fit, in order to gratifie them; and after having diligently consulted several* Persons, *well skill'd in* Medals, *and the best Masters of* Draught *upon the* Subject, *to propose the following* Queries *concerning it.*

"*A.* Query 1. Whether the Q—— be not meant by it, leaning on a Globe, with a Scepter in Her Hand, smiling at the *Sight* before Her?

"*B. Qu.* 2. Whether by the *Figures* behind the Q—— are not meant such Company or Counsellors, as some *Malecontents* may dislike, and would have removed?

"*C. Qu.* 3. Whether this is not an *English Neptune* quite dispirited, with Fire before and behind him, to warm his chill'd Blood; tho' others will have it be *Hyems* turning Tail upon *D*, supposed to be High Ch——?

"*D. Qu.* 4. Whether the Woman with the Books about her, does not represent High Ch—— with her Back to the Q——, and with a wishful Concern holding out the *M——l* in her Hand towards *Britannia* at *E*, as if in great Distress, and seeking her Support?

"*E F. Qu.* 5. Whether these are not *Mercury* and *Britania;* and why in such a Posture; of which more in the next *Query?*

"*G H. Qu.* 6. Whether the *Royal Oak*, with the Q——'s Arms upon it, seeming to be somewhat decay'd, does not mean the tottering State of the G——nt; tho' others taking the seeming Decay in the Oak for a B——d only, have *Queried*, Whether by the Oak, and the Arms upon it, is not meant the P—— P—— of W——,[1] in Allusion to the Distress, Exile, and happy Restauration of *Ch*—— II. And whether by the Oak's overshadowing the Orange-Tree at *H*, the Postponing of the House of *H——r* is not intended, at which J——ted *Mercury* and *Britannia* by their Looks appear extreamly well pleased?

---

[1] The Present or Pretended Prince of Wales (?).

"*I. Qu.* 7. Whether this Figure does not represent a *French* Water-Deity in a very jolly, fat and flourishing Condition, in Opposition to the chilly and dispirited *English Neptune* at *C*, as if our Naval Affairs were to have quite another Turn, than at present, through God's Blessing, they are in?

"*K L. Qu.* 8. Whether this be not a *French* Cock, throwing a *Main*, as appears by the Dice at his feet, and insulting a *Dutch* Dog at *L* with Bells about his Neck, (a thing usual in that Country) and in a lean, drowsie and dispirited Condition, which, if so, needs no Explanation?

"*M. Qu.* 9. Whether this is not the Nonjuring Ch——, pretended by some to be the True Ch—— of *England*, packing up her *All*, and looking with an aggrieved and resenting Countenance at the Orange-Tree at *H*, as the Cause that will compleat her Ruine, provided the *H——r* Succession does take place? And *Query*, Whether her putting out her Hand to the *Lilly*, does not imply that in such Case she depends upon *France* only for Support and Relief?

"*Qu.* 10. Whether the remaining *Figures* about the Nonjuring Ch—— are not the Friends of the *J——s*,[1] and who they are? But as *Artemedorus*, in interpreting of Dreams, says, *Every Particular is not to be done;* so in Matters of this kind, some Things may be put in for Ornament only; and therefore we'll leave it, and come to the *Reverse*."

The second engraving, or "The Reverse" of the other, represents "1," Queen Anne "1", seated with a globe at her feet, and pointing to that part of it which is marked "*Palatinate*," thus referring to the then recent course of the war between England and her allies and France; "*Barcelona*," "*Bavaria*," and "*Spain*," are likewise marked on the globe.[2]

"2," Justice and prudence, with emblems. "3," Neptune seated on a rock. "4," a female figure holding a model of a church and a branch of palm, and seated on a rock near the Queen. "5" and "6," Mercury and Britannia hastening towards the queen with joyful looks. "7" and "8," the oak and orange trees, the boughs of which cover the group about the queen, comprising "2," "3," "4." "9," the river god, seated in dudgeon in the background, at the mouth of a cave and under the boughs of a blasted tree.

The text of this part of the broadside is as follows:—

"1. The Queen adorned with Ensigns of Majesty; secure at Home; as Head of the Protestant Interest; procuring the Grievances of the Protestants Abroad to be redressed; and viewing the Triumphs of their Arms, in the Relief of Her distressed Allies.

2. These are Prudence, Justice, &c. by which Her Majesty sways the Scepter, and which accompany Her in all Actions.

3. This is the *English Neptune* with his Trident, riding triumphantly on the Seas, his *Gallick* Enemy not daring to look him in the Face.

4. The True Church of *England*, enrich'd with Her Majesty's Bounty; secure under Her watchful Protection; charitable towards those that dissent from Her; in no manner of Danger; but every way safe, and in a flourishing Condition.

5. 6. These are *Mercury* and *Britannia*, calm and serene, at finding all

---

[1] The Jesuits.

[2] See "The Distress of Louis XIV., having lost the Battle of Ramillies," &c., (No. 1.) May 12, 1706, No. 1446, and (Nos. 2, 3, and 4,) with the same title and date, Nos. 1447, 1448, and 1449. Likewise "Louis XIV. terrified by the Eclipse of May 12, 1706," &c., same date, No. 1450; "A Trumpeter and Drummer," &c., same date, No. 1451; "Portrait of King Charles III.," June 27, 1706, No. 1454; "La France Lamentant," same date, No. 1455; "The Capitulation of Menin," Aug. 22, 1706, No. 1456; "The Tomb of Universal Monarchy," Sept. 7, 1706, No. 1458; "Prince Louis of Baden asleep," 1705, No. 1459, and "Ludofricus," 1706, No. 1460.

things go well, not only at present both in Church and State, under Her Majesty's auspicious Administration, but upon a Basis of being securely transmitted to Posterity, by the unparell'd success of Her Arms, and by the repeated Provision She has made for the Protestant Succession, and the Liberties of her own People, as well as the great Advances She has made towards the Downfall of Tyranny.

7. 8. The *Oak* and *Orange-Tree* are in such a Posture, as shows the good Understanding there is between Her Majesty and the House of *Hanover*.

9. The Water-Deity of *France*, in a sullen and dispirited Posture, as not daring to look towards the Sea, but muttering to himself, with great Anxiety of Mind, these Words:—

Posthac nunquam florebunt Lilia Ponto."

"10, A *Dutch* Dog full of Courage and Fury, taking a *French* Cock, '11,' by the Tail, from which he flies with utmost Trembling and Consternation, and in terrible apprehension of Danger from him."

"11, 12. These are *Papists*, *Nonjurers*, and *Jacobites*, Enemies of the Queen, Church, and Protestant Succession, appearing in very envious and deceitful Postures towards the Oak and Orange-Tree, *&c.*, yet necessitated to be packing up their Popish Trinkets to be gone, by the prevailing *Genius* of Her Majesty, supported by the Loyalty, firm Adherence and Unanimity of Her true Protestant Subjects of all Perswasions."

1. $5\frac{7}{8} \times 4\frac{5}{8}$ *in.* Brit. Mus. Library, T. 98*/28.
2. $5\frac{3}{4} \times 4\frac{5}{8}$ *in.*

1463.

"A Bridle for the French King. or an Emblem of the present Warr. Done from ye Original brought from Vienna." (No. 1.)

[1706]

An engraving representing Queen Anne, attended by a griffin, running forward to put a bridle upon Louis XIV., who flees in dismay, but is encountered by Holland, who seizes him by the throat. Anne exclaims: "*Render to* Cæsar *the things yt are* Cæsars." Holland exclaims: "*Restore what you ought to do.*" Louis XIV. promises: "*What I have stole I will refound.*" Above, an eagle is tearing a cock to pieces; over them, on a label:—

"*Thou hast adorn'd thyself wth others plumes.*
Restore those Honours basely thou assumes."

On a pedestal, between Justice and Hope, is seated Charles, Emperor of Germany. On the pedestal is engraved:—

"*Tyrant in vain thou dost oppose thy Spight.*
England & Holland both maintain my Right."

Justice avers: "*Iustice sits on thy right hand.*" Hope declares: "*I Trust in God & he will do it.*" Below the design are three cartouches containing the following speeches of Anne, Louis, and Holland:—

"*Tyrant, if Man cannot thy pow'r asswage.*
A Woman thus shall bridle all thy rage.

Alass! what profits all ye Rapines I adore.
Since Heav'n, Earth, & Seas cry out, Restore.

What Lewis *has from* Holland *Stole or Spain.*
They will Oblige him to restore again."

This print, which is without a date, was probably published in the year 1706, when, as Smollett wrote, "The pride of Louis was now humbled to such a degree as might have excited the compassion of his enemies." . . "He offered to cede either Spain and the West Indies, or Milan, Naples, and Sicily to King Charles; to give up a barrier for the Dutch in the Netherlands; and to indemnify the Duke of Savoy for the ravages that had been committed in his dominions." ("History of England," 1706.)

$12\frac{1}{4} \times 14\frac{1}{4}$ in.

1464.

A Bridle for the French King; Or, An Emblem of that Tyrant's Downfal. (No. 2.) Done from the Original, &c.

Printed and Sold by H. Hills Black-fryars, near the Water-side [1706]

This woodcut, part of a broadside, is a copy from the original of that which is described in this Catalogue as (No. 1.), with the same title and date, No. 1463.

The figures in the design are indicated by letters, "*A*" is Queen Anne, "*B*" Louis XIV., "*C*" Holland, "*D*" the Emperor Charles, "*E*" Justice, and "F" Hope. These letters refer to speeches in verse which are printed in letterpress below the woodcut.

This satire is printed on the back of a piece of paper on which is "The Infallible Mountebank, or Quack Doctor" (No. 2.), 1670, No. 1032 *a*. The publication-line of the latter is "London: Printed by H. Hills, in Black-Fryars, near the Water-side, 1707."

$7\frac{1}{2} \times 6\frac{3}{8}$ *in.* Department of MSS., Harleian, 5931, 10, 175.

1465.

The High-Church Hieroglyphick Represented in the Sign of the Embleme, Put up at an Inn in *STOKE* by *Naland*, in *Suffolk.*

London, Printed in the Year 1706. [1706]

A Broadside, with an engraving which represents a high road opposite to an inn, in front of which is a large sign suspended, on this is depicted a falling church supported by two bishops and three other ecclesiastics, over whom is a sun issuing from the clouds, with the motto, "*Wee shall Rise.*" Higher up is a meridian sun, with the motto, "*We are Rissen,*" over the heads of a group of persons, some in clerical, some in lay dresses, but all with bands round their necks. Below the church are demons busy with pickaxes and spades.

Under the engraving is printed:—

"*An explanation of the embleme.*

"Behold the *Church*, which some Men say has stood,
Unmov'd from Times before the mighty Flood:
Its Basis laid in the Auspicious Reign
Of that most Glorious Murdering Monarch *Cain;*
By Murdering *Levites* then Possess'd and Rul'd,
Whose Progeny, till now, the People Gull'd.

Its vast Foundation to great Depths they fix,
Down to the very Banks of Sulph'rous *Stix :*
Whose Fiery Waves with Hideous Noise do Roar,
Admit no Bounds, but warp away the Shore :
Its Spires above the Clouds they Proudly rear,
Cover'd about by *Demons* of the Air.
This is *High-Church*, as its *Devotes* her call ;
a This is the *Church* you see enclin'd to Fall.
Stay, Passenger, a while the Emblеme view,
Say, *Is't a Church that's False, or One that's True?*
If True, she's out of Danger of a Fall ;
'Gainst her the Power of *Hell* can ne'er prevail :
If False, as we have by Experience found,
Blest be the Hands shall rase her to the Ground.
d Prepost'rous Sight! That *Devils* shou'd Invade,
And Spoil the Work that their own Hands have made.
Yes, Spectator, Prepost'rous is the Sign,
That those who Built the *Church* should Undermine :
Tis not *Infernal De'ils*, nor those that Fly,
But its own Sins has weigh'd its Spires awry.
Next view its Sons, the *Buttresses* o' the *Dome*,
c How they with Zeal to its Assistance come ;
With Brawny Shoulders strive to underprop,
And keep the vast declining Fabrick Up :
The *High-Tantivy-Priests*,[1] the *Tacking Elves*,
Who would, to Ruin *England*, Damn themselvs.
e See the *Non-Cons*, and *Moderate-Churchmen* Laugh,
To find themselves, by High-Church Fall, more safe.
Thus *Virtue* thrives when *Vice* is most supprest,
And *Hell* restrain'd, adds Numbers to the Blest.
Let *High-Church* stand, or let it tumble down,
Its Peoples Folly in their Motto's shown,
b Who take a *Rising* for a *Setting Sun*."

In the road in front of the inn and under the sign appear several persons on foot and on horseback, who, while passing, look up at the sign ; a man stands at the door of the inn and smokes a pipe of tobacco ; a lady stands in the balcony which is on the first floor of the inn.

$8\frac{7}{8} \times 5\frac{3}{4}$ in.

1466.

't Roomse Rad van Avontuur
[The Romish Wheel of Fortune.]
" LethIfero RoMæ FortVna objeC'ta DoLore est "[2]

Tot Radenburg by Clement Fortuin [1706]

This satire on the papacy resembles that which is described in this Catalogue as "The Wheel of Fortune", No. 1218. It exhibits a large Wheel of Fortune, with figures of ecclesiastics and others ascending, descending, at the summit of, and thrown from it to the ground.

It is No. 9 in the tract styled " Roma Perturbata, Ofte 't Beroerde Romen ", &c. " Gedrukt tot Loven, ", 1707.

---

[1] See " A Prospect of a Popish Successor," No. 1110.

[2] A chronograph, 1706 ; it is placed in the wheel.

On the central space, or nave of the wheel, is a representation of Fortune as a naked woman, sailing on "*Tibris fl*", in a shell, which contains her globe; in the distance is "*Roma*"; referring to this figure is the following inscription:—

"*Zie hier 't Fortuin van Rome blind*
Zij hangt'd huik na Hollands wind".

[Look here, the blind Fortune of Rome complies with Holland's conditions.]

On the felly of the wheel is the following:—

"*Op te Roomse Rad van Avontuur Word uitgeblust het Pauslyk vuur; 't Valt Vader Clemens Zuur*".

[On the Romish Wheel of Fortune, the Papal Fire is extinguished, it is that which makes Father Clement [1] so angry.]

Immediately surrounding the picture of Fortune is this inscription:—

"*Op't Rad van Avontuur van Romen*
Geen Munnik Zal 't te boven komen:
Ook word de Kok zyn smout ontnomē".

[The Wheel of Fortune of Rome, no monk shall outlive it, and de Kok is bereft of his fat.]

The wheel is ascending from our left; at the foot on that side is "1", an Archbishop "*Codde*", carrying a double cross, a lamb, and an olive-branch. Near to him is engraved:—

"*Men kies weer Codde wÿl geen Zegen is bÿ andrē*
Verdraag in Vree malkandré".

[Let them choose Codde again, as the others are unfortunate; live together in Peace.]

Next above "*Codde*" is "*Coddist*"; "2", a gentleman holding a cornucopia filled with coin, also a chalice-shaped vessel, from which a serpent, which is entwined with the wheel, seems to drink; near this figure is:—

"*Gy leek van Codde troud geen Jesuwÿt, Indien gÿ wild dat Ryckdom u gedyd*".

[You, Layman, do not trust a Jesuit, if you desire to become rich.]

Next above "Coddist", is "3", a "*Jesuiet*" with a peacock and a mirror (?) in his hands. Near him is:—

"*Der Jesuiten hovaardÿ*
Dingt als de Paus no heerschappy".

[The pride of the Jesuits craves power as much as that of the Pope.]

At the summit of the wheel is "4", "*Paus*" (the Pope). He is seated on the Seven-Headed Beast, and holds a sceptre which is broken in half. To this figure the following inscription refers:—

"*Is Clemens nu niet zacht wyl hÿ aan Neerlands Staat*
De helft zyns Scepters hoe onfÿlbaar gÿlen laat?
Of vreesd hÿ ook haar haa? t"

[Is not Clement lovely because he gives to the Dutch State the half of his sceptre, however infallible it may be? Or should he fear her hate?]

Mercury "*Hollandse Mercurius*" flying in the air approaches the Pope and holds out a paper which is inscribed:—

---

[1] Clement XI.

" *Vree voor uw halve Staf*
Of anders Hollands straf".

[Peace with your half-sceptre, or else dread Holland's enmity.]

Over this group is engraved :—

" *Den Staat aan Clemens door Mercuur*
Zend Vreede op't Rad van Avontuur ".

[The State sends Peace by Mercury to Clement on the Wheel of Fortune.]

On the descending side of the wheel is " 5 ", " *Jaussenist* ", holding out a spur in his right hand. To him the following applies :—

" *De schrandre Janssenisten*
Om 's Paussen Zotsdienst twisten".

[The shrewd Jansenists fight for the papal service of fools.]

Next below " 5 ", is " 6 ", " *De Twist* " (The Disputant,) a Jesuit, with a bellows in one hand, a lighted brazier in the other, and having many snakes issuing from his cap ; to him the words refer :—

" *Zy lagen op haar luimen*
Met slange pluimen ".

[They lay in wait with plumes of serpents.]

Over the head of this man is written the following :—

" *De Twist blaast 's Paussen ooren vol*
Dog Hollands macht maakt hem half dol".

[Dispute made the Pope's ears full but Holland's power made him half mad.]

Near the bottom of the wheel is " 7 ", a soldier in full armour, armed with a broken sword and a torch ; he holds a shield, on which are the armorial bearings of Pope Clement XI. ; this is described as " *Wapen van Clemens* XI." Near the soldier is :—

" *G'y Pausselijke Ridder*
Voor Holland beef en sidder ".

[You ! Papal Chevalier, for Holland tremble and shiver.]

Near the soldier's broken sword is :—

" *Het Pauslyk Zwaard aan twee*
Den Staat hem dwingt lot vree o ! wee ".

[The Papal sword is broken in two, alas ! the State compels him to make peace.]

On the earth below the wheel, as if he had fallen off it, is " 8 ", " *Kok* ", a bishop, whose mitre falls from his head. Near him is the stump of a tree with dead branches ; to this refers :—

" *Vw Levens Boom is dor*
Uw Ampt is hor ".

[Your Tree of Life is withered your Post is gone.]

" 8 " says :—

" *H' Potcamps dood vol spijt beschry*
Dat Ampt gaat weer uw neus verby ".

[I bewail Potcamp's death, but the Post is not given back to me.]

Near "8", is a cock, with the inscription:—

"*'t Is gedaan Met de Haan*".

[It is all over with the Cock.]

At the foot of the design is:—

"*Wild gij zyn op dit Rad verhéven*
Den Staat stel 'u een Galg daar neven".

[If you like to mount high on the wheel, the State will put the gallows near it.]

The following is a translation of the Dutch verse engraved below the design:—

"1. Mr. Codde has always fed his sheep in peace,
And made them climb on the Wheel of Fortune,
He has an olive-branch and lamb as signs of peace
By means of which the layman becomes rich and peaceable of disposition.
2. One sees here Wealth with a horn
Overflowing with Gold; his balance (2) is the symbol of liberality,
His serpent represents Prudence, if seen from before,
Otherwise it is the venom, jetting from the Jesuits.
3. These hypocritical Popes flatter rich people for their riches,
Where spiritual pride craves the pomp of the world.
They seem to like the Pope, and fawn on him like cats,
They elevate him whilst their self-will hurts him.
4. He takes warning by them, though he be in the highest place,
He bridles his dragon with seven heads, it serves him for a shield,
And while looking at their peacock pride, he goes lower and lower
through the Dutch revenge.
5. The Jansenists abhor his desire of governing,
They are like a sharp spur or caltrop in his foot;
By their sincerity they win many clever persons,
As the Pope blindfolds a foolish company;
From this proceeds Dispute (6), who with Medusa's hair,
And notwithstanding Pallas's wisdom, arrives with all the Monks,
But Holland's Perseus-like power cuts her throat,
And the kindled fire is extinguished with scoffing.
The Pope desires to fight with the fire of Dispute by (7) his soldiers,
But the Inquisition is of no use in Holland;
His spiritual War tries to feed gluttons,
But his torch is suffocated, and his design spoiled.
8. De Kok has fallen by his holy sword,
By which he hoped to keep his post,
Oh! Pope and Monks, if you will not spend idly your glory, you must treat
laymen with charity, love and faithfulness.

On the death of the Vicar, Mr. Gerardus Potcamp, who died at Leyden the 16th of December, 1705:—

There is no blessing with another Vicar,
But that Codde goes away with Kok; but Potcamp was esteemed,
Though he was not predestinated for a Vicar.
It is useless to contradict what time has made known".

For Potcamp see "Coddige Droom", &c. 1705, No. 1441; and "De Rooms Hollandse Tonge-Slyper", 1705, No. 1443.

$6\frac{5}{8} \times 7\frac{6}{8}$ *in.*

1467.

"Coddy Nacht Gezicht"

[Coddy Night Phantoms.]

[1706.]

This engraving is a satire on the Papacy and doctrine of purgatory; it is No. 10, in the tract styled "Roma Perturbata, Ofte 't Beroerde Romen", &c. "Gedrukt tot Loven", 1707.

It represents "*Codde*", as Apollo, destroying with his arrows "*Babels Beest*" (Babel's Beast); in the distance, standing among clouds, is the chariot of Apollo. A great eagle-like bird "*Neerlands Fenix*", (Netherland's Phœnix), grasping fulmen with one claw, holds with the other "*Kok*", over "*Vagevuur*" (Purgatory), a place of flames, into which "Kok", who has the shape of a cock with a serpent's tail, is dropping a cross.

Below the design are four columns of Dutch verse, in letterpress, of which the following is a translation:—

"Appendix to 'Rome in Troubles, or Punishment for Purgatory, breaking the Ten Commandments by the monks and other Papists; the avenger being the Netherlandish Phoenix, revenging himself also on the Pope, for his having disapproved the election of the Paderborn Bishop as Bishop of Munster, and wishing to take in his place the Bishop of Osnaburg. The Babel Beast is shot here by seven arrows of the allies. Holland's rage is increased by the anger of the beast. She will avenge herself on Peter, who preferred the Osnaburg Bishop to him of Paderborn. Holland's Phœnix takes the Cock with the sharp claws, and sends him from Voorburg (probably the village near the Hague, or, perhaps, meaning Purgatory) to Hell, so that Kok may burn and roast and smoke. His basilisk hook-tail serves to draw all the monks to him, and though his wings may be scorched, yet he will get bat's wings from the Devil, who has four of them. He will sing the Pope's praise with a sonorous voice, for the Pope gives him mass like (wrong, bad is *mis*, and *mislijk* is loathsome) matter. He will sting the devil with his venom, and scare him by an hypocritic sign. So Purgatory and Hell will be one, whilst the profit of Purgatory does not stream into the money-box, because the Coddy people have quenched it. The great Beast of Babel will be Vice-roy, for Kok has the oldest prerogatives, whilst the Beast has broken the ten commandments, which is more than de Kok and his comrades did. O, Babel's Beast, you shall not outlive your fall, unless you do what Holland wills, and approve our election of Paderborn's as Munster's bishop."

$10\frac{3}{5} \times 4\frac{1}{4}$ *in.*

1468.

"De Groote Beroerder van Romen, doch Niewe Straffer der Munniken, wegens't Overtreeden der X Gebodē, als eerstelÿk ver, 't Achtste Gebodo"

[The Great Disturber of Rome, and the new Punisher of the Monks, for breaking the Ten Commandments, chiefly the Eighth one.]

"De Roomse Kerken-Visiteerder, of De Ridder des Niewen Ordens van S^t^. Jurgens Munniken-Rug"

[The Examiner of the Romish Church, or, the Chevalier of the new Order of St. George's-monk's-back.]

Tot Keulen by Dirk Vlieg-over
[At Cologne, by Dick Fly-over.] [1706]

This engraved satire on the Papacy in No. 11, in the tract styled "Roma Perturbata, Ofte 't Beroerde Romen", &c. "Gedrukt tot Loven", 1707.

It represents the Pope riding on the back of a Jesuit, who crawls on his hands and knees. The Pope wears a mantle which is embroidered with the arms of Clement XI. (Albani), the crossed keys of the papacy, an holy-water stoup and its asperge, a reliquary, burning torches (or lighted altar-candles), a chalice, a bell, and a cipher of Clement XI. He also wears the tiara and holds a knitted cord or scourge in one hand; a rosary serves as a bridle in the Jesuit's mouth. The Jesuit has an ass's ears and wears, on his left shoulder, a cipher. The following is the Pope's speech :—

"*De Paus spreekt*
Ik sta de Munn'ken met haar gordels, vol van knôpen
Haar Kerke—diefstal zÿ nu moeten dier be koopen
Ik zal voortaan haar voor Muil-ezels laatē lôpen".

[I beat the monks with their own girdles, full of knots, they shall atone dearly for their stealing in church, I shall henceforth make them go about like mules.]

Below the group is :—

"*Clemens spreekt*
"*D' Ezel van Biliam die zei*
Met reden, Waarom slaat gÿ my?
Gÿ twee-beende Ezel, vraagt gÿ 't ook
Het vagevuur in vlam en rook,
Te lang de vroome zieltjes brand,
Waar voor gÿ bad met onverstand
En hebt het geld verhoerd, verteerd,
De Kerk bestolen en onteerd".

[Balaam's ass said very reasonably, "Why do you beat me?" "And you, two-legged donkey, do you ask the same?" Then I must tell you that Purgatory, flaming and smoking, burns too long the pious souls for whom you should have prayed, and because you have stolen [the price of masses] from the Church, and spent the money with harlots and in orgies.]

In the air behind the Pope flies "*COC*", a cockatrice, having a cock's head and body, and a serpent's tail, as in "Coddy Nacht Gezicht", 1706, No. 1467.

Below this figure is engraved the following :—

"*Een Haan deed eertÿds Petrus schrÿen*
Maar deze zal de Paus verblijen
Van Keulen hÿ na Romen vliegd
Wÿl 't Munn' kendom de Kerk bedriegt
Zal hy ze mede Visiteeren
En Kerke—diefstal haar verleeren
Of aan zÿn Basiliscus staart
Haar haakē na de Hel, van d' Aard".

[A Cock made one St. Peter weep, but this one will make the Pope rejoice; he flies from Cologne to Rome, whilst the Monks deceive the Churches; he shall

now examine all these thieves, and make them not forget stealing from the Church, or he shall grip them with his basilisk's tail, and carry them from Heaven to Hell.]

In the upper right hand corner of the plate is engraved a scroll, on which is represented the arrest of a person who rides in a chariot drawn by six horses; this is styled:—

"*A l'Abbé de S^t George*
Ne coup point la gorge".

Also:—

"*St. Jurgens Ordens Abt word hier gearresteerd*
Hy deed de Kerk te kort, en heeft zyn beurs vermeerd".

[The Abbot of the Order of St. George is arrested, because he stole from the Church, and thus filled his purse.]

In the distance is a building, apparently intended for a monastery, styled "*S^t George*".

Below the design, and engraved on the same plate, are two columns of Dutch verse; of these the following is a translation:—

"The chief guardian of the harlots, unable to withstand Holland's right, begin to visit the Churches, showing his strength to the donkeys, who honour him, as the chevalier of the new order of St. George's monk's back; he drove them on by rods and rope girdles, and made the abbot a prisoner, because he had spent the money paid for masses. Henceforth the Pope will pay better attention to his shorn sheep; the price of 200,000 masses has been spent with harlots, without having been booked at all. Why have the monks two donkeys' ears? Because the Pope likes to ride on Mules, which, you know, do not regenerate, no more than the monks. Another reason is, that the papacy leads inferiors as donkeys, bridled by rosaries and many other things; Holla! stop here! otherwise the Pope will be angry with me. But holy Father! allow me one word, please? Will you be the head-thief by allowing thefts? No! you will not, you will punish those who steal whilst appearing to be their friend, if you acted otherwise, your Holy Name would soon be lost. Teach them that they must leave Holland alone, and not fight against Codde, for to fight against Holland might make you the Servant of Servants."

$6\frac{1}{2} \times 7\frac{3}{4}$ *in.*

1469.

"Sic Itur Ad Astra, Silicet."

William Loggan, fec. & Ex

This is the etching referred to in the description, with the same title, No. 1117, as having been shortened at each end, and thirty-eight Dutch verses substituted for a window in the upper corner of the plate on our right. Part of the publication-line was cut off when the plate was reduced, "*Ox*" was changed to "*Ex*", and the remainder of the word "*Oxonia*" removed.

The print was continued as a satire on the monks, etc.; but the special reference to Father Petre, made in the letterpress which is printed with the original, no longer existed when the reduced plate was used, as No. 12, in "Roma Perturbata, Ofte 't Beroerde Romen", &c. "Gedrukt tot Loven", 1707.

The design represents the interior of a handsome chamber, the "lusthuys" of the original publication, where monks and Jesuits are feasting with women at a table; the plates they use have the form usual with sacramental patens; on the walls are pictures, as described below; two external incidents are represented,

the rejection of "9" the Protestant, at the entrance by "8" or Fury, and a procession of priests bearing the Host. The former now stands for the rejection of a Jansenist minister by Kok.

No. "1", formerly Father Petre, sits at the table, he is now Kok; his foot is on "*Biblia*"; he holds a mask in his hand while he turns to converse with "6", a splendidly dressed and voluptuous-looking lady, who stands at his side. "2", a fat monk, sits at the table and caresses "10", a bloated, half-naked woman, who leers at him, while she brings more viands to the table. "3", another monk, with his back towards us, stoops to lift a heavy flagon of wine, in order that he may re-fill his drinking-glass, which is shaped like a chalice. "4", is a Capuchin, with his hood on his head, who is helping himself to food. "5" is a monk, likewise seated at the table, who turns from his plate in order to look at "11", a naked woman standing behind him. "6" has been described as in conversation with "1". "7" is Envy, eating a heart, and brandishing a lighted torch. "8", "9", "10", and "11", have been described above. "12" is a nearly naked woman, sitting on our left of the design, and apparently dozing. "13" is an old woman, seated on our left, with a hood on her head, wearing spectacles, and busily reading a scroll; with her left hand she grasps at a large bag of coins, which lies on the floor, and is marked "*Purgatorium*"; in her lap are bags of treasure; on the hem of her hood is "*Omnis odor lucri bonus.*"; she leans on a treasure chest. "14" is one of the pictures on the wall, representing an ape and a fox as monks, administering extreme unction to a moribund person, while a priest carries off a bag of money; motto, "*Ipsi. toti impeccatis*". "15" is another picture, showing a wolf in a confessional, receiving the confession of a young woman; likewise a priest and a nun amorously engaged; motto, "*Medunt, pecata, populi sui*". "16", a third picture, displays a fox, as a friar, in a pulpit preaching to a congregation; a gosling hangs dead behind him. "17", a fourth picture, shows St. Francis preaching to fishes while a monk draws a net about them. "18" shows Jesuit fathers in the East engaged in trade (?). In the centre of the group of four pictures, "14", "15", "16", and "17", is "*Omnia Kappa Tegit*". "*Sic Curios simulant*" is engraved on the seat of "3"; see "Sic Itur", (No. 2.), No. 1118.

The following is a translation of the Dutch verses:—

"Romish Coccean Monk's Dinner on a Solemnity in the troubled Rome. Look, here (1) is Kok, rightly represented in his doctrine and life. He tramples upon the holy Book, because meat suits him better. (2) The Prior preacher will not hear (3) the Franciscan preach, who brings him the mass-goblet. He does not neglect himself; he does not take the wrong, but the right; and he does not think his litany and torturing spurs equivalent to an oil cake. (4) His boy, the Capuchin, likes begging and stealing; he eats rather a piece of a hen than from a pot of turnips. (5) The Vrouwe brother[1] has here a name full of justness. He likes money much better than a monk's cap. (6) The virgin Pride knows how to whisper to Kok, the host, to scold at the Coddy people by the roaring of (7) Envy. Kok's (8) choler prevents him from seeing (9) the Jansenist, who looks at this lustful festival, by closing the door. He is always to remain outside with his folk. (10) Mrs. Gluttony hates also the Coddy people. Every glutton who is the friend of that lady, can roast that game. The glutton knows also best how to comfort (11) the immodest image (naked woman). (12) her sister Laziness, tired with wantonness, sleeps and snores, but (13) Old Avarice wakes with two pairs of eyes. The smell of gold (like the excrement of a swine) can refresh her; she fishes in one water with the Papists. Look at the top (14) that great picture of monkeys, showing the avaricious tricks of the troubled Rome, and which the Jansenist would by all means destroy. Here

---

[1] Properly: "Woman—brother". The Dutch attach to the word brother in this formation the idea of "lover". A "talk-brother" is a lover of talking.

(15) the silly lambs come and confess to Mr. Wolfert, who, like (16) "Reynard the Fox", the preacher, surely catches souls, when he preaches before hens, Franciscus reads a sermon to the fishes, which swarm in the full net, and are afterwards pulled out and devoured by him. Likewise act in India the fine Jesuits, who, while propagating their belief, cheat the people out of their gold. So you see the number of seven chief sins in this hall. Never a Jansenist smelled Kok's repast and grease."

15 × 11¾ *in.*

1470.

DE OOSTER ZON DOORBREEKENDE DOOR DE BOURBONSE NEVELEN, BŸ DE PRAAL-RYKE INTREDE ṽ K^a KAREL III, TE SARAGOSSA EN OPTOGT NA MADRID.

[The Eastern Sun, piercing the Mists of Bourbon, at the magnificent entrance of King Charles III. in Saragossa and his procession to Madrid.]

[*June* 21, 1706]

THIS engraving represents the passing of Charles III. of Spain through an archway, in state, and attended by many emblematical personages. The king "1" is on horseback, his bridle is held by "10" a tall warrior, a child "15" strews flowers in his path; by his side are "*s*" Peace (?) and "*b*" Plenty (?), females, one bears a caduceus, the other a picture, on which is the Collar of the Golden Fleece, with the motto, "*Ante Ferit Quam Flamma Micet*". The king is enthusiastically received by "17" many gentlemen who stand at the side of the road, and trample on *fleurs-de-lis*. In the air is "3" the "Eastern Sun", *i. e.* the Sun of Austria, represented by a female genius, who holds the Serpent of Eternity. Destiny (?) "4" precedes the "Eastern Sun" in the air, and brings to the king a cornucopia, containing crowns, &c.; three infant genii bear palms and crowns.

Attached to most of the groups are numbers, showing that this print was issued with a reference table. On the back of the paper is a calculating table, "De Tafel der Reken Konst."

See "Portrait of King Charles III. of Spain", June 27, 1706, No. 1454; "Le Renversement de la Monarchie Universelle", June 21, 1706, No. 1453".

The term "Eastern Sun" was used in satirical contradistinction to the "Sun" of Louis XIV., the "Eastern Sun" being that which rose in the east, and was therefore the true one.

11¾ × 8 *in.*

1471.

DE VERVELDE BANDER-HEER VAN BEYEREN, OP STELTEN, REIDENDE ALS CAPITEIN VAN DE BAN EN ARRIER-BAN, VAN LUIDEWYK DE BENAAUDE ANGUSTUS.

L'ELECTEUR BANni, Ou le Capitaine General du BAN & ARRIER-BAN, pour se venger des Victoires emportées par les Alliez en *Espagne* & aux *Païs-Bas*.

"ARRIERE BAN."

[By Romeyn de Hooghe.]

Tot Duinkerken by Emanuel Bannus. [1706]

THIS etching represents a wooden-legged soldier of Louis XIV. in the act of

mounting, by means of a stone block, a braying ass; a few coins are falling from the almost exhausted purse at his girdle. It is a satire on the depressed condition of the French nation in 1706, and the calling out of the Arrier-Ban of France, after the Battle of Ramillies, May 12, 1706; see "The Distress of Louis XIV." (No. 1.), May 12, 1706, No. 1446, and other entries with that date in this Catalogue. On the shield of the soldier are painted three toads, with an inscription "*Pour la Gloire des vieux Gaulois*". On the pennon of his lance is "ARRIERE BAN." He says, looking backwards over his shoulder:—

"*Ik kyck eens naa de zee ban*
Of die haast van de ree kan."

[I look now at the Sea-Ban
Whether it can soon set off.]

He likewise appears to say:—

"'*K Zal stryen als een Alexander*
Met dese schoorsteen-vegers stander."

[I'll fight like an Alexander
With his chimney-sweeper's stick (standard.)]

In the upper corner of the plate is engraved a little picture, representing an eclipse over land and sea, a coast with ships, and men riding on sea-monsters, as in "De Ban en Arrier-Ban in Zee", Oct. 12, 1702, No. 1426, two men ride a sea-ass, &c., a city is in the distance. The picture is inscribed "*BAN en ARIER-Ban te Water en te Land, by Son Eclips*".

Below the supplementary picture, in the background of the chief design, is a range of mountains, on the road which traverses the same is a group of men, designed to show the mode proposed for mounting French cavalry during the difficulties of the nation, and comprising two men who walk one close after the other, the man behind clasps his fellow round the waist, so that a third man, mounting on the arms of the second, is supplied with a sort of saddle, and carried by both, he is furnished with extremely long spurs which he employs vigorously on his hinder supporter, much to the distress of the latter, who cries out and winces. He looks like a Spaniard. The rider is armed with a shovel. Lower on the same road is a second and similar group, the rider here carries a long lance (?), and wears wooden shoes, the foremost man of those who carry him has a shovel in his hands. The latter group represents "*Carabiniers*", the former is described as "*Chevaux legers*", "*Lichte Paarden Zwaar van Waarden*" (*i. e.* light-horse, heavy of value). "*Fuseliers*" is written lower down the road, but no group pertains to the inscription; it appears to be intended to suggest that this branch of arms is not forthcoming, except in name. The wooden-legged man is a lancer, armed with a stick for sweeping chimnies.

On the stone block, by means of which the lancer is about to mount his ass, is engraved:—

"*Te paard, allons, vive le Roy:*
Maar ver van't prykel, dat is mooy
So slae ik Legers uyt de Velden.
Gelaerst gespoort, als Held der Helden.
Tis voor de Koning, Ros, en lyf.
Oud, uytgepokt verminkt en styf".[1]

[To horse! now! vive le Roi!
But far from the battle is best for me

[1] A part of an inscription, probably a signature, has been burnished out of the plate at the end of these verses.

In that position I'll defeat armies,
With boots and spurs, like the Hero of Heroes,
'Tis for the king, my horse and my body;
Though old, enervated, maimed and stiff.]

Below the engraving the following appears, in letterpress:—

" *Vraag en* Antwoord *van* Pasquin *en* Marforio, *onlangs te ROMEN aangeplakt*
Marforio. Quem vultis pro Rege vestro CAROLUM aut PHILIPPUM ?
Dat is; *Wien wild gylieden tot uwen Koning hebben, KAREL of PHILIP*?

Pasquin I { ‡ non DVCeM gaLL.æ; 1706. / * ast arChIDVCeM. 1706. } N.B. *Elke van deze regels in't bezonder, maaken het Jaar tal* 1706. *uit.*

‡ *Niet de Franse Hertog;* * *maar den Aartshertog* "

[Question and Answer of Pasquin and Marforio, lately posted on the Walls of Rome;

Marforio. Whom will you have for your king, Charles or Philip ?
Pasquin. Not the French Duke, but the Archduke.]

At the sides of the engraving are two columns of verse in letterpress to the same effect in Dutch and French, of the latter the following is a copy:—

" L'ELECTEUR BANNI,

Ou le CAPITAINE GENERAL du BAN & ARRIER-BAN, pour se venger de Victoires emportées par les Alliez en *Espagne* & aux *Païs-Bas.*

L'ELECTEUR BAN-ni

Le *Ban* & *Arrier-Ban* sont no seules défenses,
Aidant l'Imitateur de S'Jaques en France.
Je dis *Philippe* & le prétendu *Saint Louis :*
Le chef du BAN sera moi l'*Electeur* BANni.
Pour me venger du BANnissement de *Vienne,*
Mon Frere aussi BANni, l Empereur nous malmene)
Aura secours du Pape. Et nous sert à present
En Allemagne la Chamade incontinent.
PHILLIPPE, ROI imaginaire se plaint à son Ayeul
Mon Roiaume hérité par un faux Testament
Fut de courte durée, & finît par miséres.
Trahir est dangereux, non profitable à faire.
L'or en Espagne est trop commun. Mon sort (helas !)
Est comme un songe du païsan, qui songea,
Qu'il étoit Empereur; sujets lui persuadérent;
Aprez il s'en repent. Helas! fatale guerre:
O! *Pentecoste:* O! fête: O! défaite en un jour,
Qui aiderez beaucoup à casser nôtre cour.
Mais ces trés grands malheurs cachons les en Espagnes,
Rétardons postillons, par là beaucoup on gagne.
Fausses lettres faisons, que nous avons gagné,
Les envoyons très vite & ce fera assez
Animer l'Espagnol. On fit des fausses lettres
Donner aux Allemands, disant, nous sommes maître
De Barcelone, & ce ne fut que Mont-jouy.

MAINTENON.

Ce diffrent est grand, ô! mon cher petit fils,
Ce siége dura plus des mois, que la basaille
Des heures, dont jamais ne prendrons represaille,
Pire qu'à Donawert (helas!) & Hochstet fut
Cette perte, si fort contraire à nôtre but
Marlbourg & *Auverquerque*, ô! très grandes conquêtes
Vous avez fait de nous: ô pitoyable fête.
Les fausses lettres de Victoire n'aideront;
Comme une Amazone pour Louis de Bourbon,
Je vai combattre, ou bien comme fit la Pucelle,
D'Orleans, en campgne avec des filles belles.
Si nos Soldats sont trop foibles dans les combats,
Ces vaillants filles tiendront lieu de Soldats.

PHILIPPE, Roi imaginaire.

Ayeule, ah! si cela pour nous vous vouliez faire,
Le Séxe femenin vous suivroit à la Guerre
Ces belles Donzelles feront tout, pour l'argent.
Et vous ô! vils Bourgeois, nous aidez vous païsans,
Et pauvres nobles.

Canaille, Pauvre Noblesse, Bourreaux, Païsans, &c.

O! vous très-grand Roi sans trône,
Nous vivons pauvrement & comme de l'aumône,
Pour vous aider en tout, quoique nous prisonniers,
De guerre fumes; c'est le sort des Officiers.
On nous transporteroit au fond d l'Angleterre,
Delivrez pour long-temps de la sanglante guerre;
Puis qu'on en a tant, qu'on ne peut les racheter,
Et qu'on n'a des moyens pour tous les delivrer.
Nous pauvres ne perdons autant que les grands hommes.

Conseillers de la Cour troublée.

Dauphin! où étés vous, rêvez vous par fantômes?
Plaignant fort vôtre fils, ou étiez vous jaloux,
Qu'il étoit Roi, vous point? esperez, aidez vous,
Papa meurt de chagrin, vous aurez tôt le trône;
Soiez bon Roi; gardez vôtre Anjou en personne,
Vous prédominerez comme un quinze Louïs;
Prénez courage donc, l'on vous nomme l'Hardi.

L'AYEUL chagrin de Philippe.

Holà! je vis encor, quoi qu'en extréme peine,
Ferai un nouveau *Ban par mer* contre la Reine
Voisine, pour combattre en Eclipse ou du soir;
Alors on peut tôt fuir, n'ayant plus de pouvoir.
Helas! je tâcherois par trahir ou promettre
Me reparer tôt; mais ces trahisons font naître,
(Soit par Prélat, Jesuite, ou Turq, ou bien Hongrois)
Que chacun se defie & ne croit à ma foi.
Le Faux Saint Jaques fut precurseur de ma ruine,
Alors me fit grand tort l'intrigue clandestine.
Mon nom de TRES-CHRETIEN, ne me sert plus de rien;
On choque son honneur, en faisant guerre bien.

Je voudrois pour la paix engager ma couronne;
Car qui m'ajoûte foi, on ne trouve personne.
Ma gloire & mon honneur sont prêts à me quitter.
Nul n'est heureux helas! avant de trépasser."

For other satires referring to the War of the Spanish Succession, see "De Grooten Waereld Verdeelder", Nov. 1, 1700, No. 1340, and other entries in this Catalogue with the same date; see likewise "Æsopus in Evropa", 1700, No. 1345, and others with the same date; "Ter eeuwige gedachtenisse", &c., March 8, 1702, No. 1423; "Vygos Cagados", Oct. 12, 1702, No. 1425, and other entries with the same date; "Queen Anne eclipsing Louis XIV", Aug. 13, 1704, No. 1431, and others with the same date; "The Distress of Louis XIV.", &c. (No. 1.), May 12, 1706, No. 1446, and others with the same date; "Le Renversement de la Monarchie Universelle", June 21, 1706, No. 1453; "La France Lamentant", June 27, 1706, No. 1455. For Charles III. of Spain, see "Portrait of King Charles III.", June 27, 1706, No. 1454, "Castilien Hervormd", 1706, No. 1472.

$5\frac{7}{8} \times 7\frac{3}{4}$ *in.*

1472.

Castilien Hervormd.

[Castile reformed, *i. e.*, has changed sides.]

[1706]

This engraving represents "2", a tower, or castle. On the summit is enthroned "1", "*Karel III.*" (Charles III. of Spain), holding two sceptres, one surmounted by the Hand of Justice, the other by a *fleur-de-lis* (for the Trinity), and radiant entwined Cs, for Charles, the king's name. At the sides of the throne, and seated lower than Charles are two rulers, "4" (the Elector of Bavaria), who is chained by one of his wrists, and "5" (Louis XIV. of France,) with a large *fleur-de-lis* on his breast. The Elector and Louis are joining hands and seem dejected; below these figures is written:—

"*Castilien verlost*
Den Fransman tranen kost."
[The deliverance of Castile
Costs tears to the French.]

Over the heads of this group is a label, with "*Castilien Oosten ryks gezind Hield eerst door dwang Bourbon te vrind.*"
[Castile, fond of Austria, was, perforce, at first a friend to Bourbon]. Also:—

"Castille Reformée
Par Charles Roy aumé".

At "3", a window of a prison in the castle, is the head of a man, a prisoner, looking between the bars and wearing a fool's cap, this is "17", Cardinal "*Portocarero*", "6", the Elector of Cologne, sits on the earth at the foot of the tower, where he appears to have fallen, he has lost his cap, or hat; at his side lies an episcopal crook with the inscription:—

"*Wild gy syn vry van straf*
Breng by de Paus u staf."
[If you would escape punishment
You must take your staff to the Pope.][1]

[1] That is, he must resign his honours.

"7", Fame, with royal and laurel crowns in her hands, flies towards Charles, on the banner of her trumpet is "*Fama Austriaca*", "8" consists of coin showering down in the air, with "9", lightning, see the verses which are cited below; "10" is the Duke of Anjou, *i.e.* Philip V. of Spain, grandson of Louis XIV., having lost the throne, descending from the summit of the castle by means of a ladder; he is assailed by "11" an Englishman with his sword, near which is:—

"*Het Barceloons Rapier*
Geeft hem de dootsteek hier."

[With Barcelona's rapier
Give him the death-blow here,]

"12" a Dutchman, pulls Philip by the skirt of his coat; "13" a German, has him by the heel, and "14", a Portugese, fires a musket at him, saying:—

"*Die dese Vogel schiet*
10 *Miljoen geniet.*"

[Whoever shoots this bird
Gets 10 millions reward.]

At the foot is:—

"*Met Alcantaars geweer*
Schiet hem van boven neer."

[With Alcantara's gun
Shoot him down.]

On the back of the coat of "13" is the twi-necked eagle; on that of "14" is a castle. On the ground at the foot of the ladder is:—

"*Bourbon zogt Spanje Frans 't leeren*
Dog 't leerd hem't Spaanse miserere t moest dus verkeren."

[Bourbon tried to teach Spain French,
But Spain taught France the Spanish *miserere*,
So it was quite another thing.]

On the opposite side of the tower the Pretender "15" endeavours to ascend by means of a ladder which is not half long enough for his purpose; on the back of his coat is a windmill, see "Qualis vir talis Oratio," No. 1174, referring to his alleged descent from a miller. "16", the "*Dauphin*," stands at the door of the castle with a melancholy expression on his face. "17", is Cardinal Porto-Carrero, looking out of the window of the tower, "18" is over the gate of the tower, or prison. "19" is a fleet of ships, with the flags of Holland and England. On the quarter-deck of one of the ships stands a man who appears to be pushing his vessel away from the castle, or from danger, by means of a long boat-hook which he holds in his hand (?)

In the distance Philip appears in flight over the Pyrenees; near him is the inscription:—

"*De vlugtende Anjou*
Grootvaders aard hy reeds homt 't erven
Met al te roven of bederven.
Vlucht met de kroon en kostelykhyt.
Voorts wat hy kan aan stukken smyt."

[The fleeing Anjou,
He is already like his grandfather,
He came to spoil and rob our heritage.
He goes away with our crown and treasure
And destroys everything he can.]

Likewise, below these verses, is engraved:—

"*Anjou vlucht over 't Piranees*
Geberchte vol van schrik en vrees."

[Anjou now flees over the Pyrenees
Full of fears and terrors.]

At the foot of the ladder is engraved:—

"*Dits Phlip een goede leer*
Om nooit te komen weer."

[This is for Philip a good lesson
Never to come back.]

On the front of the tower is the chronograph:—

"*CasteLLas aMbas Dant aVstrIae.*" (1706.)

Two columns of verse, in Dutch and French respectively, and to the same effect, are engraved below the design. The French verse is as follows:—

"Castille Reformee.

(1) Monarque d'Orient eleve sur (2) Castille
Pour les François l'Espagne est donc une (3) Bastille
Eux mêmes captivant par orgueil contre droit
La foi de (4) Baviere, en (5) Louis est comme êtoit
Son frere (6) Colonois la tête ici se grate
Voiant que sa ruine et des François éclate
La Renommee par tout la Diademe ayant
Donné á Charles chante un pacifiq chant
Des Francois les Boulets voici changes en (8) grele
Qui pour les batre fort avec (9) Foudre se mele
(10) Anjou descend deja: il etoit assez haut
(11) l'Anglois et (12) Hollandais le chassent par assaut
(13) Teuton (14) et Portuguais le privent de son Trône
Il avait hérité faussement la couronne
(15) Le Prince de Galles au Trône veut monter
En vain: ne pensant point qu'il est fils d'un Meunier
Tout ce qui en ce Temps (16) le Dauphin fort chagrine
Croignant de son Pere et son Trône la ruine
Tot on lui donneroit (s'il etoit Roy) la Paix
(Maintenant de Bourbon le Trone on tournerai
Il le Dauphin trouve bons moyens, prisonnier voulant faire
(17) Portocarero qia changea la paix en guerre
Cependant delivrant tous autres prisonniers
(Il ouvre des prisons les (18) portes sans danger)—
Qui les Marchands de Sel contraindroit de fuir vite
En Flandre empecheront les pertes tres subites
Depuis (19) la Flotte des Alliez, que prenaront-ils
Quand la côte de France ils mettront en perils
En delivrant la cour on ôtera le cense
Au peuple pour neuf ans, qui veout trente en avance
Helas! Louis, celebrez tristement vos trois Rois
Ou n'etant plus Tyran, retablissez les Loix."

For references to the War of the Spanish Succession, see "De Grooten Waereld Verdeelder," Nov. 1, 1700; No. 1340, see likewise the references which are given with "De Vervelde Bander-heer," 1706, No. 1471. For Charles III. see "Por-

trait of King Charles III. of Spain," June 27, 1706, No. 1454. For the Elector of Bavaria, see "The Duke of Bavaria in a terrible Passion," July 18, 1705, No. 1434, "Louis XIV. Kicking the Elector of Bavaria," July 18, 1705, No. 1435. For Cardinal Porto-carrero, see "A Satire on the Testament of Charles II. of Spain," Nov. 1, 1700, No. 1341, and other entries with this date. For Philip V. see "The Duke of Anjou stealing the Spanish Crown," Nov. 1, 1700, No. 1343. For the Elector of Cologne, see "Louis XIV. Kicking the Elector of Bavaria," July 18, 1705, No. 1435. "Barceloon's Rapier" refers to the relief of that city by the adherents of Charles III. including the English fleet, May 8, 1706, see "Ter eeuwiger gedactenis," &c. May 12, 1706, "The Distress of Louis XIV." (No. 1.), May 12, 1706, No. 1446; "Louis XIV. terrified by the Eclipse," May 12, 1706, No. 1450; "A Trumpeter and a Drummer," May 12, 1706, No. 1451. The appearance of the English and Dutch fleets no doubt refers to their action in common before Barcelona, May 8, 1706, under admirals Leake and Wassenaar.

$7 \times 7\frac{3}{4}$ *in.*

1473.

"SIC NOS NON NOBIS MELLISICAMUS OPES. OMNIA IN LIBRIS."

[1706?]

"All plants yeild honey as you see
To the Industrious Chymick Bee"

A WOODCUT with the above inscriptions. Near the centre of the cut a beehive, with bees flying near the entrance, stands on a stool; on our left, a gentleman wearing a long gown, or robe, and a low-crowned hat, is eating a piece of honey-comb and rubbing his stomach, as if with satisfaction; on the other side of the hive stand a rose (for England?) and a thistle (for Scotland?). On our right of the design a man appears, seated and writing at a desk, with books behind him; over his head is "*Omnis in libris.*"

$4\frac{1}{8} \times 2\frac{3}{8}$ *in.*

1474.

"THE ALLAMODE BEAR-BAITING, or the Swinish Litter, with Topknots.

[1706?]

AN engraving, which has been coloured by hand, representing a man leading a bear; before him walks a dog, looking back at the bear in alarm; behind is a sow, with a litter of pigs. All, the man and animals, are decorated with extravagant topknots of ribbon and enormous collars of lace. Over each is a label:—

"*Behold the Sow with all her litter*
Drest up with Top-knots, what's more fitter."

"*The Beare with open Jawes apeares*
which makes the Dogg turn's taile with feares."

"*The man that leads the Beare looks like.*
a Wanton that's drest up it'h night."

"*The Dogg would faine be now undrest*
because with feares hee's much oprest."

Below the design are engraved the following lines:—

"Since Sowes that use to ly in moyre
Now com to dress in new Attire,
With Cornet, night raile, and top knot,
Her young ones too, are not forgot,
I wish all maids to leave them off
For feare these beasts should at you scoff.

And now the Beare is com in play
She finely drest apeares to day.
With Cornet, nightraile, Top-knot, brisk
Because she is to take a frisk,
And if the reason you'l know why
She must be bayted by and by.

The Dogg that's drest in gay attire
Does much the Beare seem to admire.
For he beholds his mighty jawes
And feares his ribbs will feel som clawes,
And soe he takes the Maydens part
And turns away with Cowards heart."

$9\frac{7}{8} \times 6\frac{1}{8}$ in.

1475.

"The Ass Age, or the World in Hieroglyphick. An Amusement, agreably Resembling the Humour of the Present Times."

Sold by J. Morphew, near Beware . [*May* 1, 1707]

An engraved broadside, with a print above four columns of verse. The print "*A*," consists of an oval in the centre, with the above title engraved on a scroll, and twelve compartments, ten of which are ovals, surrounding it. These compartments are marked with letters, as below, referring to the descriptive satires in verse.

"*A*." represents a "polititian" riding on an ass and holding a book, inscribed "Machiavill," before him, as if he read from its pages; a zany or "ideot" sits on the ass's neck in front of the "polititian," grasps his left hand with his own left, and with his own right hand holds the book, at which, grinning, he peers through spectacles. Mounted behind the "polititian" is "Aminadab," a man dressed like a Puritan, in a long cloak and broad-brimmed hat. He is assaulted by "The Dam—ye blade" in the costume of a gentleman of *c.* 1710, who flourishes a sword, while he seizes his victim by the cloak, the latter faintly protests, without resisting. "That Country Fool," a man in a clownish dress, with his hat in his left hand, essays to pull "Aminadab" from his seat on the hind quarters of the ass, and quarrels with "the Courtier," a gentleman in a large wig, with a sword by his side, who stands near the animal's shoulder. "Sawney," a man represented to the head and shoulders, stands behind the tail of the ass, and with upraised hands exclaims, as in the text, see below,

"We made 'em buy the V——n pretty dear."

"Sawney" thus refers to the legislative union of England and Scotland, which became law, May 1, 1707.

A clergyman, who carries a church on his back, and grasps a whip in his hand, rushes forward to meet the advancing ass, and has a fierce expression of counte-

nance; this appears to be the person referred to in the text as "Boanerges," and may be intended for Dr. Sacheverell. "Ananias," the "Low-Churchman," with two faces under one hat, approaches and blandly addresses the leader of the ass, a man who salutes him by taking off his hat. In the background the "mob" advances to take their turns to ride; this party comprises a soldier who walks with crutches; a gentleman and lady who move forwards as if they were dancing a minuet; a man and woman, rustics, who dance rudely, and a man with a violin.

"*B.*" shows "The Country Squire" mounted on an ass, with his newly made wife behind him; she holds the whip; the ass is led by a priest: a fidler and bag-piper walk before them.

"*C.*" shows the same pair on the ass, which is now led by a lawyer, who carries a large bag of papers, while the "Squire" has a long bill in his hands; the Devil pulls at the ass's tail.

"*D.*" shows the poet "Bayes" riding the ass, and reading a "*Satyr*" as he goes; the Devil leads the beast. In the background is "*Parnassas*," a double peaked mountain.

"*E.*" shows the "Hero" mounted on the ass, Cupid aims an arrow at him.

"*F.*" shows the "Projector" mounted on the ass, while he reads, apparently aloud, from a paper which his right hand holds.

"*G.*" shows a merchant (?) or lawyer (?) riding the ass.

"*H.*" a "Beau" is in the act of taking snuff from a box which he holds in his left hand; he appears to have lost his teeth.

"*I.*" shows a lady riding sideways on the ass; she has a bird, which looks like a hawk, but may be intended for a parrot, on her left wrist; a monkey, in man's costume, rides astride before her.

"*K.*" shows "Sir Tony," as a stout man, who is seated in a high-perched, open carriage, with a hood behind it, being the "Boobyhutch" of the text, he has a swaggering, proud expression and attitude; the ass draws the carriage over a very rough road, and is ridden by an old postilion, who appears to be pointing to a place of interest by the side of the road.

"*L.*" shows two men mounted, face to face, on the ass, one of whom caresses the face of the other, from whose hat a pair of horns protrude; a zany leads the beast; two lovers, the horned man's wife, and he who rides the ass before her husband, sit on a bank.

The remaining compartments, which are respectively placed above and below the central one, comprise two subjects each, the upper shows 1, a woman milking an ass, while a man drinks as he sits near; and 2, a man seated on the back of an ass and playing the flageolet. The subjects of the lower compartment are 1, a man reclining on a hillock, smoking tobacco, while a kid capers before him, two asses are behind, and a goat rests in front of him; and 2, a man who, lying on his back on the ground, sucks an ass, while her foal looks in its mother's face with wonder at the intrusion on its rights.

Below the print is the following:—

"EXPLANATION.

Poets before, have brought upon the Stage
The Leaden, Iron, and the Golden Age:
Then why (since ev'ry Thing may have its Day)
May we not bring the Ass-Age into Play?
For sure no Time has ever shewn, in Print,
An Age with half so many Asses in't;
When diff'rent Follies so by Turns take Place,
That now the rev'rent Ass finds Days of Grace.
Pray Jove his Strength and Patience may abide,
There'll be such Crowds and Multitudes to ride.

The World with various Asses is o'er-run,
And all would ride, were but their Follies known.

A. That Country Fool, that by the Ass's Side,
Urges his Right, with mighty Zeal, to ride:
The Reason's good, when you his Case shall hear;
He's just come piping-hot from Westminster;
Where by the Lawyers squeez'd of all his Pelf,
He 'as lost his Cause, and may go hang himself.
He 'ad taken Place, but that the Courtier cry'd,
Stay, Sirrah Clown, and let your Betters stride;
I'd have you know 'tis not your Turn to ride.
While Hob replies,—
Nay, Sir, you Courtiers must have Place, I own;
Therefore, that all good Manners may be shown,
I am content to ride when you have done.

That Politician too, with all his Brains;
His subtle Plots, and Machiavilian Schemes;
His Pride, and vain Ambition to be Great,
Prefer him to the Ass, to ride in State.
Whilst the pleas'd Ideot, free from Pomp and Noise,
Does all his Grandeur, all his Plots dispise;
Laughs, and believes that he too's e'en as wise.

Upright Aminadab, with all his Grace,
Spight of the Light within, deserves a Place.
The Dam-ye Blade cries, Sirrah, I will try
Who has most Right to sit there, you or I.
you Ass, or I your Sconce will mark;
Light, when all your Deeds are dark;
transgress,
the Deed can bless:
r Sins in Judgment rise.
mov'd) the Saint replies,
and all thou say'st is Lies.
grudge me th Tail, thou swagg'ring

Brains, so prithee take the H
Sir, let Boanerges pass;
Zeal he comes to ride the
Danger's the Word; make Room; give Place, he crys;
Haste in his Looks, and Fury in his Eyes,
Let him mount once, he'll ride the Ass a Race;
All Whip and Spur, and not a sneaking Pace:
Whilst Ananias, mov'd with milder Grace,
Crys, No; good Friend, let me get up; I use Discretion,
And mean to ride thy Beast with Moderation.
Tho' far as East from West their Souls divide,
Give 'em their Due, they both deserve to ride.
Sawny peeps in, in Hopes; but when he spies
Such Numbers crowding round the Ass, he crys,
Nay, if so many English striving be
To ride, I find there'll be no Room for me:
But 'tis but Right we give 'em Pref'rence here;
We made 'em buy the V——n pretty dear.

Behold the Mob too flocking in apace ;
City and Country come to ride the Ass.
Ne'er fear it, Sirs ; there Room enough to spare ;
Come all, as long as e'er his Back will bear,
Since Asses of all Sorts and Size there are.
All various Humours come by Turns in Play,
And each would mount the Beast in his own Way.
Some Asses ride, and other Fools are ridden,
That the poor Beast is blessedly bestridden.

B. That Country 'Squire, that makes his Cavalcade
From Church, just Marry'd to his Chamber-maid ;
Much Good may do him with the Joys of Life,
She's like to make him a chast loving Wife ;
For, as 'tis said, her Vertue to restore,
He 'ad kindly got her Belly up before.
Let him jog on some comfortable Years,
With all Love's Marry'd Musick in his Ears.

C, The Lawyer has 'em in his Clutches there,
And down he's lugging 'em to Westminster.
Poor Ralph, with Bag and Bundle come to Town,
After his Cause he daggles up and down ;
Vntil the Lawyer so well acts his Part,
With empty Pockets, and an aking Heart,
He sends him Home again to Plough and Cart.

D. Make Room again, and give the Muses Way ;
Here comes the Poet writ the last new Play.
Pray judge wheth'r he deserves to ride, or not,
That writ two Plays, and hardly got one Groat ?
Poor Bayes ! when such as he debauch a Muse,
An Ass may as well as Pegasus.

E. Pray view the Hero, with fresh Lawrels crown'd,
Loaded with Spoils, and many a bitter Wound :
From Camps, and glorious Arms he does retreat,
To throw his Trophies at some Harlot's Feet.
The softer God of Love rewards his Pain :
Cully'd all Winter, he returns again,
And on an Ass may make the next Campaign.

F. That wise Projector too shall mount for one,
(Tho' he believes himself a Solomon ;)
He that has fifty thousand Whims in store,
And daily haunts the House of Commons Door ;
Tries ev'ry Member with this Scheme and that,
And crys, 'twill help to raise the Lord knows what !
Who frames more Projects, tho' Chymerical,
Than the whole World could e'er dispense withal :
So that without Reward he might not pass
For his Deserts, he's sent to ride the Ass.

G. Gravity there, that thinks he's unespy'd,
Is wondrous pleas'd he can in private ride :
For old Fools have an Itch to ride the Ass,
Might but their Follies undiscover'd pass.

You'll hardly think that grave majestick Don
Should keep a Female Friend at Islington;
Be Ass-rid by the Jilt, and what is worse,
Have two dear pretty By-blows out at Nurse.
Isn't this strange?—But let the Wonder pass,
Wiser than he may come to ride the Ass.
H. Room for a batter'd Beau, of Forty, there,
That just now from the Hummums does repair,
Where he has lay'n this Month in Lavender;
Spent his Estate, like a meer Ass in Grain,
And now; is go'ng a Volunteering into Spain.

I. Vanity too, all over Frenchify'd,
Has a strange Itching in her Tail to ride:
Her Ladyship may next the Ass engage,
Mounted with all her modish Equipage.
Pride and new Fashions are her daily Pray'rs,
And all must come from France that e'er she wears:
Nothing but what is foreign, must be seen:
Her Talk is French, her very Air and Mein:
With French Cold-Tea, to cure her of the Spleen.
Her Page and Monkey too from France must come;
For she despises ev'ry Thing at Home:
Nor had she yielded with such Complaisance
To ride, but th(at she) thought the Ass might come from France.
With Pride incurable, e'en let her sit;
Nothing, unless the Ass, can teach her Wit.

K. Gee up; behold! (nor at his Splendor grutch.
Pray smoak Sir Tony in his Booby-Hutch;
He lives on Ludgate-Hill, and has been down
To see his Wife and Bantlings out of Town;
And hir'd the Ass at half a Crown a Day,
That he might pass Abroad for Quality.
Good dear Sir Tony have a little Grace;
Why, ev'ry Taylor now can keep his Chaise;
Thou'd'st better stay 'till the good Days approach,
And have a Set of Asses in thy Coach;
Then be perswaded; prithee quit that Place,
Thou'd'st make a better Figure on the Ass.

L. Old Sawes have said it is the Cuckold's Fate
Ever to love him best that Horns his Pate:
For Demonstration, pray behold the Scene,
That Ass of Fifty (twice in Wedlock been)
Has lately Marry'd one of Seventeen;
And sends her all the Summer out of Town,
(In hopes the Air may bring him forth a Son)
To board at Hackney, Bow, or Newington;
Where the Gallant for some Relation goes,
And 'stead of Heirs, plants Horns upon his Brow,
While he, good Man, from Jealousy's so free,
There's none so great as the kind Spark and he.
Strange Things the Fate of Cuckoldom can do,
He's her Gallant, and his Companion too!
To th' Country some, to ride the Ass, are gone,
And others stay to ride him here in Town.

Beaux rook'd at th' Wells, and other Fools from H(ome),
Shall all have Places sav'd against they come.
Some others too may on a Place presume,
That lay'd so many Wagers on Toulon.
Then jog on, patient Ass, and keep thy Pace,
Thou now art like to have most gracious Days:
Nor can thy Master gainful Traffick lack,
Thou'lt carry half the Nation on thy Back.

FINIS."

$13\frac{1}{4} \times 10\frac{1}{8}$ *in.*

1476.

A MEDAL ON THE EXPEDITION TO SCOTLAND, 1708. (No. 1.)

[*March* 5, 1708]

OBVERSE, a laureated bust of the first Pretender, facing to our right, legend "*Cvivs Est*" (?).

Reverse, a map of Great Britain and Ireland, surrounded by ships, inscribed "*Scot*", "*E*" (Edinburgh), "*Brit*", "*L*" (London), and "*Hib*", "*D*" (Dublin). Motto, on a label, "*Reddite.*"

This medal was issued by the first Pretender before, or during, the expedition to Scotland, March, 1708. On the 5th of March the Pretender set out on this expedition, from St. Germain. See "Medal on the Defeat of the French Expedition to Scotland," March 12, 1708, No. 1478.

See G. Van Loon's "Histoire Métallique des Pays-Bas," 1732, Part V., Book I., p. 98.

See "The Old Medal new struck," 1711, for an allusion to, and a reproduction of this design.

Each circle $1\frac{1}{2}$ *in.*, diameter. Brit. Mus. Library, 157. k. 5.

1477.

A MEDAL ON THE EXPEDITION TO SCOTLAND, 1708. (No. 2.)

[*March* 5, 1708]

OBVERSE, a laureated bust of the first Pretender, looking to our left, legend "*Cuius Est*" (?); date 1708.

Reverse, a map of Great Britain and Ireland, surrounded by ships, motto, on a label, "*Reddite.*"

This medal was copied from that which is described as (No. 1.), with the same title and date, No. 1476. See that entry in this Catalogue, and "Medal on the Defeat of the French Expedition to Scotland," March 12, 1708, No. 1478.

See G. Van Loon's "Histoire Métallique des Pays-Bas," 1732, Part V., Book I., p. 98.

Each circle, $1\frac{1}{4}$ *in.*, diameter. Brit. Mus. Library, 157. k. 5.

1478.

Medal on the Defeat of the French Expedition to Scotland.

[*March* 12, 1708]

Obverse, laureated bust of Queen Anne, turned to left, with the legend, "*Anna. D: G: Mag: Br. Fra: et Hib: Regina.*"

Reverse, an ass about to eat a thistle (Scotland), draws back from the scent of a rose (England), which a woman offers him; legend, "*Inimicvs Odor Appetitvs Fortior.*" In the exergue is, "*Galli Scotiam Agressvri Solo Anglorvm Aspectv Fvgantvr* 1708."

On the 12th of March, 1708, the French fleet, under Fourbin, left the Firth of Forth, and virtually gave up the enterprise on which they had been sent to Scotland. See "A Medal on the Expedition to Scotland," (No. 1.), March 5, 1708, No. 1476.

See G. Van Loon's "Histoire Métallique des Pays-Bas," 1732, Part V., Book I. page 100.

Each circle, $1\frac{5}{8}$ *in.*, diameter. Brit. Mus. Library, 157. k. 5.

1479.

An Elegy on Mr. Patrige, the Almanac-Maker, who Died on the 29th of this Instant March, 1708.

London: Printed in the Year 1708. [*March* 29, 1708]

This broadside comprises a woodcut and a broad black border; the woodcut being printed in solid black, the design on it showing in white. The design shows Death, a skeleton, seated, in royal robes and crowned, on a throne, with a crown and two sceptres at his feet. He says, "*I ouercom. & Conquer*"; at each side of Death is a skeleton, armed with a javelin, and appearing to be flying swiftly. With these are hour-glasses, worms and human bones.

This broadside has satirical reference to Partridge the almanac maker, whose death had been predicted by "Bickerstaff," see the note to "The Infallible Astrologer," "Numb. 2," 1700, No. 1382; and "The Accomplishment of the first of Mr. Bickerstaff's Predictions, being an Account of the Death of Mr. Partridge, the Almanac-maker, 1708," in Swift's "Works," 1801.

The "Elegy" consists of one hundred and sixteen lines of verse, of which the more important portions are as follows:—

"Well, 'tis as *Bickerstaff* has guest,
Tho' we all took it for a Jest:
Patrige is Dead, nay more, he dy'd
E'er he could prove the good *Squire* ly'd.
Strange, an Astrologer should Die,
Without one Wonder in the Sky;
Not one of all his *Crony* Stars,
To pay their Duty at his Hearse!
No Meteor, no Eclipse appear'd!
No Comet with a flaming Beard!
The Sun has rose, and gone to Bed,
Just as if *Patrige* were not Dead;
Nor hid himself behind the Moon,
To make a dreadful Night at Noon:

He at fit Periods walks through *Aries*,
Howe'er our Earthly Motion varies,
And twice a Year he'll cut the *Æquator*,
As if there had been no such Matter."

The verses continue, stating that Partridge had been a cobbler before he became an astrologer :—

"Besides, that slow-pac'd sign *Bo-otes*
As 'tis miscall'd, we know not who 'tis;
But *Patrige* ended all Disputes,
He knew his Trade, and call'd it *Boots*."

Being exalted as a constellation, it is said :—

"Thus *Patrige* still shines in each Art,
The *Cobling* and *Star-gazing* Part,
And is *Install'd* as good a Star,
As any of the *Cæsars* are.
Thou, high-exalted in thy Sphere,
May'st follow still thy Calling there.
To thee the *Bull* will lend his *Hide*,
By *Phœbus* newly Tann'd and Dry'd,
For thee they *Argo's* Hulk will Tax,
And scrape her Pitchy Sides for *Wax*.
Then *Ariadne* kindly Lends
Her Braided Hair to make thee *Ends;*
The Point of *Sagittarius* Dart,
Turns to an *Awl* by Heaven'ly Art;
And *Vulcan* wheedled by his Wife,
Will Forge for thee a *Paring-Knife*," &c.

The broadside concludes with :—

"The Epitaph.

Here Five Foot deep lyes on his Back
A Cobler, Starmonger, *and* Quack,
Who to the Stars in pure Good-will,
Does to his best look upward still,
Weep all you Customers that use
His Pills, *his* Almanacks, *or* Shoes.
And you that did your Fortunes seek,
Step to this Grave but once a Week,
This Earth which bears his Body's Print,
You'll find has so much Virtue in't,
That I durst Pawn my Ears, 'twill tell
Whate'er concerns you full as well,
In Physick, Stolen Goods, *or* Love,
As he himself could, when above."

For Partridge, see the references which are given with "Patridge" and "Bickastaf," 1708, No. 1489, and the note to "The Infallible Astrologer," "Numb. 2," 1700, No. 1382.

$11\frac{5}{8} \times 2\frac{3}{8}$ *in.* Department of MSS., Harleian, 5931. 10. 85.

1480.

A Medal on the Siege of Lille, &c. 1708.

[*Aug.* 22, 1708]

Obverse, the Tower of Babel with the descendants of Noah labouring in vain, and the Confusion of Tongues; furnaces are burning all about the base of the tower; the benches of the workmen stand near the furnaces; the men appear to be endeavouring to explain their purposes to each other; some of the benches are overthrown. Legend, "*Confvdamvs Lingvam Eorvm. Vt Non Avdiat Vnvsqvisqve Vocem Proximi Svi*"; in the exergue [1], "*Ryssel Vel Insvlæ Per Principem Evgenivm Obsessa* 22. *Avg*(usti). *Et* 25. *Oct*(obris). *Recepta* 1708". The allusion to the Tower of Babel is made in order to satirize the great but futile efforts of Louis XIV. to strengthen the fortifications of Lille, which stands in a plain.

Reverse, the town and "*Cittadelle*" of Lille; the sun in glory and the moon nearly eclipsed: the lines of the besiegers are drawn before the place; mortars are being fired against the principal buildings; cannon are directed at the fortifications. Legend, "*Siste Sol In Gibeon Et Lvna In Valle Aialon*"; upon the carnele are the words of the Emperor Otho, "*Virtvs Vnita Valet.*", In the exergue is, "*Castellvm Rysel Obses. svm XXVII Oct*(obris) *Receptvm Vero IX. Dec*(embris)."

See "Medal on the Retreat of the French," &c., Nov. 28, 1708, No. 1485; "Medal on the Siege of Lille, 1708," Nov. 26, 1708, No. 1483; "Medal on the Capture of the Citadel of Lille, 1708," Dec. 9, 1708, No. 1488; "A Medal on the Taking of the Citadel of Lille," (No. 1.), Dec. 9, 1708, No. 1486.

See G. Van Loon's "Histoire Métallique des Pays-Bas," 1732, Part V., Book I., p. 119.

Each circle, $1\frac{3}{4}$ *in.*, diameter. Brit. Mus. Library, 157. k. 5.

1481.

Medal on the Battle of Wynendael, 1708. (No. 1.)

[*Sept.* 28, 1708]

Obverse, bust of Queen Anne, with the legend, "*Anna. Dei. Gra: Mag: Br: Fra: et Hib: Regina.*"

Reverse, a lion chasing a cock out of a labyrinth; legend, "*Fata. Viam. Invenient.*" In the exergue is, "*Præl*[ium] *Wynendal*[ense] 28 *Sep* 1708".

See G. Van Loon's "Histoire Métallique des Pays-Bas," 1732, Part V., Book I., p. 111.

Each circle, $1\frac{1}{2}$ *in.*, diameter. Brit. Mus. Library, 157. k. 5.

1482.

Medal on the Battle of Wynendael, 1708.

[*Sept.* 28, 1708]

Obverse, the Belgian Lion in an enclosure of wattles, like a camp; legend, "*Nescivs. Perire. Ivgvm.*"

---

[1] "Ryssel," the proper Flemish name of Lille, "*Lisle*," or "*l'Isle.*"

Reverse, the same as that which is described as (No. 1.) under the same title and date, No. 1481.

See G. Van Loon's "Histoire Métallique des Pays-Bas," 1732, Part V., Book I., p. 111.

Each circle, $1\frac{1}{2}$ *in.*, diameter. Brit. Mus. Library, 157. k. 5.

1483.

Medal on the Siege of Lille, 1708.

[*Nov.* 26, 1708]

Obverse, the god of the Scheldt horrified at seeing the Cock of France flying before the Lion of the United Provinces; legend, "*Iactabas Qvondam Cantando Fvgasse Leonem.*" In the exergue is, "*Flvvivs Scaldvs Svperatvs Hoste Aspiciente D.* 26 *Nov:* 1708."

Reverse, the same as described under "Medal on the Capture of the Citadel of Lille", Dec. 9, 1708, No. 1488.

See "A Medal on the Siege of Lille," &c. Aug. 22, 1708, No. 1480; "A Medal on the Taking of the Citadel of Lille, (No. 1.) Dec. 9, 1708, No. 1486; "A Medal on the Retreat of the French," &c. Nov. 28, 1708, No. 1485; "Medal on the Capture of the Citadel of Lille," Dec. 9, 1708, No. 1488.

See G. Van Loon's "Histoire Métallique des Pays-Bas, 1732, Part V., Book I., p. 123.

Each circle, $1\frac{3}{8}$ *in.*, diameter. Brit. Mus. Library, 157. k. 5.

1484.

A Satirical Medal on Maximilian Emanuel, Elector of Bavaria, on his failure to take Brussels after bombarding the city. Nov. 27, 1708.

[*Nov.* 27, 1708]

Obverse, a laureated bust of the Elector of Bavaria,[1] looking to our right; legend, "*Auspiciis. Max Im: Eman, El: Bavar*".

Reverse, the Elector in armour, standing in a landscape holding his baton of command, and looking with amazement at his troops which are flying in four different directions. This expresses the defeats of the Schellenberg, Hochstedt (Blenheim), Ramillies, and the retreat from before Brussels. In the sky are the sun, marked with a *fleur-de-lis*, for France, and a royal crown, the shadow of which is cast towards the Elector; legend, "*Non. Diadema. Sed Vmbra*"; in the exergue is "*Schellenbergium. Hochstet*(um) *et. Ramel*(iacum) *et Brux*(ellæ) *Hac Ipsum Laurea Don*(ant):"

See G. Van Loon's "Histoire Métallique des Pays-Bas," 1732, Part V., Book I., p. 116.

Each circle, $2\frac{1}{8}$ *in.*, diameter. Brit. Mus. Library, 157. k. 5.

---

[1] See "The Duke of Bavaria in a terrible Passion," July 18, 1705, No. 1434; "Louis XIV. Kicking Maximilian Emanuel, Elector of Bavaria," &c., same date, No. 1435; "The Tomb of Universal Monarchy," Sept 7, 1706, No. 1458; "'t Verkeer Spel van Brabant van Vlaanderen," 1708, No. 1490; "Balans van Oorlog en Vrede, Jan. 1712.

1485.

A Medal on the Retreat of the French from before Brussels, Nov. 28, 1708.

[*Nov.* 28, 1708]

Obverse, a bear (or France) running with great speed towards our right; on his feet are wings; legend, "*Eugenii. Umbra. Pedibvs. Addidit. Alas.*"; in the exergue is "*Postqvam Dirvit Ruit*".

Reverse, a Victory, holding in one hand a crown of oak leaves, and in the other a javelin, runs rapidly towards a city, Brussels, which appears in the distance; legend, "*Obstabat. Strenua. Virtus*"; in the exergue is, "*Gallis Fugatis Obsid*(ione) *Soluta Bruxel*(arum) 28 *Novemb*(ris) *MDCCVIII.*"

This medal refers to the retreat of Maximilian Emanuel, Elector of Bavaria, to Lille, after his attack on Brussels, Nov. 1708, and the passage of the Scheldt by the Duke of Marlborough and Prince Eugene, which led to the siege and capture of Lille; see "Medal on the Siege of Lille," Nov. 26, 1708, No. 1483; "Medal on the Capture of the Citadel of Lille," Dec. 9, 1708, No. 1488; "A Medal on the Taking of the Citadel of Lille (No. 1.)," Dec. 9, 1708, No. 1486; and (No. 2.), same title and date, No. 1487.

See G. Van Loon's "Histoire Métallique des Pays-Bas," 1732, Part V., Book I., p. 116.

Each circle, $1\frac{1}{2}$ *in.*, diameter. Brit. Mus. Library, 157. k. 5.

1486.

A Medal on the Taking of the Citadel of Lille, 1708. (No. 1.)

[*Dec.* 9, 1708]

Obverse, France, emblematized by an armed female figure seated near a blasted tree, from one of the branches of which is suspended an armorial shield, bearing originally three *fleurs-de-lis*, one of these has fallen off the shield and lies on the ground. France points to it, and appears to be mourning her loss. Legend, "*Gallia Moerens Ob Lilivm Deperditvm*"; in the exergue is, "*Insvla Flandr*(iæ). *Cvm Castello Restitvta.*"

Reverse, the town and citadel of Lille, with many windmills and streams about it; legend, "*Foederatis Aditvs In Galliam Apertvs*", continued in the exergue, "*Vrbe Reddita D*(ie). 23. *Oct*(obris). *Castello D*(ie). 9. *Dec*(embris). *MD CC VIII.*"

See "A Medal on the Retreat of the French," &c., Nov. 28, 1708, No. 1485; "Medal on the Siege of Lille," Nov. 26, 1708, No. 1483; "Medal on the Capture of the Citadel of Lille," Dec. 9, 1708, No. 1488; and "A Medal on the Taking of the Citadel of Lille" (No. 2.), same date, No. 1487.

See G. Van Loon's "Histoire Métallique des Pays-Bas," 1732, Part V., Book I., p. 119.

Each circle, $1\frac{5}{8}$ *in.*, diameter. Brit. Mus. Library, 157. k. 5.

1487.

A Medal on the Taking of the Citadel of Lille. 1708. (No. 2.)

[*Dec.* 9, 1708]

Obverse, a design similar to that which is described under (No. 1.), with the

same title and date, No. 1486. The fallen lily does not appear on the earth; legend, "*Gallia Moerens Ob Lilivm Deperditvm*"; in the exergue is, "*Insvla Flandr*(iæ). *Cvm Castello Restitvta.*"

Reverse, the god of the Scheldt seated at the base of a trophy which comprises a cartouche with "*Scaldi Traieta Vallo Host*(ium) *Perrvpto Bruxell*(is). *Libera*(tis), *Dvce Bvrgvnd*(iæ) *In Gall*(iam): *Fvgato Gandav*(o). *Et Brvgis Recept*(is). The trophy is surmounted by mural, laurel and civic crowns. Fame stands behind with her trumpet. Legend, "*Expeditio Foederat*(orum). *Feliciss*-(ime). *Finita*"; in the exergue is, "*M DCC VIII*".

See "A Medal on the Retreat of the French," Nov. 28, 1708, No. 1485; "Medal on the Siege of Lille," Nov. 26, 1708, No. 1483; "Medal on the Capture of the Citadel of Lille," Dec. 9, 1708, No. 1488; "A Medal on the Taking of the Citadel of Lille (No. 1.)," same date, No. 1486.

See G. Van Loon's "Histoire Métallique des Pays-Bas," 1732, Part V., Book I., p. 129.

Each circle, $1\frac{5}{8}$ *in.*, diameter. Brit. Mus. Library, 157. k. 5.

1488.

Medal on the Capture of the Citadel of Lille, 1708.

[*Dec.* 9, 1708]

Obverse, crowned head of Queen Anne; legend, "*Anna. Dei. Gra: Mag: Br: Fra: Et. Hib: Regina.*"

Reverse, the Belgian Lion holding under its feet the key and arms of Lille, and seizing by the tail a cock who tries to escape; legend, "*Nvnc. Tv. Galle. Fvgis. Dum. Leo. Belga. Fremit.*" In the exergue is, "*Insulā. Capta. XXIII. Octob. Et. Arce. IX. Decemb. MDCCVIII*".

See "A Medal on the Siege of Lille, &c." Aug. 22, 1708, No. 1483; "A Medal on the Retreat of the French," Nov. 28, 1708, No. 1485; "A Medal on the Taking of the Citadel of Lille," (No. 1.) Dec. 9, 1708, No. 1486; (No. 2.) with the same title and date, No. 1487; and "Medal on the Siege of Lille," Nov. 26, 1708, No. 1483.

See G. Van Loon's "Histoire Métallique des Pays-Bas," 1732, Part V., Book I., p. 123.

Each circle, $1\frac{3}{8}$ *in.*, diameter. Brit. Mus. Library, 157. k. 5.

1489.

"Patridge" and "Bickastaf".
A Satire on Partridge, the Almanac-Maker.

[1708]

This woodcut, which appears to have been cut from a book, represents the interior of a room in which "*Patridge*", wearing a night-cap and dressing-gown, has been seated at a table, which is covered by a cloth and bears a globe, books, and instruments; he appears to have been casting a horoscope, a diagram for that purpose being in his hand, as, apparently in great perturbation, he rises to receive "*Bickastaf*", a gentleman who, holding a book under one of his arms, has entered the room, and presented a scroll to Partridge with one hand. On the scroll are a star and several waved lines. Partridge's dog barks violently at the intruder. Through the open window of the room a glimpse is given of a river, with boats, and the opposite shore.

It appears probable that this woodcut may refer to the satirical prophecy

of "Bickerstaff" that Sylvester Partridge would die on a certain day; see "The Accomplishment of the first of Mr. Bickerstaff's Predictions, being an Account of the Death of Mr. Partridge, the Almanac-maker, 1708," and other satires, included in Swift's "Works," 1801, and enumerated in a note to "The Infallible Astrologer," "Numb. 2," 1700, No. 1382.

For other satires on Partridge, see "The Infallible Astrologer," Numb. 2," 1700, No. 1382; "The Infallible Astrologer," "Numb. 3," 1700, No. 1383; "The Compleat Auctioner," *c.* 1700, No. 1415; "Dr. Silvester Partridge's Predictions," *c.* 1700, No. 1396; "An Elegy on Mr. Patrige," March 29, 1708, No. 1479.

Department of MSS., Harleian, 5931. 10. 10.

1490.

"'t Verkeer Spel van Brabant en Vlaanderen."

[The Game at Backgammon between Brabant and Flanders].

[1708]

A Dutch broadside, comprising a print and verses engraved below it; also French verses at the sides of the design. The French verses, quoted below, in some measure explain the print, which represents players at a game of backgammon. The players are named thus: "1 *Beyer*," the [1]Elector of Bavaria, who sits and holds a piece in his hands, as if about to place it on the board. "2 *Brusselaar*," his antagonist, sits on the other side of the table. "3 *Engelsman*" sits and looks on, while he smokes a long tobacco pipe. "4 *Frans-man*" seems about to tear his hair. "5 *Hollander*." "6 *Savojer*"; and "7 *Gentenaar*" (man of Ghent) look on.

The verses are:—

"*Le Verquer par varier en Hollandois s'explique*
Ce jeu nous peut montrer la Guerre emblematique
Sans pareille tous deux en variation
Ce que peut temoigner 7 Flamand et Brabançon
Les exemples derniers sont l'Escaut et 2 Bruselle
Dont 1 Bavarois 4 Francois et 3, 5, 6 les Allies se melent.
Aux premiers 1. 4. le Faux 'd fait perdre tout le jeu
Leurs ennemis 2. 3. 5. 6. remplis et de zéele et de feu
Sont vainquers courageux, o Francois temeraires
Ne risquez trop ces jeux, ni par dés ni par guerres
Ces deux sortes de jeux naturels au Teuton
Sont tous jours hazardeux aux Armes 'd Bourbon."

The Dutch inscription alludes to the events of the campaign of 1708, which was distinguished by the battle of Oudenaarde and the taking of Lille.

The events alluded to are those during the career of the Duke of Marlborough, and the author advises people in general, more particularly such as are unfortunate in games of hazard, not to gamble.

The French verses imply that—The game of backgammon may be termed an emblem of war, for how varied are the changes and chances of both, witness the Flemings and Brabanters, who can tell of the Scheldt and of Brussels, with which the Bavarians, the French and the Allies are meddling! The Bavarians lose all through having played with false dice. Their enemies, the Brabanters, the English,

---

[1] See "The Duke of Bavaria in a terrible Passion," July 18, 1705, No. 1434; "Louis XIV. Kicking Maximilian Emanuel, Elector of Bavaria," same date, No. 1435; "The Tomb of Universal Monarchy," Sept. 7, 1706, No. 1458; "A Satirical Medal on Maximilian Emanuel, Elector of Bavaria," Nov. 27, 1708, No. 1484.

the Dutch, and the Italians, full of courage and ambition, are victorious. Then Frenchmen, ye foolhardy! do not play for too high a game either in dice or war. Both are natural to the Germans, but the arms of Bourbon, always find them hazardous.

The Dutch verses may be rendered thus:—This picture shows you seven lords of the land gambling to ensure the prosperity of their several states. The German hero[1] (1), now a Frenchman by naturalization, is risking the little left him to regain his lost possessions from the Brusseler (2), who holds them in his power, and his first throws are lucky; seiz, cinq, doublettes cinqs, treys, even seizquatre, succeed each other rapidly; he soon after shakes the dice in a manner his opponent does not relish, is undaunted, and when the game begins to look worse for the Brabanter,[2] the good luck of the latter seems to vanish, for he greatly fears his adversary may give him a beating; the dice change their luck, for the Brabánter gets the better of the game, and after having been nine times rebuffed, punishes his adversary at last. His men then persecute his enemy (of Bavaria or, 1) so dreadfully as nearly to gammon him, when lo! suddenly the Englishman (3) shakes the dice, and the Bavarian, in order not entirely to lose his chance, also shakes and reshakes the dice with a vengeance, and prepares to consider himself comparatively fortunate in losing, if his partner, the Frenchman, be lucky, but finds that the latter fares as badly as himself. The Frenchman now wreaks his vengeance on the Scheldt, but as this river cunningly burst through its "dikes" and does wonders by eloquent supplications for succour, he is so awed by the allied English, Dutch, and Savoyards (3, 5, 6) that desire to conquer is subdued and he meets with nought but losses on the banks of the Scheldt, till he thinks it best to run, nor dares return to the charge to help his friend the Bavarian, nor any other ally, for they also have fled. The Ghenter (7) strikes the bone as some strike Bruges, and his apparent gain makes him imagine he can easily free himself from all fetters; he tries to revenge the losses of the Allies, and at last too eagerly attempts to reach the end of the board. But dearly must he pay for his ignorance of backgammon; others are far closer on his track now than they were at the beginning; he rushes on Oudenaarde with rapid but delusive gain. Whilst the game is thus proceeding—which, by their own losses and shame for defending themselves so badly, teaches the French lords what backgammon is,—the Savoyard (6), in company with the Dutch (5), seeks another Frenchman, who in exchange for gold gives coppers, and, though that scamp loses at first, he enlarges his territory by playing false backgammon; he masks his cunning with a semblance of justice, but at last is put out of the game, so that they bet six to one against him, which does not dispose him to give up. Finding that fighting is his only chance, he finally fortifies himself at Lille, for even caverns on the other side the river would answer his purpose, as he is convinced that protracting the war is the surest means of weakening his adversary, and his only object is to do so; necessity, however, compels him to substitute horse-flesh where beef would have been more palatable; thus want shall teach him how by that horrible gambling one may play away fortresses and domains. Whoever has tried his luck knows that prudence consists in hazarding cautiously for gain; should this system of conduct not succeed let him laugh at the crowns that Folly may wear. But he who considers this game of backgammon closely will find how each player is guided by self interest. By selfishness coupled with reason one may benefit one's cause, but, generally speaking, one exceeds the bounds of propriety. If a man have power and authority, be he citizen or prince, provided he have luck on his side, it is he who will most of all thirst after the blood of his neighbour; and if, after he has bathed in it, this do not still his appetite, merely because it is the usual fate of battle, his gambling, his gammoning disposition, will urge the warlike feelings of all parties. But whoever censures an

---

[1] Alluding to the Duke of Bavaria.

[2] Called always the "Brusselaar" in the original.

honest game because it may be sometimes abused, will feel the want of tactics, which may be termed indispensable, as the tyrannical neighbour is bent upon measuring right with steel.

Backgammon finally shows us the course of the world, for good luck and ill luck are but the natural consequences of a game wisely or foolishly hazarded.

See, for verses in a similar strain, "The Royal Gamesters," etc., p. 112, vol. iv., of "Poems on Affairs of State," 1707, (1077. l. 19.)

For similar designs, see "The Revells of Christendome," No. 81; "Royal and Ecclesiastical Gamesters," No. 101; "The Unhappy Game of Raffles," No. 130.

$6\frac{7}{8} \times 4\frac{1}{2}$ in.

1491.

Louis XIV.'s paper money.

[*c.* 1708]

This engraving forms the eight of spades in a pack of playing-cards, which refer to the War of the Spanish Succession, victories of Marlborough, &c. (See 7913. d. 1.)

The design represents Louis XIV. seated on a throne, with a sceptre in his hand, and exclaiming, "*Ile have it All,*" to a group of gentlemen who are dropping coin from their hands and pockets before the seat of the king. Two men hand scrolls of paper, bank-notes, to their companions, who are thus relieved of their money.

Below the design are engraved the following lines:—

"As passive Brutes to Active give their prey
And think no hurt at all therein
So ye poor French are gull'd wth paper pay
To keep their Servile pokets thin."

In the upper corners respectively are the conventional sign of the suit to which this card belongs, and "VIII." for its number.

$2\frac{1}{4} \times 2\frac{7}{8}$ *in.*

1492.

Queen Anne triumphing over Popery and France.

[1709]

This engraving forms the ace of hearts in a pack of playing-cards, which refer to the War of the Spanish Succession, victories of Marlborough, &c. (See 7913, d. 1.)

The design represents Queen Anne in a chariot of victory, the wheels of which are about to pass over the prostrate bodies of the Pope and the King of France, Louis XIV. The Pope holds the keys and wears the tiara; the king's shield and crown lie on the ground near him. This design probably refers to the victory of Malplacquet, the last of the series of Marlborough's victories, fought Sept. 11, 1709.

Below the design are engraved the following lines:—

"As ye bright Chariot of the quick'ning Sun
Dos over noisome Clouds and Vapours run
So mighty ANNE on Victory dos ride
And tramples down ye Pope's & Tyrant's Pride."

In the upper corners respectively are the conventional sign of the suit to which this card belongs, and "I" for its number.

$2\frac{1}{4} \times 2\frac{7}{8}$ *in.*

1493.

A Satire Unknown.

[1709]

This is a drawing made with a pen and ink, representing a monster with two heads in full view, and in front, and eight heads arranged crescent-wise behind the other two; four arms are extended on each side of the body of the monster, besides two arms which rest on the hips of the figure and are seen in front.

The costume worn by the figures is that of Englishmen, about the year 1710; it is not improbable that the monster was designed by an antagonist to represent the High or Low Church party.

$5 \times 7\frac{1}{4}$ *in.* Brit. Mus. Department of MS., Harleian, 5961. 11.

1494.

"Roundheads & Whigs Compar'd."

[1709]

"Herein the Roundheads wickedness you view
And how the Roundhead's Steps the Whigs persue
But Whigs in Sin their Ancestors out doe
Those kill'd their King & plunder'd Church & Nation
But these Impeach the God of our Salvation.
Therefore they die wth shame & Desperation."

This print has four subjects—two over and one on each side the above inscription. Above, 1, a person seated at a table with his secretary; a book open, inscribed, "*Worthy Men, Men Worthy.*" The table-cloth is marked "*E P Secretary.*"

2. The second division, above, shows the same person, seated on a high chair, at a long table, with six other men. The table is inscribed, "*Setting &· Cabal*[s] *wth the Rebels of the long P——l—— m*[t] *in hopes to be K—.*" Before him are the initials "*E P*".

At one side of the verses is "*A Great Whig in despair.*" On the ground lies a person who has shot himself, a gun lying near him. Two persons rush into the room; one exclaims, "*what Murder himselfe,*" the other, "*Oh Horrid Guilt.*"

At the other side is, "*D. Clark of St. James's Preaching agst the Godhead of Christ to Lower his Gospel to Whig Purposes.*"

Dr. Samuel Clarke, born 1678, was rector of Drayton, Norfolk; St. Bennet, Paul's Wharf, London; and St. James's, Westminster, the last from 1709 to 1729. He was author of a sermon styled "The Scripture Doctrine of the Trinity," 1712, which excited great admiration and much angry antagonism; likewise of other sermons; translator of Newton's "Optics;" editor of an edition of Cæsar's "Commentaries," 1712; translator of the first twelve books of the "Iliad," &c.; he died May 11, 1729. See his "Works," with a biography by Bishop Hoadly, 1738 (676. i. 12). See "Blessed be the Lord," 1734?

This print has been taken from the same plate as that which furnished an illustration to the broadside described as "A History of the New Plot," No. 1123. The compartments with the numbers 4, 5, and 6, have been burnished out, and the above title and verses inserted in their places, leaving the head of the gallows, as represented in the fourth compartment, still visible, also less obvious portions of the original work.

Other alterations have been made, namely, in the first compartment, where "*Worthy Men, Men Worthy.*", which the broadside describes as the title of a book written by the Earl of Shaftesbury, is retained; "*E. P. &· Secretary*" has

been inserted instead of "*E. Shaftesbury dictating his measures;*" in the second compartment "*E. P. Setting and Cabal*s *wth the Rebels of the long P—l—mt in hopes to be K—*,"[1] stands for "*E. Shaftesbury et Consult*," &c. "*A Great Whig in despair.*" has the place of the inscription referring to the Earl of Essex, although the design to which the latter belonged remains unaltered. The case was the same with regard to the last compartment, of which the inscription was changed to a satire on Dr. Clarke.

It has been suggested that the initials "*E. P.*" may indicate Philip Herbert, Earl of Pembroke, who sat in the Long Parliament.

There is a broadside (839, m. 22 / 17.) referring to the Earl of Shaftesbury and his alleged contrivance of the Popish Plot, also to some of his contemporaries, who are mentioned in this Catalogue.

It is as follows :—

"The Last Will and Testament of Anthony King of Poland.

My Tap[2] *is run;* then *Baxter*[3] tell me why
Should not the *good*, the great *Potapskie* die?[4]
Grim *Death*, who lays us all upon our backs
Instead of *Scyth*, doth now advance his *Ax:*
And I, who all my life in *broils* have spent,
Intend at last to make a *Settlement.*
Imprimis for my *Soul* (though I had thought
To 've left that *thing*, I never minded, out)
Some do advise, for fear of doing wrong,
To give to *him*, to whom it doth belong;
But I, who all *mankind* have cheated, now
Intend likewise to cheat the *Devil* too:
Therefore I leave my *Soul* unto my *Son*,[5]
For *he*, as Wise Men think, as yet has *none.*
Then for my *Polish Crown*, that pretty thing,
Let *M*——[6] take't, who longs to be a *King;*
His *Empty head* soft Nature did design
For such a *light* and *airy Crown* as mine.
With my *Estate*, I'll tell you how it stands,
Jack Ketch must have my *Cloaths*, the *King* my *Lands*

---

[1] This charge is expressed in the ballad "Advice to the Painter," 1681, in "Caricatures and Ballads relating to the Popish Plot" (C. 20. f. 16.)

[2] See "The Wine-Cooper's Delight," No. 1116. The enemies of the Earl of Shaftesbury often styled him Tapski, on account of his having an open issue, maintained by means of a silver tube, and originally due to a wound in his side, caused by the overturning of a carriage.

[3] Richard Baxter, author of "The Saint's Everlasting Rest." See "Faction Display'd," 1709, No. 1508.

[4] The Earl of Shaftesbury died at Amsterdam, Jan. 22, 1683; *i. e.* the year of the publication of this broadside.

[5] Anthony, second Earl of Shaftesbury, born 1651, mentioned by Dryden, "Absalom and Achitophel," Part I., 170, 172, 173, as—

"—— that un-feather'd two-legg'd thing, a son;
Got, while his soul did huddled notions try;
And born a shapeless lump, like anarchy."

This peer died 1699. He was father of the third Earl of Shaftesbury.

[6] The Duke of Monmouth.

Item I leave the *dâmn'd Association*
To all the wise disturbers of the *Nation*,
Not that I think they'll gain their ends thereby,
But that they may be *hang'd* as well as I.
A——g[1] (in *Murders*, and in ——— skill'd,
Who twenty *Bastards* gets for one *man kill'd*)
To thee I do bequeath my Brace of ———,
Long kept to ———————————;
For you they'll serve as well as *Silver Tap*,
For ——— give, and sometimes cure a ———.
H——d[2] my partner in *Captivity*,
False to thy *God* and *King*, but true to me,
To thee some *heinious Legacy* I'd give,
But that, I think, thou hast not long to live;
Besides thou'st wickedness enough in store
To serve thy self and twenty thousand more.
To thee (young *G——*)[3] I'll some small Toy present,
For you with any thing can be *content*
Then take the *Knife* with which I cut my Corns,
'Twill serve to pare and *sharp* your Lordships *H——ns*,
That you may rampant *M——*[4] *push* and *gore*
Till he shall leave your House, and change his ———.
On top of *Monument* let my *Head* stand
It self a Monument, where first began
The *Flame*, that has endanger'd all the Land.
But first to *Titus*[5] let my *Ears* be thrown,
For he, 'tis thought, will shortly lose his *own*.
I leave old *Baxter* my invenom'd *Teeth*
To *bite* and *poyson* all the Bishops with.
Item I leave my *Tongue* to wise Lord *N——th*,[6]
To help him bring his *what-de-call-ums* forth,

---

[1] At the side of the verses here is written "*Armstrong*." Probably Sir Thomas Armstrong, executed June 20, 1684; whose head was placed on Westminster Hall, between those of Oliver the Protector and President Bradshaw; he was a staunch royalist before the Restoration, Lieutenant Colonel in the Guards, concerned in the Rye-House Plot, engaged with the party of the Duke of Monmouth, and believed by Charles II. to have promoted the disobedience and attempted rebellion of that personage. See Dryden's "Essay upon Satire," 29, 30—

"Besides 'tis labour lost; for who would preach
Morals to Armstrong; or dull Aston teach?"

[2] At the side of the verses here is written, "*Howard*," *i.e.*, Lord Howard of Escrick.

[3] At the side here is written "*Grey*," probably Forde, Lord Grey, of Werke, who married Lady Henrietta Berkeley, and was concerned in Monmouth's Rebellion; the "Caleb" of "Absalom and Achitophel."

[4] At the side is written "*Monmouth*."

[5] At the side is written, "*Otes*," *i. e.* Titus Oates, who had lost his own ears in the pillory, the "Corah," "thou monumental brass," of "Absalom and Achitophel." Part I., 633. For references to satires on Titus Oates, see "Dr. Oates's Wedding", Aug. 17, 1693, No. 1292.

[6] At the side is written "*North*," Dudley, Lord North, author of "Observations and Advices Œconomical," 1669, and "Light in the Way to Paradise," 1688.

'Twill make his Lordship utter Treason clear,
And he in time may speak like *Noble Peer*,
My *Squinting Eyes* let *Ignoramus* wear,
That they may this way *look*, and that way *Swear*.
Let the *Cits* take my *Nose* because 'tis sed
That by the *Nose* I them have alwayes led,
But for their *Wives* I nothing now can spare
For all my Live's time they have had their *share*.
Let not my Quarters stand on City Gate,
Least they new *Sects* and Factions do create;
For certainly the Presbyterian Wenches
In Dirt will fall to *Idolize* my *Haunches;*
But, that I may to my *Old Friend* be Civil
Let some Witch make them Mummy for the *Devil*.
To good *King Charles* I leave (though, faith, 'tis pity)
A pois'ned Nation, and deluded City,
Seditions, Clamours, Murmurs, Jealousies,
False Oaths, Sham-Stories, and Religious Lies.
There's one thing still, which I had quite forgot,
To him I leave the *Carcass* of my *Plot*,
In a *Consumption* the poor thing doth lie,
And when I'm gone, 'twill pine away and die.
Let *Jenkins* in a Tub my *worth* declare,
And let my *Life* be Writ by *Harry Care;*[1]
And if my *Bowels* in the Earth find room,
Then *let these lines be Writ upon their Tomb.*

An Epitaph upon his Bowels.

Ye *Mortal Whigs* for Death prepare,
For mighty Tapski *Guts* lie here,
Will his great *Name* keep *sweet* d'y' think!
For certainly his *Entrals* stink.
Alas 'tis but a foolish pride
To *out sin* all Mankind beside,
When such *Illustrious Garbage* must
Be mingled with the Common dust.
False nature! that could thus *delude*
The *Cheater* of the Multitude;
That put his thoughts upon the Wing,
And egg'd him on to be a King,
See now to what an use she puts
His Noble great and little Guts.
Tapski, who was a Man of Wit,
Had Guts for other uses fit,
Though *Fiddle-strings* they might not be
(Because he hated *harmony*.)
Yet for *Black Puddings* they were good,
Their Master did delight in *Blood:*
Of this they should have drank their fill
(King *Cyrus* did not fare so ill.)

---

[1] Author of "A Weekly Pacquet of Advice from Rome," 1679 (702. e. 4/4. and 702. e. 4/5.), see "The Committee," No. 1080.

Poor Guts could this have been your hap
Sheriff B——[1] might have got a snap,
But now at *York*[2] his Guts must rumble
Since you into a hole did tumble.

FINIS.

Printed for S. Ward, 1682."[3]

For the "Association," see "Dryden's poem styled "The Medal," Nov. 24, 1681. An indictment for High Treason was preferred against the Earl of Shaftesbury, at the Old Bailey, for framing an association to exclude the Duke of York by force, to destroy the King's guards, and to compel him to submit to such terms as the conspirators should impose: the grand jury ignored the bill of indictment. Slingsby Bethel was one of the sheriffs. On this event a medal was stamped, bearing a portrait of Shaftesbury, hence the title of Dryden's poem.

Writing of Elkanah Settle, in 1726, the author of "Some Memoirs of the Life of Abel (Roper), Toby's Uncle" (1418. c. 46), Dr. Andrew Tripe, *i. e.* probably Dr. W. Wagstaffe,[4] states, p. 7, "And here having mention'd *Elkanah Settle*, it may not be an unacceptable Digression to give some Account of that Poet. Toward the latter end of King *Charles's* Reign, *Elkanah* belong'd to a Club, of which the old Earl of *Shaftesbury* was at the Head. Here he collected some Memoirs of the Duke of *York*, and putting them together, they made a Twelve penny Pamphlet, entitled, *The Character of a Popish Successor*, printed for *John Starky*, next the *Devil* Tavern in *Fleet-street*." This text is rich in anecdotes of literary men and others at that time. Probably the Earl of Shaftesbury is here represented as president of this club.

$12\frac{7}{8} \times 6\frac{3}{4}$ in.

1495.

THE JACOBITES HOPES, or Perkin Rideing in Triumph.

[1709]

AN engraving, with verses beneath, representing James Francis Edward Stuart, the first Pretender, in a car, which is decorated with the arms of France, and drawn by two asses, two tigers, and two dragons; Dr. Sacheverell, habited as a Jesuit and

---

[1] The break is filled, in manuscript, with (B)"*ethel*," *i. e.* Slingsby Bethel, Sheriff of London in 1681, with Henry Cornish. The former strenuously opposed the succession of the Duke of York (James II.) to the crown; he was an Independent in religion, and a Republican in politics; these principles, together with his great wealth, made him an important person at this period. He is referred to as "Shimei," in Dryden's "Absalom and Achitophel," Part I., 618, 619, 620, 621:—

"Chaste were his cellars, and his shrieval board
The grossness of a city feast abhorr'd:
His cooks with long disuse their trade forgot,
Cool was his kitchen, though his brains were hot."

[2] The Duke of York, James II.

[3] "A Codecil To the Former Will" follows a copy of the above in "Loyal Poems and Satyrs Upon the Times", collected by M. T. (Taubman), 1685 (238. g. 5.), p. 115. This work contains many political satires in verse.

[4] See "Mr. Toby," 1713, No. 1586, and "An Illustration to "Miscellaneous Works of Dr. William Wagstaffe," May, 1711, No. 1568.

blowing a trumpet, the banner of which is marked with monograms "*ER.*" and "*AR.*" (the royal initials of the Pretender and Queen Anne), rides as postillion upon one of the asses, which are named "*Non Res*(istance)" and "*Pass*(ive) *Ob*(edience)." The tigers are named "*Tyrany*" and "*Arb*(itary) *Pow*(er)." The dragons are the wheelers, and are called "*Sla*(very)" and "*Pop*(ery)." "*Property, Moderation, Toleration,*" and "*Liberty,*" lie prostrate beneath the feet of the animals. Beyond is a procession of the Pope, bearing a reliquary and an archiepiscopal crosier; a friar with a sword and halbert, a monk carrying a flambeau, a bishop loaded with a gallows and scourge, and a Jesuit carrying a pillory. For "Perkins," see the note to "Needs must when the Devil drives," 1709, No. 1496.

Beneath are satirical and descriptive verses, of which the following refer to the print:—

"Let us but seriously this Pourtrait view
And learn from hence what Popery will do
And what must be th' unhappy Nations doom
When ye Pretender to ye Throne shall come
Follow'd by Jesuits Monks & Friers & those
Who always were ye Church & Nations Foes
When Moderation's made a Sacrifice
And quite forsaken under foot she lies
Our Liberties a Prey to Tyrants made
And French Dragoons our Properties invade
Then will ye Nation wish but all in vain
Her former Ease & Grandeur to regain
Then shall we all that Toleration want
Which some Men are so backward now to grant
These are ye hopes of some we plainly See
So let 'em hope & always hope for me
May Anna long in Peace & Safety reign
Whilst France & Hell oppose her Pow'r in vain
May the Church flourish & the Nation be
Blest with Her present Ease and Liberty
May every Subject Say Amen with Me
Though if I might Young Perkins doom relate
Yet, hang him, I wont prophesy his fate
And Heaven forbid that I should say I hope
But, faith, I fear his End will be a Rope."

7 × 3 in.

1496.

NEEDS MUST WHEN THE DEVIL DRIVES: or, An Emblem Of what we must expect if High Church gets uppermost.

[1709]

AN engraved broadside, representing "*Perkin*,"[1] or James Francis Edward Stuart, the first Pretender, riding in a coach, to the foot-board of which is attached a gal-

[1] Swift, in "Merlin's Prophecy," 1709, called this prince "Yonge Symnele." See "The Jacobites Hopes," 1709, No. 1495; "The Coffehous Mob," 1710, No. 1539; "Londons Happynes in Four Loyal-Members," 1710, No. 1550; "An Answer to the Whigs Medley," 1711, No. 1571; "Wonders upon Wonders," 1710, No. 1549; "The Funeral of Faction", Feb. 13, 1741; "Des Praetendenten Triumph," Sept. 1745; "The Invasion," Sept. 1745; "The Procession," Oct. 15, 1745.

lows, with a pair of wooden shoes suspended from it; this is a satire on the French allies of the High Tory party. The Devil drives. There are six horses. "*H. sach*(everell)*lio*" blowing a trumpet "*tantive hi Oh*,"[1] rides as postillion. The two leaders, "*passive O*(bedience)" and "*Non*(resistance)," trample upon "*Property*," represented by the figure of a prostrate man. The second pair of horses, "*Lisstu*" and "*Higinisco*," *i. e.*, probably, Philip Stubbs and Francis Higgins, trample on "*Liberty*." The wheelers, "*Slav*(ery)" and "*Popery*," tread on "*Toleration*," and the wheels are passing over "*Moderation*."

Below is engraved a rhythmical "Explanation," satirizing the principles of Passive Obedience and Non-resistance. The print is explained in the closing lines, thus:—

"The Devil drives the Coach in it's a Vi—
The Steeds are fierce; the Doctor his Postillion:
Gallows and Wooden Shooes are plac'd behind;
(At least our Author he hath so design'd)
To show the Nation what must be their Doom,
When the Pretender to the Throne shall come.
When Moderation like a Victim lies,
And Arbitrary Power in its place shall rise;
The Nation (but in vain) shall then implore
That Toleration which they damn'd before;
Our Laws, our Liberties, shall be a Prey
To Gallick Fury, and Tyrannick Sway:
Our Wives, our Children, all that now we boast
To call our own, will be for ever lost:
Your Lands will be to Monks and Fryers given,
And you must part with Gold to purchase Heaven.
Let who will say ther's nothing in this print
I'll swear the Doctor and the devil's in't."

The preceding verses profess to give a sketch of the transition from arbitrary power to liberty, and allude, in illustration, to the "solid sense" of Britain in withstanding one tyrant prince, and crowning the righteous William III. in his stead.

This and "The Jacobites Hopes, or Perkin Rideing in Triumph," 1709, No. 1495, illustrate each other. See also the print in reply, "Like Coachman, Like Cause: or An Emblem Of what we must expect, if Low-Church gets uppermost." 1709, No. 1497.

Philip Stubbs, M.A., and Francis Higgons, or Higgins, were popular at the period in question, their portraits were engraved by Faber with that of Sacheverell, as "the 3 Pillars of y^e^ Church." The former was Rector of Woolwich, and of St. Alphage, London Wall, London, and of Lornton, Oxfordshire, Chaplain to Greenwich Hospital and in 1715 appointed, Archdeacon of St. Albans. He was famous as a reader of church services, and an author of sermons. He died in 1738. Francis Higgons, or Higgins, was a Prebend of Christ Church, Dublin, and Rector of Ballruddery, much associated with Sacheverell in the disputes of this period. See "the 3 Pillars of y^e^ Church," 1710, No. 1535.

For Dr. Higgins or Higgons see "The Song. Doctor *Higgins's* Deliverance: or, The Rose T(aver)n *Cabal* Defeated," (839. m. 23/6.)

Sacheverell was the champion of High Church principles, and considered by the opposite party as a supporter of Popery and the Stuarts.

9 × 5$\frac{3}{8}$ in.

---

[1] "Tantivy," a party cry directed against the High Church party. See "A Prospect of a Popish Successor," No. 1110; "The Time-Servers," No. 1112; "The Whig Rampant," No. 1100; "Like Coachman, Like Cause," 1709, No. 1497.

1497.

Like Coachman, Like Cause, or An Emblem Of what we must expect, if Low-Church gets uppermost.

[1709]

An engraved broadside, representing the street in front of Whitehall, London, and Holbein's Gateway, with other buildings, and a coach, called the "*Common Wealth*," having the cross and harp emblazoned on the panel of the door, a calf's head on the top;[1] the gallows, axe, and "*Covenant*" are behind. The vehicle is drawn by six horses. The Devil is coachman, the postillion is "*B*(ishop) *H*(oad)*ly*," blowing "*Tantara L*(ow) *Ch*(urch)" in a trumpet. The leaders, "*Moderation*" and "*Occasional Conform*(ity)", trample upon the "*Comon Prayer*," *Ar. B. Laud*" or "*Episcopacy*." The next pair, "*Presbitery*" and "*Rebellion*" tread on "*E. of Strafford*" or "*Loyalty*." The wheelers, "*Republican Tirany*" and "*Slavery*," trample upon "*Magn Carta*" and "*Liberty of the Subject*." The hind wheels are passing over "*K. Charles I.*" or "*Monarchy*." Inside is Cromwell, exclaiming "*No Monarchy*."

The verses beneath trace the change from Toryism to Rebellion, mention the Restoration, and lament:—

"But some there are alass, who not content
With any sort or kind of Government,
To Egypt back do cast a longing Eye,
Hope to be fool'd once more before they die.
Let such impartially but view this print,
And I am sure they'll say theres something in't
The Devil drives, the Patron of Rebellion
Is in the Coach, and H—ly rides Postillion.
The Steeds are fierce, and such become the Cause;
See under feet th' Crown, our Liberty, & Laws.
Behind, the Covenant and Ropes you see,
To shew the Nation what their Doom must be,
Should Whigism once get the upper hand;
The good the wholesom Laws of this our Land,
Nay, and the Church we seem so much to prize,
Must to those Rebels fall a Sacrifice;
And that same Liberty, which now we boast,
We may be sure will be for ever lost.
Let who will say there's nothing in this print
I'll swear the Devil and Old Noll is in't."

This is a reply to "Needs must when the Devil drives, or, An Emblem Of what we must expect if High Church gets uppermost," 1709, No. 1496. See also "The Jacobites Hopes, or Perkin Rideing in Triumph," 1709, No. 1495, and "Guess att my Meaning," same date, No. 1503.

As Sacheverell was the champion of High Church principles, so Hoadly represented the opposite party. Sacheverell's cry was said to be "[2]Tantivy, High

---

[1] See "A Description of the Calve's Head Club," Jan. 30, 1710, No. 1517, and the references it contains to other illustrations of this satirical emblem.

[2] "A rogue that writes a newspaper called The Protestant Post Boy has reflected on me in one of his papers; but the Secretary (St. John) has taken him up, and he shall have a squeeze extraordinary. He says that an ambitious tantivy, missing of his towering hopes of preferment in Ireland, is come over to vent his spleen on the late Ministry, &c. I'll tantivy him with a vengeance."—Swift, "Letter to Stella," Oct. 9, 1711.

Church," Hoadly's, "Tantara, Low Church." For Hoadly, see the references given with "The Hierarchical Skimington," 1735. For "Tantivy," see "The Whig Rampant," No. 1100; "A Prospect of a Popish Successor," 1110; "The Time-Servers," No. 1112; "Needs must when the Devil drives," 1709, No. 1496.

$8\frac{7}{8} \times 5\frac{1}{4}$ in.

1498.

The High Church Champion, and his two seconds.

[1709]

An engraved broadside, with a design representing Sacheverell seated at a table, listening to the Devil, who flies in the air behind his seat, and receiving the Pope's benediction while he is composing his sermon on "2 *Cor. xi.* 26, *In Perils among False Brethren.*" On the table is a book, "*The Communication of Sin.*"

Below are these lines:—

"Tis these False Brethren, plague ye Church & State,
Princes dethrone, and Civil War create,
And the just power, of Parliaments debate.
Such pamper'd Priests plead ye Pretenders cause
Support his Faction and dispise the Laws,
And cry High Church, is ruin'd and undone,
If Persecution don't through Britain run.

What tho this Emblem, may have little in't,
Yet since you bought ye Sermon, buy ye Print."

The sermons for which Sacheverell was prosecuted were, the one preached at the assizes at Derby, Aug. 15, 1709, from 1 Tim. v. 22, "Neither be partaker of other men's sins." This was entitled "The Communication of Sin." The other was preached before the Lord Mayor at St. Paul's, Nov. 5, 1709, from 2 Cor. xi. 26, "In perils among false brethren."

See "To the unknown Author," &c., 1709, No. 1501, which is a reply to this satire, and "The High Church Champion Pleading his own Cause," (No. 1.), 1709, No. 1499; "Quod Risum movet," &c., 1709, No. 1504; "Aliquid pro nihilo ducunt," Feb. 1710, No. 1520; "the 3 Pillars of y^e^ Church," 1710, No. 1535; "Cards about Dr. Sacheverell," 1710, No. 1546.

$6\frac{1}{2} \times 5\frac{1}{2}$ in.

1499.

The High Church Champion Pleading his own Cause. or The Pope and the Devil Vanquish'd by a Flurt from the Doctors Pen. (No. 1.)

[1709]

An engraved broadside, with a design representing Sacheverell seated at a table, on which is a letter, commencing "*Most dread Sover—Having.*" He is flurting his pen at the Devil, who is flying away; at his side is a bishop, or, probably, Sacheverell wearing a mitre; on the ground are a papal tiara and cope. A trumpet, the banner of which is embroidered with a serpent's head, projects over the table.

Below are engraved these lines:—

"I no such Seconds[1] need to Plead my Cause
Scoffs I contemn and trample on Applause
False Brotherhood's the Object of my hate[2]
Satans the Prince on whom those mungrels waite
Him I dismis to his Dark Region Hell
With thousands of False Bretheren to dwell
And to the Triple-Crown I'le be as Civil
And hence I'le kick it headlong to the Devil
Whilst Wealth and Honour Fame and great Renown
I wish the Queen, the Church, the Imperial Crown,

View well the Emblem mind the Matter in't
And for the Sermons Fronts peice, buy ye Print."

This is a reply to "The High Church Champion, and his two seconds," 1709, No. 1498, repudiating Sacheverell's alleged alliance with Popery.

$6\frac{3}{8} \times 5\frac{3}{8}$ in.

1500.

The High Church Champion Pleading his own Cause. Or the Pope and the Devil Vanquish'd by a Flurt from the Doctor's Pen. (No. 2.)

[1709]

This woodcut contains a copy from the figure of Sacheverell, described under the same title and date, (No. 1.), No. 1499, seated at a table with a book before him, and with his arms outstretched, flurting his pen. The table appears to be covered with a carpet, on it is an inkstand; behind are a bookcase, with books showing their fore-edges, a window and a curtain.

None of the other figures of the original design are included in this copy.

Department of MSS., Harleian, 5975. 13. 301.

$4\frac{3}{4} \times 4\frac{3}{4}$ *in.*

1501.

To the unknown Author of the High Church Champion and his two seconds.

[1709]

An engraved broadside, with a design representing two angels supporting an engraved portrait of Sacheverell; Fame hovers over the portrait with her trumpet at her lips and a laurel-wreath in her hand. On the ground lie Folly and Envy.

This is a reply to "The High Church Champion", &c., 1709, No. 1498.

Below are engraved these lines:—

"See, Spightfull Numskul of Fanatick brood,
Once in thy Life thy Qualities do good.

---

[1] "as Pope and Devil."

[2] A reference to his sermon on perils among false brethren, see "The High Church Champion, and his two seconds," 1709, No. 1498; "Aliquid pro nihilo ducunt," Feb. 1710, No. 1520; "Quod Risum movet," &c., 1709, No. 1504; "the 3 Pillars of y^e^ Church," 1710, No. 1535; "Cards about Dr. Sacheverell, 1710, No. 1546.

See whom thou striv'st to tarnish shine more bright;
So innocent a Thing is Foolish Spight.
See him ascend with Fame and Angels round,
Whilst thy two Emblems grovel on the ground.
But if thou sayst 'Those Emblems are not mine,'
Then take the Devil for the Devil's thine.

I own Shallow fool that your Emblem in print
Is brim full of Wit, or the Devil is in't."

The composition of the figures supporting a portrait are exactly the same as that in "The Living Man's Elegie", March 23, 1710, No. 1527.

7 × 6¼ in.

1502.

"The Schismatical attack, or y^e^ Church Besieg'd by y^e^ Ephesian Beast."

[1709]

A print representing several clergymen assembled in the portico of St. Paul's, as if prepared to defend the church; one holds a book, another a sword; three men are busy in throwing down part of the wall of the enclosure to admit Hoadly, who is carrying a crutch, and, with another clergyman, leading a seven-headed monster laden with arms, axes, a gallows, and a standard inscribed "*Resistance.*" A group of persons who follow is composed of clergy and "quakers."

Below are engraved these lines:—

"Lead on your Beast, for the attack prepare,
Ye growling Wolvs who Shepherds Clothing wear;
That Pious Men with weeping Eyes may See
St. Paul's, at last, with Salter's Hall agree:[1]
But Stand to't Churchmen, guard the Sacred Door,
Beat back the Monster, and Exert your pow'r;
For if the Beast prevails, too late you'll find
A Common Wealth come Sneaking in behind."

This print is a satire upon Hoadly's alleged latitudinarian principles, which induced him to associate with dissenters from the Church of that day.[2] For other references to Hoadly, see "The Hierarchical Skimington", 1735.

8½ × 6 in.

1503.

Guess att my Meaning.

S. Fredericus Leopold excudid, Geneva. [1709]

An engraved broadside, with a design representing Dr. Hoadly seated at a desk writing "*An Answer to a Sermon publish by her Ma— Com—.*" On the table lies

---

[1] See "The Heretical Synod at Salters-Hall," c. 1690, No. 1262.

[2] In 1709 appeared a book with the following title, "The Cherubim with a flaming Sword that appeared on the fifth of Novr. last in the Cathedral of St. Paul. Being a Letter to my Lord M—— (Mayor) with remarks on Dr. Sacheverell's Sermon."

"*A Sermon pr.—Majesty—Exon.*" Against the table lean two crutches. Behind Hoadly stands Cromwell with an axe; at his side are bookshelves, containing (see "Faction Display'd," 1709, No. 1508, and "Hoadly seated at a Desk, (No. 1.)" 1710, No. 1533) "*Baxts. Sh. to ye H*(eavy). *Arst C*(hristian)[1]." "*Lock of Governm*" "*Milton*," "*Hobbs Leviathan*," "*Sydney of Govt.*" "*Rights of ye Chr*(istian). *Ch*(urch)." "*Chryst*^{y} *not Myster*^{s}." "*Har*^{re}(rington's). *Oceana*," "*Burn Past. Letter.*"[2] A schismatic, with a cap fringed with snakes' and asses' ears, is beating a drum. On the ground lie organ-pipes, a mitre, Book of Common Prayer, pastoral staff, and bishops' robes.

There is another impression without the name of the book attributed to Baxter; this appears to be the first state of the print.

Beneath are engraved these lines:—

"There is a man ye present Age think fit
Amongst our Loyal Bishops rankd to sit
A Criple'd Priest whose Intellects are lame
As his Supporters, noxcious as his name
Who gives some Toppicks yt he treats such touches
As like himself must be upheld by Crutches
A brave Defender of the Establish'd Church
As ever left Her Doctrine in the lurch
But I'm perswaded such a Crooked-Stick
Will never gain an English Bishoprick
And may they ne'er obtain our Soveraignes Favour
That dare be guilty of such Rude Behaviour
As to confront the Doctrine She esteems
The only Medium free from all Extreams
As he has done (as every Child can tell)
That Boasts in b'ing an Anticheverell

Yet buy the Emblem, ther's a great deal in't
'Tis Ænigmatical, A Riddle—Print."

Blackall, Bishop of Exeter, preached before the Queen, March 8, 1708, and was commanded to publish his discourse. Hoadly answered it in "Some considerations humbly offered to the Lord Bishop of Exeter, 1709." See "Hoadley seated at a Desk," (No. 1.) 1710, No. 1533. He was then rector of St. Peter-le-Poer, London. On the attention of Parliament being called to the "Anti-Revolutionary" character of Sacheverell's sermons, the House of Commons, in order to express very powerfully the dissent of the body from those opinions of Sacheverell which Queen Anne was believed to favour, presented an address to the queen, beseeching her to bestow some dignity in the church on Hoadly; this she neglected to do. George I. made him bishop of Bangor, and he became successively bishop of Hereford, Salisbury and Winchester.

"Hoadly, while an undergraduate, had the small-pox in a deplorable manner, and laboured under a bad strain, which, ill-managed by an unskilful surgeon, would have cost him his leg, had not Serjeant Barnard undertaken to save it, contrary to the opinion of several eminent surgeons at the consultation. He was a cripple all his life, using a cane when he appeared in public and crutches at home, and always preached, in a kneeling posture, on a stool."—Biographia Britannia.

Cromwell is introduced, because Hoadly's principles were supposed to be anti-

---

[1] On this title of a book, see "Faction Display'd.", 1709, No. 1508.

[2] This refers to Bishop Burnet's "Pastoral Letter to the Clergy of his Diocese," May 15, 1689, in which the author asserted the right, by conquest, of William III. and Mary II.; it was, by order of Parliament, burnt by the hangman.

monarchical. See the references which are given with "A British Janus," 1709, No. 1505, and "Like Coachman, Like Cause," 1709, No. 1497, where

> "The Devil drives, the Patron of Rebellion
> Is in the Coach, and H—ly rides Postillion."

For other references to Hoadly see "The Hicrarchical Skimington," 1735. $6\frac{1}{2} \times 6\frac{1}{2}$ in.

1504.

QUOD RISUM MOVET, ET QUOD CONSILIUM MONET.

[1709]

A BROADSIDE, with an engraved design representing a lady seated at a table, writing, in a room where are hung portraits of "*Carolus*" I. and "*Anna Regina;*" on a series of shelves are books entitled, "*Ch Catechism*," "*L*(ife) *of K Ch*(arles)," "*Try*(al) *of K Ch*(arles)," "*Holy Bible*," "*Pract of Piety*," "*S Ser Pr at Darby*," "*S. S. Pr at St Pauls*," "*Artic of Ch of E*," "*Wh. Duty of Man*," "*Bk of Martyrs*," "*Com Prayer.*"

Beneath are engraved these verses:—

> "Mark what I Say, for here does Ly a Jest
> 'tis exceeding true (of moment not the Least
> As 'tis no Less of Consequence Serene
> And does the Treachery of the W—gs unskreen
> Plainly it Shews the Wisdom of Some F—ls
> Who'd manage well, but, Oh, the want of tools
> destroys their aim, confounds their Selfish Wills
> baffles their Schemes and all their projects Kills)
> Which brings to mind what Good K—g Ch—s has Said
> No Jest like TRUE Jest in the World is made
> 'Parent enough, indeed, its now a Days
> He's the Best Priest who that all Sorts can Please
> Sectrists, Socinians, Presbyters or Papists
> Jews, Turks, or Quakers, Hereticks or Atheists."

The "*S Ser Pr at Darby*" refers to Sacheverell's sermon preached at Derby, Aug. 15, 1709, from 1 Tim. v. 22, "Neither be partaker of other men's sins." It was intitled "The Communication of Sin." "*S S Pr at St. Pauls*" refers to the preacher's other discourse, preached Nov. 5, 1709, from 2 Cor. xi. 26, "In perils among false brethren," before the Lord Mayor, whose approval Sacheverell claimed to have received on that occasion; but the mayor, Sir Samuel Garrard, denied having given any encouragement to the preacher.

See "The High Church Champion Pleading his own Cause" (No. 1.), 1709, No. 1499; "The High Church Champion, and his two seconds," 1709, No. 1498; "the 3 Pillars of y^{e} Church," 1710, No. 1535; "Cards about Dr. Sacheverell," 1710, No. 1546; "Aliquid pro nihilo ducunt," Feb. 1710, No. 1520.

$5\frac{1}{2} \times 3\frac{3}{4}$ in.

1505.

"A British Janus, Anglicè a Timeserver."

[1709]

An engraved broadside, with a design representing a figure of a half-bishop in a pulpit, and a half-puritan in a tub. This appears to be a general satire, not personal. The print is described in the following lines, part of those which are engraved beneath it:—

"A British Janus with a double face,
A Monster of a strange Gigantick Race:
His head half Mitre, and half hat doth bear;
His looks are sainted; and refin'd his air.
Not more preposterous in his black & white,
Than the true semblance of an Hypocrite.
Always Conformist to the strongest Party;
Always deceitful; Ever more unhearty.
The Moderate Man ne'er yet a Martyr dy'd;
But tack'd about, & chose the strongest side.
Always recanted in the time of trial;
Is ever best extempore at denial."

The "Low Church" party of that time, great admirers of Hoadly, adopted, as pass-words, the terms "Moderation," "Liberty," and "Independence;" (see "The Jacobites Hopes," 1709, No. 1495; "Needs must when the Devil drives," 1709, No. 1496; "Like Coachman, Like Cause," 1709, No. 1497; "Wonders upon Wonders," 1710, No. 1549; its members were scarcely acknowledged as members of the Church by the "High Church" party, who complained that their opponents did not refuse to enjoy ecclesiastical emoluments, called them "trimmers" and "time-servers," and considered them as inclined to republicanism.[1]

It is not improbable that this print may, although he was not then a bishop, more especially refer to Hoadly, for "in his tenets he was far from adhering strictly to the doctrines of the Church; so far, indeed, that it is a little to be wondered on what principles he continued throughout life to profess conformity."—Biographical Dictionary. Burnet, Bishop of Salisbury, may have been in view; see "An Historical Emblematical Fan," March 20, 1710, No. 1525; "Blessed be the Lord", &c., 1734? The design has been adopted from one of those which are described as "A Trimmer," "A Trimmer," and "A Trimmer Practicall," Nos. 1231, 1232, and 1233.

See "The Schismatical attack," &c., 1709, No. 1502; "Guess at my Meaning," 1709, No. 1503; "Like Coachman, Like Cause," 1709, No. 1497; "The Turncoats," 1709, No. 1507; "The Whigs Idol," 1709, No. 1509; "The Apparition," &c., 1711, No. 1569.

$6\frac{1}{4} \times 6\frac{5}{8}$ in.

1506.

Lobsters. (nam Vos Mutastis & illas.) Ovid.

[1709]

An engraved broadside, with a design representing eight lobsters crawling on a

---

[1] For references to Hoadly see "The Hierarchical Skimington," 1735.

sandbank at the mouth of a river; one has a file in its mouth, another a key, a third a turtle. Beneath is the following acrostic:—

"L ook Here and View the Actors in this Isle
O bserve their Shapes and at their Humours Smile
B ehold their tricks, take notice of their Air
S ee how they move, mind with how Little care
T hey do proceed, to anger, tho' in Lent
E ager to break, what fain they wou'd have bent
R evengefull Creatures! Cease to pinch with Claws
S ave, when you're Sure, ye can produce your Laws."

It is probable that this satire was directed against the prosecutors of Sacheverell; and referred to the discussions which took place, March, 1709, in Parliament, whether the grounds of an impeachment, certain treasonous words, &c., must necessarily be expressly specified in that impeachment. The judges unanimously decided in the affirmative.

$5\frac{1}{2} \times 4$ in.

1507.

The Turncoats.

Printed and Sold by Wm. Pennock in Pannier Alley in Pater Noster Row. [1709]

A BROADSIDE, with a design engraved, representing a tailor's shop, with three men at work upon the board; behind them hang a coat and Geneva cloak. One man observes, "*We need not fear Cowcumber time*";[1] another, "*My Master can please Trimmers*;" the third, "*Ill go to St. Mary Overs,*[2] *and Pray for the Doctor.*" A clergyman, who stands at the side of the shop-board, and near whom lies on the ground a cloak, observes, "*Let my Gown be lin'd with a Cloak to turn at pleasure.*" The tailor observes, as he holds out his measure, "*Sr let me take ye length of your Conscience.*" Another clergyman, in canonicals, says, "*Can't you make this Gown into a Cloak upon Occasion.*" A second tailor replies, "*Yes Sr, I can very easily.*" A workman, looking in at the door, observes, "*My Masters Customers are Viccars of Bray.*"

Three columns of verse, which are engraved beneath, extol the professors of "Religion when it was at first design'd," and satirize the times, when—

"Its Holy Rites were prostitute to Vice,"

and when—

"A Man with Bags of Gold may purchase Ease,
And live and dye an Atheist if he please."

In satirizing dissent, they proceed—

"The Subtil, Wily, Scrupulous Dissenter,
That ne'er before into a Church wou'd Enter,
Lay but a Profitable Post in's Way,
And he'll both hear the Pray'rs & learn to pray:
The Common Prayer shall then be Mass no more,
Nor will it be unlawfull to Adore,
And Worship God; to hear, and read, and pray,
And Stand or Kneel in the Establish'd Way."

---

[1] Tailors are jocularly said to subsist in summer chiefly on cucumbers.

[2] Dr. Sacheverell was chaplain of St. Saviour's (Mary Overies), Southwark.

They then refer specifically to "P—lm—r," who—

"Upon the hopes of being preferr'd laid down
His Canting Long Cloak and took up the Gown."

They also allude to—

"others that in Interest delight,"
And love a good fat Benefice as well;
But who they are; old L—ly best can tell"

The object of the print is to satirize those who, from interested motives, changed their party in the Church, and follow the example of the Vicar of Bray:—

"For now the World to such a Pass is driven
That Int'rest is their God, and Gold their heaven"

Charles Leslie, controversialist, son of John Leslie, Bishop of Clogher, was intended for the Law, and made Chancellor of Connor in 1687; he was author of "A Short and Easy Method with the Deists," &c., was a Jacobite, and on the abdication of James II. resigned his livings; about the time of Sacheverell's trial he warmly attacked Bishop Burnet, and became very unpopular with a political party. It was said that he had made more converts to a sound faith and holy life than any other man of his times; and it is here insinuated that his converts were influenced by worldly motives. He died in Ireland in 1722; see Burnet's "History of his Own Times;" see "Blessed be the Lord," &c., 1734? For the Cloak, see "The Ballad of the Cloak," No. 1109, and "A Satire on the Puritans," *c.* 1720.

$9\frac{3}{4} \times 3\frac{7}{8}$ in.

1508.

"Faction Display'd."

[1709]

A BROADSIDE, with an engraved design representing a monster with seven human heads, with inscribed labels attached to each of them; thus, that of Baxter has "*A shove to ye heavy arst Christian*"; that of Tindal, "*Rights of ye Christian Ch asserted*"; that of Hoadly, "*H—y on Government*"; that of the Pope, which is crowned with the tiara, has "*Solemn League & Covenant*"; that of Defoe, with "*Review*"; that of Touchin bears "*Observator*"; and that of Toland "*Miltons Works*". Baxter wears a fool's cap; Tindal a Turk's cap, or turban; Hoadly a wig, through which an ass's ears protrude; Defoe is bareheaded; Touchin has a Puritanical, black felt hat; Milton a night-cap. Along and within the body of the animal passes a cannon, from which the Devil is firing daggers, whips, &c. against Sacheverell, who opposes to it the Bible open at "*S. Math. and upon this rock I will Build my Church, & ye Gates of Hell shall not overcome it.*" On the tail is seated "*The Whore of Babylon*", playing upon a violincello.

Beneath are engraved the following verses:—

"If e'er I did project a usefull print,
I've hit it now, or els the De'el is in't.
Was e'er a finer peice brought from the mint.
Here's Pop'ry plac'd Infalibly i'th middle,
And Six Scismaticks Danceing to the Fiddle;
But who they represent, You'l say's, a Riddle;

Yet veiw them near, and You, without a glass,
May by the ears of one,[1] see he's an Ass;
And, by the others Fiz, 't appears as plain,
What they intend, and that they've all one aime:
But truth's its own best Sheild, and Innocence,
Without a Barrier, is its own Defence;
Nor can Fanatick Cannons drive it hence;
The P————s[2] Load it deep with powder,
And In————s[3] Ramm, to Bounce the Louder;
Nay, tho, the Ana———s,[4] with chaine-Shot,
Do over-load it, while the Cole's kept hot,
By the Fanatick Champion at Its tayle,
Not they, nor all their Black-Guard, shall prevail:
But if they'll Try th' experiment e'en let 'em,
The Cannon fird, will Burst, and so o'erset 'em."

No copy of the coarsely-named book, attributed to Baxter, has been found, it is now by many believed that no such work was ever written. The name, however, appears in "Guess att my Meaning," 1709, No. 1503, among the books of Hoadly's library. Also in "Hoadly seated at a Desk" (No. 1.), 1710, No. 1533. There is a reference to it in an anonymous MS. play, which bears an erased date, "1699," on the first page. At page 12 of this MS. (Sloane, 1828, Department of MSS. Brit. Mus.), "Doolittle," one of the characters, says, with reference to "Clarinda," a young lady who had visited him, "No, I will not have a wife to prye into my actions, how these zealous women, love holy flesh, so I heare there is a young woman of very good fortune, in love with my brother Baxter; but lett me see, lett me look over my papers, & see what is ready for the press, here is my shove to the heavy ars't Christian, that will be ready in a weeke, my nearer way to heaven than with a ladder, my vision, or the Triumph of the Covenant, that is to show how well I can write in verse, Bayes never wrote anything half so well in his life, it tickles the Tory." The handwriting has the character of that in vogue during the middle of the seventeenth century, *i.e.* during Baxter's life. There is a book styled "An Effectual Shove to the Heavy-Arse Christian, By William Bunyan, Minister of the Gospel in South Wales, London, Printed for the Author, and sold by J. Roson, St. Martin's le Grand. 1768." (C. 37, a.). This is evidently not the work of Richard Baxter, although it may owe its title to an earlier publication by him or another. As R. Baxter died in 1691, the fact that a book bearing the title in question was attributed to him at so short a time as eighteen years after his death, is completely proved by means of the inscription in this and the other two prints. The "Memoirs of the First Forty-five years of the Life of James Lackington, Bookseller," London, 1791, p. 92, enumerates this book among others which were in his possession, many years before the publication of the "Life," thus "Baxter's Shove to a heavy-arsed Christian; his Call to the Unconverted;" if this statement is worth anything, which is doubtful, or not due to an error of memory, it shows that the "Shove," &c., could not have been a title given, as has been surmised, to an early edition of the "Call," &c. Mr. Grosart's "An Annotated List of the Writings of Richard Baxter" (4410. m.) is silent about the "Shove."

The most probable explanation of the mystery of this title is that it was satirically asserted by Sir Roger L. Estrange, together with "Hooks and Eyes for Unbelievers' Breeches," and by him stated as pertaining to a work of Baxter's, which, however, never existed.

Matthew Tindal was a deistical writer. He published two celebrated works,

---

[1] Hoadly. [2] Presbyterians? [3] Independents? [4] Anabaptists?

"Christianity as old as the Creation," and "The Rights of the Christian Church asserted." It was Tindall,—

> "Who Virtue and the Church alike disowns;
> Thinks that but words, and this but bricks and stones."
> Pope, "Imitation of Horace," Book I. Ep. VI.

See likewise "The Dunciad," Book i., v. 492. See Swift's "Remarks upon a Book entitled "The Rights of the Christian Church," 1708.

Hoadly published "The Measures of Obedience," wherein he expressed opinions on civil and religious liberty, and "The Original, and Institution of Civil Government discussed," 1710.[1]

Defoe, in 1704, published a series of papers, entitled "The Weekly Review."[2] He was suffering imprisonment for a supposed libel "against the ecclesiastics in power, and the government which protected them."—Biographical Dictionary.

John Touchin, or Tutchin, was the proprietor of the "Observator," a weekly paper, begun April 1, 1702, continued until 1712.

It was Toland—whom Swift called "the great oracle of the Antichristians," and Pope, in "The Dunciad," Book ii., 399, 400, described with Tindal:—

> "Toland and Tindal, prompt at priests to jeer,
> Yet silent bow'd to Christ's no Kingdom here."

See likewise, on both, "The Dunciad," iii. 212. Toland published a "Life of Milton," wherein passages occurred affecting the writings of the New Testament, which were severely animadverted on, and he was regarded as one of the founders of modern Deism.

Defoe's poem, called "Faction display'd," to which, probably, this broadside owed its title, was published in 1705.

8 × 3¾ in.

1509.

The Whigs Idol, or Geneva Ballad. By the Author of Hudibrass.

[1709]

An engraved broadside, having, at the top, an oval portrait of Hoadly, amid trophies of arms and flags; one of the latter bears an Axe; another a Calf's Head; on others are "*Rumps*," and a cypher, which is half hidden, of the initials of Oliver the Protector, "O P." The date, "1641," is above the portrait.

The following portion of the lines beneath seem to point out the original of the portrait:—

> "Yet when all's said one thing I'll swear,
> No Subject like th' old Cavalier,
> No Traitor like *Jack* ——."[3]

---

[1] See "The Whigs Idol," 1709, No. 1509; "A British Janus," 1709, No. 1505; "Frontispiece to 'Crispin the Cobler's Confutation,'" &c., 1709, No. 1511; "Guess att my Meaning," 1709, No. 1503; "The Schismatical attack," 1709, No. 1502; "The Apparition," 1711, No. 1569; "The Funeral of the Low-Church," Sept. 21, 1710, No. 1531; "The British Censor," 1709, No. 1512; "The Coffehous Mob," 1710, No. 1539; "Frontispiece to the Fifth and last Part of "*Vulgus Britannicus*," 1710, No. 1540. See the references to Hoadly which are given with "The Hierarchical Skimington," 1735.

[2] See Swift's "The Present State of Wit," May 3, 1711.

[3] Presbyter.

The verses begin thus:—

" Of all the *Factions* in the Town,
Mov'd by *French Springs* or *Spanish Wheels*,
None treads Religion upside down,
Or tears Pretences out at heels,
Like *Splay-mouth* with his Thunder-claps,
Whose Conscience might be scan'd perhaps
By the Dimensions of his Chaps.

" He whom the Sisters so adore,
Counting his Actions all Divine,
Who when the Spirit hints can roar,
And if occasion searves can whine:
Nay he can bellow, bray or bark.
Was ever Sike a Beuk learn'd Clark,
That speaks all *Lingua's* of the Ark.

" To draw in Proselytes like Bees,
With *Pleasing Twang* he tones his Prose,
He gives his Hand-kerchief a squeez,
And draws *Iohn Calvin* through his Nose,
Motive on Motive he obtrudes,
With *Slip stocking similitudes*,
Eight Uses more and so concludes.

" When *Monarchy* began to Bleed,
And *Treason* had a fine New name;
When *Thames* was *balderdash'd* with *Tweed*,
And Pulpits did like Beacons flame;
When *Jeroboam's* Calves were rear'd,
And Laud was neither lov'd nor fear'd,
This *Gospel Comet* first appear'd.

" Soon his unhallow'd Finger strip'd
His Sov'reign Liege of Power and Land,
And having smote his Master slip'd
His Sword into his Fellows hand,
But he that wears his Eys may note,
Ofttimes the Butcher binds a Goat,
And leaves his Boy to cut his Throat.

" Poor *England* felt his Fury then
Out weigh'd Queen *Mary's* many grains;
His very Preaching slew more men,
Than Bonner's Faggot, Stakes and Chains.
With *Dog-star Zeal* and Lungs like *Boreas*
He fought and taught; and what's notorious
Destroy'd his Lord to make him *Glorious*.

Yet drew for *King* and *Parliament!!*
As if the Wind could stand *North South*
Broke Moses's Law with Blest intent,
Murther'd and then he wiped his mouth.
Oblivion alters not his case,
Nor Clemency nor Acts of Grace
Can blanch an *Œthiopian's* Face.

Ripe for Rebellion he begins
To rally up the Saints in Swarms,
He bawls aloud, *Sirs leave your Sins*,
But whispers, *Boys stand to your Arms.*
Thus he's grown insolently rude,
Thinking his Gods can't be subdu'd,
Money I mean and *Multitude.*

Magistrates he regards no more
Than St. *George* or the Kings of *Colen;*
Vowing he'll not conform before
Men cease to wear Cloaths made of Woollen,
He calls the Bishop, *Gray-beard Goff*,
And makes his Power as mere a Scoff,
As *Dagon*, when his Hands were off.

Hark! how he opens with full Cry!
Hallow my Hearts, bewar of Rome
Cowards that are afraid to die
Thus make domestick Broils at home.
How quietly Great Ann might reign,
Would all these Hotspurs cross the Main,
And preach down Popery in *Spain.*

The starry Rule of Heaven is fixt,
There's no dissention in the Sky:
And can there be a mean betwixt
Confusion and Conformity?
A Place divided never thrives:
'Tis bad were Hornets dwell in Hives,
But worse where Children Play with Knives.

I would as soon turn back to Mass,
Or change my phrase to *thee* and *thou;*
Let the Pope ride me like an Ass
And his Priests milk me like a Cow:
As buckle unto *Oliv'rian* Laws,
The bad effects o' th' the Good Old Cause,
That have Dove's Plumes, but Vultur's Claws.

For in the *North* 'tis known was nurs'd
The *Brownists* and the *Ranters* Crew;
Foul Errors motly Vesture first
Was coated in a Northern Blue.
And what's th' Enthusiastick breed,
Or men of *Knipperdoling's* Creed,
But Cov'nanters run up to seed?

Yet they all cry they love the Queen,
And make boast of their Innocence:
The vilest thing that can be seen,
May colour'd be with a Pretence,
Yet when all's said one thing I'll swear,
No subject like the old Cavalier,
No Traitor like *Jack* ———."[1]

[1] Presbyter.

For the allusion of the calf's head, see "A Description of the Calves Head Club," Jan. 30, 1710, No. 1517; "The Westminster Calf's Head Club," same date, No. 1518; "The True Effigies of the Members of the Calve's Head Club, (Interior of Room)," Jan. 30, 1735; "The True Effigies of the of ," same date; "The True Effigies of the Members of the Calve's Head Club, &c. (Exterior of House,") same date. For the Brownists, see "The Brownists Conventicle," No. 246; "A Three-fold Discourse," No. 349; "A Whip for the back of a backsliding Brownist," No. 247, and others which are referred to in the above-named entries to this Catalogue.

$6\frac{1}{2} \times 3\frac{3}{8}$ in.

1510.

Portrait of Henry Sacheverell, D.D., holding an engraved Portrait of Charles I.

[1709]

This engraved portrait is to the waist, the face to our right, in a full wig, clerical band and gown. Dr. Sacheverell holds a portrait of Charles I. in his right hand.

Below this portrait are these lines:—

> "*To preach up Truth, some say tis not a time*
> *False Brethren allwaies think ye Truth a Crime.*
> *But since ye Truth offends, I'll vex you more,*
> *And show ye face of Truth you've wrong'd before.*"

The reference to "False Brethren" appears to be directed against Hooper, Bishop of Bath and Wells, who, in the debate in the House of Lords, March 10, 1709, declared, with regard to "Non-resistance" to the power of kings, that it might in extraordinary cases be allowed; but, he added, that this fact should be concealed from the knowledge of the people, who are naturally apt to rebel. Also to the other bishops who denounced the opinions of Sacheverell. Sacheverell had created a prodigious sensation by means of two sermons preached at Derby and St. Paul's, London; the latter had for the text 2 Cor. xi. 26, "In perils among false brethren." See "The High Church Champion, and his two seconds," 1709, No. 1498; "The High Church Champion Pleading his own Cause," 1709, No. 1499; "Quod Risum movet," &c., 1709, No. 1504.

$6\frac{1}{4} \times 9\frac{1}{4}$ *in.*

1511.

Frontispiece to "Crispin the Cobler's Confutation of Ben H(oadly). The Third Edition.

[1709]

This engraving illustrates a satire on Dr. Benjamin Hoadly, Bishop, successively, of Bangor, Hereford, Salisbury, and Winchester. It represents a boy striking his father, a cobbler who sits at his table, with a poker.

By the text we are informed that "Crispin," an industrious and able-minded cobbler, addresses to Dr. Hoadly an account of the influence of certain works, including, probably, his book on "The Original and Institution of Civil Government," 1710, which was ordered by the House of Commons, March 24, 1710, to be burnt by the hangman; this was done the next day. This and others were designed to oppose in England the doctrines of the divine right of kings, and of the duty of passive obedience from subjects to them, and had produced great

effects on Crispin's mind and conduct. See "Guess at my Meaning," 1709, No. 1503; "Faction Display'd," 1709, No. 1508; "A British Janus," 1709, No. 1505; "The Schismatical attack," 1709, No. 1502; "The Whigs Idol," 1709, No. 1509.

Crispin states that, acting on the principle of setting "one thief to catch another," he had undertaken to confute Dr. Hoadly, Crispin himself having been a "low-churchman," but, as the "confutation" avers, had afterwards returned to his original opinions. The bishop, then rector of Peter-le-Poer, London, was reputed to be a prominent member of the Whig party. Crispin's opinions having changed, he had undertaken to confute Hoadly. It is "not because I have no Regard to your Cloth and Function, but rather because we are upon an Equality. You, *a Cobler of Divinity*, *a Translator of Government*, and I, *of Shoes*. And tho' you may boast, perhaps, of Bishops and Presbyters, Men of the clearest Arguments and finest Resoning, your Adversaries; yet, I'll be bold to say, without Vanity, you have never met your Match till now. If you urge the State of Nature in your Defence, I have nothing else to say, but 'tis an Argument only calculated for *Hockley in the Hole*." . . . "St. *Paul* was undoubtedly a good Shoemaker, and never went beyond his Last; but you have acted like a horrid Bungler, to go to Heel-peece a Shoe that never wanted mending, nor is it possible it ever should." . . . "I am always reputed a sober, trusty Fellow, before my Acquaintance with your *Bear-garden Principles*, that got a Livelyhood in an honest way; I meddled with no Body's Business but my own, and 'twould have been well if you had done so too. I confess I was hugely taken with the Doctor,[1] being a good, jolly, likely Man, and now and then cry'd, *Huzza*, *Church and Cheverel*,[2] in a civil Society. I always hated Tub-preaching, and thought a Church of *England* Cobler a better Fellow than a Conventicle Puzzle-Text. But hear upon what Motives I was converted, or rather confounded, to the eternal Shame and Dishonour of our Family and Profession. A Neighbour of mine, who was a Weaver, and an Anabaptist Teacher, and always look'd upon to be a Sly-boots, coming to my Stall one Day, told me gravely, I was a Fool to run after this *Cheverell's* —— for nothing. That he was a Papish, Pretender Man, and the L——d knows what; and *That his Man had been heard by a Friend of his, who din'd with him during the Tryal*,[3] *to Curse and Swear at his Dinner*. He preaches up passive Obedience, says he, that is, to do everything the Queen commands you, whether right or wrong, for, or against Law; you can't say your Soul's your own; your Wife, your Children, nay that Piece of Leather there, and every thing in this Shop is hers. This stuck pretty much in my Stomach, the last especially, and I began to scratch where it never itch'd. The old Sinner finding me at a *Non plus*, honest *Crispin*, quoth he, be rul'd by me, and I'll make a Man of thee: This *H*——[4] they cry so much against, is a very honest Fellow; I'll lend thee his Books, and instruct thee what he is driving at: Thou dost not remember how we liv'd in *Oliver's* Days, I my self was a Committee-Man, kept my fine Horses, and a brace of Sisters; eat Beef, drank Ale, swore and curs'd at the Bishops and Common Prayer, was a Priest in my own House, and an independent Bully. A Mushroom-Man, however reproach'd in this Age, is a Person of a superior Genius, who calls Government, and very justly too, an Imprisonment of Nature, that would sooner go naked, *like some of our Ancestors*,[5] than be confined, or, if he

---

[1] Sacheverell.

[2] Referring to leather used in the writer's craft?

[3] Of Sacheverell, began Feb. 27, 1710.

[4] Hoadly. For other references to Hoadly, see "The Hierarchical Skimington," 1735.

[5] This is an oblique satire, referring to the Adamites. See "The Brownists Conventicle," No. 246; "A Nest of Serpents Discovered," No. 248; "Adamite," No. 1009; "The Committee," No. 1080; "A Catalogue of the severall Sects," No. 666.

is forc'd to wear anything, he glories in the Latitude of his *Galligeaskins:* For shame never meddle on at this Rate. Be a Whigg, follow *H*——, curse your Magistrates and Superiors, and you'll soon find the World thrive upon you."

The text further describes how much Crispin was affected by this advice and the promises it bore: "I borrow'd his Books, got 'em by Heart, and to say the Truth on't, never thought of any thing but modelling of Government, while I had 'em by me. I grew indeed, in a little Time, perfectly distracted, and my Wit ran a Wool-gathering, as the saying is, in the Anarchy of thy Notions; if any Body wanted a pair of Shoes to be soal'd, I usually laid before 'em the necessity of Resistance, and the great Benefit of original Compact. If a Footman came with his Master's Shoes to be clean'd, I declaim'd against the state of Servitude and Bondage he underwent, told him strange Stories; if his Master went an Hair's breadth beyond his Duty, he was a Tyrant, that it was lawful for him to nubble him; nor could this Resistance be call'd Rebellion, but self-Preservation. I prevail'd so far upon some Footmen, that they lost their Places, and I my Livelyhood, for *only exercising the Liberty of Persons that are Free-born.* And here indeed I can by no means reconcile Squire *Bickerstaff*[1] and Mr. *H*——, the one asserting I had ingeniously contriv'd an Inferior; the other, that my Sovereign is my Subject."

Having arrived at this pitch of opinion, Crispin announced his convictions in public at coffee-houses, and, as he asserts, often had the victory in argument over persons who were his superiors in station of life. His companions praised him, "The *Presbyterian* said, I was a Man of spiritual Knowledge; the *Independent*, called me, Gifted; the *Quaker* cry'd out, O the Light within! But the Tory, the Divil of a Cobler! I spent my evenings very agreeably all this while; I confuted at Noon about the Change, din'd with some Elder of Salter's-Hall;[2] about the Evening I exercis'd neer St. *Paul's*, or the *Temple;* and at Night in the Chambers of the Beloved."

The result of this conduct, and the subject of the engraving appear in the extract which follows the above:—

"It happen'd in the mean while, my Son *Jack* being a smart Youth, had peep'd into thy Sermons and Defence, conn'd 'em over to his Mother, and was grown a Dab at *Revolution Principles.* I was mightily pleas'd, you may suppose; but coming home one Day, it fell out otherwise than I imagin'd. My crooked Rib told me she had nothing in the House, desir'd me to give her some Money to buy an Ox-cheek; adding also, that *Jack* wanted a Pair of Stockings; she told me farther, that when I follow'd my Cobling, it was much better for my Family, that she thought I had better return to it, than run after this *Rantipole* way of Talk, and let them starve at Home. Upon this I began to take Fire; dost thou think, *says I*, that I, who am look'd upon to be a *Scollard*, can't manage my Affairs without thy Directions, or that I'll be controul'd by such a Baggage? She replies immediately, I was oblig'd by Law of Nature and the Gospel, to take Care of my Family, that by not doing it, according to my belov'd *H*——, I was no more a Husband or a Father. I was going to chastise her Insolence, when *Jack* took up the Poker, and telling me Resistance was lawful upon such Occasions, gave me such a Baster upon my Head, that it was two Months before I perfectly recovered.

"As soon as I came to my self, I began to reflect upon my past Conduct, call'd for Mr. *H*——, took a Review of him, weigh'd him more maturely than ever, and committed him to the Flames."

A pamphlet called "An entire Confutation of Mr. Hoadly's Book of the Original of Government," was, March 24, 1710, ordered by the House of Lords to be burnt by the common hangman.

$4 \times 6\frac{3}{8}$ *in.* Brit. Mus. Library, 94, c. 21.

---

[1] Sir Richard Steele.

[2] See "The Heretical Synod at Salters-Hall," c. 1690, No. 1262.

1512.

"The British Censor."

The Three Champions.

London: Printed for J. Baker at the Black-Boy in Pater-Noster-Row. [1709]

A BROADSIDE with three engraved portraits. The upper one, called "*The British Censor,*' represents "*Isaac Bickerstaff Esq^r.*," i. e. Sir Richard Steele; around it are arms, scourges, the pillory, stocks, gibbets, &c. and, on either side, an inverted cornucopia. Below are the portraits of "*y^e Reuiew,*" i. e. De Foe, and "*ye Observator,*" i. e. Touchin, who are called "*The British Libellers.*"[1]

Above, in letterpress type, is a title "The Three Champions:" and below are verses satirizing the

"Three Brethren in Iniquity,
That vex *the Church* and spight *the Monarchy,*"

not forgetting the Whigs.

"Let Whiggs but have their Will, they'd quickly all
Th' *Apostles' Writings* vote Apocryphal,
That square not with their Interest, and instead,
Milton's and *Hoadly's* to the Canon add.

"But oh, that *Isaac* that Romantick' Squire,
Shou'd prostitute the Sciences for hire!
Question that right *the* QUEEN by Birth receives,
When She th' Ingrate both Place and Pension gives!
That One that's thought *a cunning Man* shou'd sneak
To a *Wrong Interest* when his All's at Stake!
The Conventicle to *the Church* prefer!
A certain Sign the Man's no Conjurer!
Yet our top Whiggs, conscious that their *De Foes,*
And *Redpaths,* to contempt their Cause, expose,
That their forg'd Letters, Queries, Libels fail,
And Serious Arguments grow Flat and Stale.
The Church and her True Sons to ridicule,
Have chosen *Britain's Censor* for their Tool.
In nothing like the Censor of Old *Rome,*
But Siding with *the Party overcome.*
Embark'd in the same laudable Design,
Him with *the Brittish Libellers* I join;
Nor Envy him the Company of Fellows,
That have *the Pillory* disgrac'd and may *the Gallows.*"

John Touchin, or Tutchin, was the original conductor of "The Observator," (1702-1712,) in which office he was succeeded by Ridpath, who, as it appears from the verses, was the person here represented. There is a portrait, with a memoir, of Touchin, in "Portraits, Memoirs, and Characters of Remarkable Persons," etc., by James Caulfield, 1819, Vol. i., facing p. 154. There is no other known portrait of Ridpath. This author is referred to in "The Dunciad," Book i., 208; and, ii., 149; see "Mr. Toby," 1713, No. 1586. In "The Tatler," Steele is called the Censor general of Great Britain. He involved himself in

[1] For Steele, see "Mr. Toby," 1713, No. 1586. "In State Opinions Alamode," 1714, No. 1591.

politics, and gave great offence to the Tories of that day; his writings were complained of as seditious, scandalous, and injurious to Her Majesty's government, the Church, and the Universities, and for such writings he was expelled the House of Commons.

Daniel De Foe was the conductor of "The Weekly Review," (1704-12), a periodical collection of news, politics and miscellaneous subjects. In a publication called "The Shortest Way with the Dissenters," he was supposed to have censured the ecclesiastics in power and the government which protected them; on this account he was sentenced to stand in the pillory, to pay a fine and suffer imprisonment.[1]

Steele was styled the "Censor" in "Mr. Toby," 1713, No. 1586.

6 × 8 in.

1513.

THE MODERN IDOL or Kiss my ——— is no Swearing. A Satire on Sacheverell.

[1709]

A PRINT, with verses, representing a street and Sacheverell, etc.; behind him stands a young woman in an attitude as if she had been about to salute him, but was assaulted by two other women, one of whom pulls her hair; a fourth woman is kneeling and lifting up his gown to kiss the lower hem. He holds up his hand to forbid the approach of an old woman from the other side.

Below are engraved these lines:—

"These figures act a Tory Farce,
Quite mad to kiss the D—ter's ———,
His ——— are already down,
In no smal danger is his Gown.
He steers among the Fair, & Young;
While his right hand is lifted high,
The poor old Beldame to deny:
Tho' (leaning on a stick) she come
With aged Zeal, and toothless gumm,
To kiss th' Eclesiastick ———
See Misses hair, is torn off, by Dol.
In his Tory, Rory, Glory,
Mark THE IDOL."

This print was intended to ridicule the extravagant demonstrations of popular admiration for Sacheverell. "He was disgraced by the legislature; but tens of thousands bent as lowly before him, as the Thibetians to the Grand Lama. He went on a tour of triumph through the country; and was received with splendid, respectful pomp at every place he visited; magistrates, in their formalities, welcomed him into

---

[1] See "The Apparition," 1711, No. 1569; "The Funeral of the Low-Church," Sept. 21, 1710, No. 1531; "The Coffehous Mob," 1710, No. 1539; "Frontispiece to the Fifth and last Part of *Vulgus Britannicus*," 1710, No. 1540; "Faction Display'd," 1709, No. 1508.

A note to "The Present State of Wit," Swift's "Works," 1801 (633, *k.* 20,) states that the "British Censor" was designed as an ornament to "a whimsical poem" in folio, called "The Three Champions," printed about 1711, a copy of which (perhaps unique) is among the many curious tracts bequeathed by Archbishop Secker to the Lambeth Library.

their corporations: and his guard of honour was, frequently, a thousand gentlemen on horseback. At Bridgenorth he was met by Mr. Creswell, at the head of four thousand horse; and the same number of persons on foot, wearing white knots edged with gold, and three leaves of gilt laurel in their hats. The hedges, for several miles, were dressed with garlands of flowers; and the steeples covered with flags. . . . . Ridiculous as this farce was, it did some good; as it kept up the respect due to the national church, by engaging the voice of the people at large in its favour; and discouraging any attempts to lower or innovate upon it, in the smallest degree."—"A Biographical History of England," 1806, Vol. ii. p. 128. By the Rev. M. Noble.

$6\frac{3}{4} \times 3\frac{1}{2}$ in.

1514.

A Youth seated at a table apostrophizing the portraits of "Car. I. Rex." Ann. Reg. "and" Hen. "Sachev^{L}."

[1709]

An engraving which is described by this title. Engraved below, are verses, said to have been "Made and Written by a Youth of 15 Years of Age on the sight of 3 Pictures which hung in his Closet."

"When will the Tyrant Presbyter give o'er
Suppressing Vertue Dayly more and more
Was not that Pious Prince King Charles's blood
Sad weight enough that they themselves must load
With more dark Crimes and Horrid deeds of Hell
And strive to crush the good Sacheverell
That Pious Pastor who doth far excell
Their canting Priests as Heav'n surpasses Hell
O Sacred Ann were all thy Realm as true
As this good man what could the Devill doe
May God above send Guards of Angells down
And Radiant beams of Glory on your Crown
A good old Age to pull your En'm'ies down
And when you dye receive you as his own.
} Amen.

$5\frac{3}{4} \times 3\frac{3}{4}$ in.

1515.

"der Satÿr Silenus."

[*c.* 1709]

This engraving represents a gentleman, in a full-bottomed wig, cravat, and dressing-gown, seated at a table in a library, with one fist clenched on a sheet of paper which lies on the table, and, with a stick in the other, threatening "*der Satÿr Silenus*," who holds an open book before him. Another satyr stands behind the table, having a lighted tobacco-pipe, as if it was a musical pipe, near his lips; a monkey squats on the table; a second monkey sits on the ground, measuring a ball, or globe, with a pair of compasses; a hare sits before the last, holding an open volume on its knees; a second hare is perched on the back of the gentleman's chair, and assiduously combs his wig.

It is said that the seated gentleman in this engraving represents Dr. William King, of Christ Church, Oxford; see "A Satire on Learning." 1709, No. 1516.

The face greatly resembles the portrait prefixed to "Remains of the Late Learned and Ingenious Dr. William King, 1732" (632. g. 22.)[1]

6 × 6⅞ *in.*

1516.

A Satire on Learning, with reference to the Royal Society and Oxford.

[1709]

This engraving is the frontispiece to "Useful Transactions in *Philosophy*, and other sorts of Learning, For the Months of *January* and *February*, 1708/9. To be continu'd Monthly, as they Sell.[1] *London:* Printed for Bernard Lintott, at the *Cross-Keys*, between the two *Temple-Gates*, in *Fleetstreet*." By Dr. William King, of Christ Church, Oxford, author of "A Journey to London, in the year, 1698;" "The Art of Cookery;" "The Art of Love; in imitation of Ovid." See his "Miscellanies in Prose and Verse," (632, g. 23 and 24.); "Poems," included, with "The Works of the English Poets; with Preface, &c., by S. Johnson, Vol. xx. (11601, c.), "Original Works," &c. (94, b. 5.) "The Northern Atlantis; or, York Spy," (518, c. 21/1.) is ascribed to him. See "der Satÿr Silenus," c. 1709, No. 1515.

This Dr. William King, "of Christ Church," must not be confounded with his namesake, "of St. Mary Hall," author of "The Toast," see "Frontispiece to "The Toast," *c.* 1730, who was born in 1685; the Dr. W. King now in question was born in 1663. Neither of these men should be mistaken for Archbishop William King, who was born in 1650. The former two were natives of London, the last of Ireland, with which kingdom all three were connected.

The engraving represents the College of Physicians, "Warwick Lane, London,"[2] built by Wren, a domed building;[3] in the air a flight of birds appears, and, nearer to the building, as if flying from the dome, is a bird, crying "*Cuckoo.*" In the

---

[1] It is possible that this print may refer to Pope's "Silenus" in "The Dunciad," Book iv., 490, and after:—

> ——————"Silenus 'snores.'
> Roused at his name, uprose the boosey sire,
> And shook from out his pipe the seeds of fire;
> Then snapp'd his box, and stroked his belly down;
> Rosy and reverend, though without a gown."

This "Silenus" is said to have been intended for Dr. T. Gordon, translator of Tacitus, editor of "The Independent Whig," a pamphleteer of considerable note, made by Walpole, on whose side he wrote, a Commissioner of the Wine Licence Office, died July 28, 1750; he was the author of "A modest Apology for Parson Alberoni," etc., 1719, which is referred to in Swift's "Art of Punning."

[2] See Swift's "The Present State of Wit, etc." May 3, 1711.

[3] This building may be intended to refer to part of Gresham College, where, during term time, the Royal Society was located for a very long period, as Dr. Wallis's account of the "incunabile of the Royall Society," attests, almost from the first institution of the body, *c.* 1645. About 1649, doubtless on the settlement of the Protectorate, the Society was divided, in consequence of the removal of some among its members to Oxford, while others remained in London; an important class became the Philosophical Society of Oxford, an auxiliary to that in the metropolis. The then new buildings for the College of Physicians was doubt-

pediment over the doorway is inscribed "*Schola utilis instaurate Kal. Jan.* 1709." "*Ingredere ut Proficias*," is engraved under the arch of the doorway. Below the print is "Omne tulit punctum qui miscuit utile dulci." The same print, without the cuckoo, and any of the inscriptions, except that over the doorway, was used in an earlier edition of the "Useful Transactions," in "Miscellanies in Prose and Verse," (632, g. 23 and 24.)

The text of this book, which is reprinted in Vol. ii. of "The Original Works of Dr. William King," (94, b. 5.) comprises satirical mock-essays on the following subjects—1. "An Essay on the Invention of Samplers, Communicated by Mrs. *Judith Bagford:*[1] with an Account of her Collections for the same. By Mrs. Arabella Manley, School-mistress at *Hackney;* 2. Some Natural Observations Made in the School of *Llandwwfwrhwy.* By *R. P.* during his Residence there; 3. An Essay Proving by Arguments Philosophical, that Millers, *thou falsly so reputed*, yet in *reality are not Thieves, with an intervening Argument that* Taylors *likewise are not so.* In a Letter to Dr. Harborough, from Dr. Williams; 4. An Account of Books: in Letters to Dr. Littlebrand. by Dr. Playford. *An Account of Meursius his* Treatise *of the* Grecian Dames. 5. An Account of Meursius his Book of the Plays of Grecian Boys. In a second Letter. 6. A New Method to teach Learned Men how to Write Unintelligibly: being Collections out of Softlinius *an* Italian, Bardowlius *and* Bardocoxcombius, *one Poet Laureate to King* Ludd, *the other to Queen* Bonduca, Scornsensius *an* Egyptian, *&c.* Communicated by Mr. Loveit to Mr. Lackit." There are more articles than the above-named, of which these are a few of the titles: "The Eunnuch's Child"; "Migration of Cuckoo's. *A Letter concerning the Migration of Cuckoo's, with their Destruction of Eggs. And General Remarks concerning Birds Nests, with the Speech of Birds. Communicated by* Mr. Martin Cheapun, M.A.F.U.S." "An Historical and Chronological Account of Consecrated Clouts. Communicated by the Ingenious and Learned Virtuoso, *Seignior Giovanni Barberini of* Chelsognia."[2] Occasioned by a Passage in the *Post-Boy*, that the Pope had lately made a Present of the same Nature to the Young Prince of (the) *Asturias.*"

Like "The Transactioneer," a series of mock essays which preceded the "Useful Transactions in Philosophy," for which see below, the latter work comprises satires directed at many learned men of the day; the former publication originated in ridicule of Sir Hans Sloane, as editor of "The Philosophical Transactions," and of Dr. Halley, who succeeded him in that office.

"The Essay on the Migration of Cuckoos" appears to have been designed to satirize "A Letter from the Rev. W. Derham, F.R.S. concerning the Migration of Birds," and contains a mock diary of observations in local natural history, *e.g.*, p. 38, of the appearance of the swallow:—

"*The* Swallow *came* March *the* 31*st, making a great Outcry at his Approach, as if he saw something strange.* I was then walking in my Garden, in my new Silk Night-Gown, and a Velvet Cap. At first I thought he might be surpriz'd at

---

less represented not only on account of the oblique satire thereby conveyed on the Royal Society, a large proportion of the members of which were physicians, but because of Sir Hans Sloane's connection with that body. The original of this print will be found among those illustrating Pennant's "Some Account of London," illustrated by Crowle, in the Print Room. Not any part now (1872) exists of Gresham College, London, where the Royal Society remained until 1710, when it removed to Crane Court, Fleet Street.

[1] "A satirical allusion to an Essay on the Invention of Printing, communicated to the Royal Society, by Mr. John Bagford, whose collections are now in the British Museum.

[2] Chelsea, where Sir Hans Sloane's Physic Garden existed, occupied by the Apothecaries' Company of London.

seeing me in that Habit; as having left me in a Stuff one last Year. But upon further list'ning to him (being vers'd, as I shall hereafter acquaint you in the Language of Birds), the first Word he spoke distinctly was *Summer, Summer.* I smil'd to my self, and said, '*We old ones arn't to be caught with Chaff. Summer* is a good thing indeed; but, if you'd have me believe that you brought it, you shou'd n't come singly.' Immediately after in great Consternation, he cry'd, *Smoak, Smoak,* in my old Lady *Sparewell's* Kitchen Chimney, where he had several Years past taken up his Summer's Residence. The Sight was indeed, not only to the poor Bird, but likewise to my self, unusual. For it was but the night before I had buried the Lady, and her grandson, Jolly Sir *John* was that Day got in Possession of her Jointure."

A plan for scientific observation is proposed thus, p. 36:—

"The Business I would humbly recommend is, that the Members of the Useful Society all over the Realm, would themselves, or procure their inquisitive Friends, to observe and note down the very Day they first see or hear of the Approach of that Migratory Bird the Cuckoo.

"To promote this the more Effectually, in my Judgment, it might not be improper for the Secretaries of our Society to send circular Letters to all School-masters, School-mistresses, and to all Persons bearing a Rule and Authority over Youth, that they give full Liberty and Leave to them to go a Bird's-nesting as often as the said Youth may think convenient: For, by this Means they may arrive at greater Knowledge and Preferment, than by always poring on their Books. *The several Observations which they make ought to be communicated to the Society.*

"I would have these Lads enjoyn'd to take notice what Day, what Hour, *how the Wind sat* when they found any Birds-Nests, whose Eggs had been suck'd. For 'tis my Opinion the *Cuckoo* migrates hither long before we generally hear it. And knowing his Voice not to be of the clearest or most pleasant, continues for some time the sucking of raw Eggs, with an intent to clear it.

"They should likewise observe what Nests it chuses to borrow to lay its Egg in; from whence we might probably make a good Guess at the Commodities of the Country it comes from, *whether fromward the East, or any other Point.*

"Here is a noble Field of Contemplation for Lads to ramble in. To consider why *Jackdaws* and *Magpies* differ in the Structure of their Habitations from *Tomtits* and *Screech-Owles.* Why some Birds are brought to Bed in Wooll, some in Hair, the *Martins* in Dirt, the *Sparrows* in Thatch, and the *Rooks* on the tops of Trees in Brush-Faggots."

The following, p. 40, deals with the author's knowledge of the language of birds, and comprises satirical references to Thomas Randolph,[1] a poet of note in his day, and to Thomas Durfey, commonly called "Tom Durfey."[2]

"I know this Matter may seem New to some. But Mr. *Randolph*, a noted Author (whose Plays and Poems now bear the Fifth Edition, in his *Amintas* or *Impossible Dowry*, p. 206. tells us, that *Cuckoo's* do presage Constancy, and then

---

[1] Thomas Randolph, born in Northamptonshire, June 15, 1605, educated in Westminster School and Trinity College, Cambridge, a friend of Ben Jonson, wrote "Poems, with the Mvses Looking-Glasse and Amyntas," 1638 (C. 28. e.), and the same, a later edition, "whereunto is added the Jealous Lovers," Oxford, 1668, the fifth edition, which is quoted below. He likewise wrote "Aristippus, or the Jovial Philosophers," 1630; "The Jealous Lovers, a Comedy," 1632; "Cornelianum Dolium," 1638, (Grenville, 17391); "Hey for Honesty," 1651. He died, March, 1634. "Amyntas" contains many references to the language of birds.

[2] The well-known dramatist and song writer, published in 1706 a comic opera, styled "Wonders in the Sun, or the Kingdom of the Birds," 1706 (644, h. 28.), which contains, p. 17, "Gybberish," like that cited below, and much more of the same sort.

introduces *Mopsus*, a learned Augur with his Mistress *Thestylis*, and his Brother *Jocastus*. Where he enumerates the several Dialects that the Birds use in their Language.

'*Thestylis*. *Mopsus*, where have you been all this live long hour?

Mop. I have been discoursing with the Birds.

Thest. Why, can the Birds speak?

Jocast. In Fairy Land they can. I have heard them chirp very good *Greek* and *Latin*.

Mop. And our Birds talk far better than they. A new-laid Egg of *Sicily* shall out talk the bravest *Parot* in *Oberon's Utopia*.

Thest. But what Language do the speak, Servant?

Mop. Several Languages, as *Cawation*, *Chirpation*, *Hootation*, *Whistleation*, *Crowation*, *Cacklehation*, *Shreekation*, *Hissation*.

Thes. And Foolation?

Mop. No—that's our Language, we our selves speak that, that are the learned Augurs.'

"The ingenious Mr. *D'Urfey* was sensible of all this, and therefore to divert the Town, has in his Play, call'd, *The Wonders of the Sun* introduc'd the *Kingdom of the Birds*, with all their *Croaking*, *Chattering*, *and Whispering Language*.

"It is a piece, I may venture to say, that excels any of his preceding Performances: A Subject so elevated; a Consistency of so various Impossibilities; Such a multitude of Characters or Episodes conducing to one single Design; to which they seem not to have the least Coherence: The Language of the whole, and particularly the Eloquence of the *Vice Roy* in the Sun, who stutters Gybberish of the Author's own Composing.

'*Keelin, Seelin, Dalley mazzow, gollin bellin kendilango.*
Garzzorckta blowzin minger bounce, Pofflary gomon.
Wowla kan riggan, wawla kan roo:'

"That Satyrical Genius which he shows by representing Birds as High-fliers and Low-fliers sufficiently declare him a compleat Master of the *Emblematick and Comick Opera*.

"He shews us what Sports the Birds have in their Kingdom. That the greatest in Office there are most Gay and divertive. And Sir *Pratler Parot*, Favourite and Historian to the King: and Sir *Owl Mouser*, the King's Attorney General, are made to dance after the *French* manner, which is extremely natural, because they are both *Low-fliers*.

"It is observable, that all along whatever occasion he may have for his Birds, He makes them preserve that Character there, which they bore heretofore in another Place. So, Sir *Oliver* continues his Pastime of Mousing. And Sir *Pratler* is continually calling for his Sack, as being allow'd him by his Prince.

'*O rare Parrot, Parrot, Parrot's a Bird for the King.*
A Cup of Sack for Parrot, quick, quick, quick.'

"His Genius of the *Black Bird*, the Emblem of Jollity and Contentment, assuming a human Figure, descants on his own Freedom and Happiness in the Region of the Sun. And satyrically rallies on the Vices of the Under World, pitying us Mortals. And chanting forth this most sublime Pindarique.

'*Whilst in eternal Day, Terrey, Terrey, Rerrey, Rerrey.*
Hey—Terrey, Terrey, sings the Black-Bird,
And what a World have they.'

"Then, after a comical Dance of Birds and other Creatures is perform'd, he makes the *Nightingale* finish the Sport in a Chorus,

'*Jug*, *Jug*, *Jug*, *Jug*, *Jug*, *Jug*,
The Jolley, *Jolley* Philomel,
Upon the Haw-thorn sings,' &c.

"But nothing is more pretty than his *Epilogue*, where he makes Cits and Ladies of his *Starlings* and *Wagtales;* Beaux of his *Woodcocks*; *Snipes* of his Low-flyers, and *Rooks* and *Hawks* of his High ones. To whom he joins *Ducks* and *Geese* for good Company. *Cuckoos* and *Owls* are plac'd in the Galleries, and *Swans* sit still in the Boxes: Whereas, *were they swimming in the Thames*, there were several Persons present, *whom he need not name*, that would *dive to pull off their Mourning Stockings*, denoting that Swans have black Feet.

"My Gravity would not give me leave to go to see the Machines, nor Nature of the Birds which Mr. *D'Urfey* had brought upon the Stage; but got one Mr. *Slyford* to go thither every time of its Performance, who coming lately into the Countrey gave me the following Account.

"He says he was credibly inform'd by the Keeper of the First-Gallery; that near adjoyning to the Backside of the *Rose-Tavern*, and contiguous to the *Play-House*, there is a large Nest, in which a sufficient Quantity of *Turtle Doves and young Pullets* are brought up by He and She *Canary Birds* to serve Gentlemen at a Rate certain, not only in the Performance of these Hieroglyphical Opera's, but likewise on many other pressing Occasions.

"My Friends asked him if these Birds were not *Migratory*, or kept to any one Place more particular. He said, that the chiefest of them were of the *Migratory* Nature, often moving from the *Hay-Market* to *Drury-Lane*, and from *Drury-Lane* to the *Hay-Market.*

"He said, they are at the first much dearer than *Wheat-Ears*, *Pheasants with Eggs*, *or Ortelans.* These at great Expences may be kept for a Year or two without any Migration. But as their Price grows less, so their Wandring increases daily, and sometimes Numbers of them pour themselves down from *Drury-Lane*, and the *Nests* adjacent upon *Covent Garden*, the *Strand* and *Fleetstreet*, where they become Ambulatory and Noctivagous. That as for their *Nests*, it is observable at their first sitting, that they make them in fine Chambers, over Down and Feather-Beds. That they generally advance up two pair of Stairs the next Season, and may chance to nestle in the Cock-loft at the Third; from whence often upon a *North-easterly Wind* they *migrate* into the *Plantations;* but that he has observed their Return from thence not to have been altogether so certain.

"I have desir'd my Friend to search farther into the Nature of the Birds, which as soon as the Particulars come to hand, I shall communicate to the Publick."

The works of Dr. William King comprise, besides the above, a considerable number of humourous and satirical pieces. He was concerned in the disputes about the genuineness of the "Epistles of Phalaris," in which Drs. Bentley and Boyle were engaged. He wrote, "A Journey to London in the year 1696," "A Dialogue shewing the way to Modern Preferment," "Dialogues of the Dead, relating to the present Controversy concerning the Epistles of Phalaris," "Adversaria," "A Vindication of the Rev. Dr. Henry Sacheverell," "Mr. Bisset's Recantation," "An Answer to a Second Scandalous Book that Mr. Bisset is now writing, to be published as soon as possible;" Two Letters from honest Tom Boggy to Thomas Goddard, M.A., Canon of Windsor;" "Rufinus," or an Historical Essay on the Favourite Ministry;" "The Analogy between Physicians, Cooks and Playwrights;" "Some Account of Horace's Behaviour during his Stay at Trinity College, Cambridge;"[1] "Molly of Mountown," &c.

In "A History of the Royal Society," by C. R. Weld, 1848 (740, d. 42.), vol. i. pp. 352, '3, '4, is a statement about the effect of the publication of the "Transactioneer" (for an account of which satire see below), by which it appears that

[1] See "A Medal Struck to represent Horace" (No. 1.), 1711, No. 1574.

the Council of the Royal Society used every exertion to discover the author's name; likewise in that volume is a copy of a letter from Dr. Woodward, denying the authorship of this publication, which had been ascribed to him.

It appears that very early in its existence the Royal Society took measures to protect itself against the insults and rude jests of persons who did not respect its objects, and jeered at the manner in which Fellows conducted or described their studies. In a letter from Oldenberg, Secretary of the Society, to Boyle, which is dated London, Jan. 18, 1668, is the following account of precautions "Concerning the provision made by this Council to secure men's philosophical properties, they have ordered that, if anything of that nature be brought in, and desired to be lodged with the Society—they should be obliged to show it first to the President (*for fear of lodging unknown ballads and buffooneries in these scoffing times*), and that then it should be sealed up," &c.

Dr. Woodward was in bad repute with many of the learned men of his time, although he was Professor of Physic at Gresham College, F.R.S., and Member of the Council of that body, from which office he, having insulted Sir Hans Sloane, and refused to apologise for this offence, was expelled, He fought a duel with Dr. Mead under the gateway of Gresham College, in the course of which, his foot slipping, he fell, so that he was at Mead's mercy, who, however, exclaimed, "Take your life." "Anything but *your* physic," replied the other.[1]

"The Transactioneer. With some of his Philosophical Fancies; in two Dialogues. London; Printed for the Booksellers of *London* and *Westminster*. 1700" (740 c. 24/1) consists of satires on the compiler of the "Transactions of the Royal Society," which publication the author denies to be "a kind of Journal of the R. Society," and affirms it to be a work of the secretary. The contents of "The Transactioneer" refer to "Verses on Jamaica Pepper," "Swallowing Pebbles dangerous, and why," "That Men can't swallow when they're dead," "Dr. Lister bit by a Porposs, and how his Finger fell sick thereupon," "The Whisking Oystershels of Bantam," "Fish different from one another," "No Fish die of Feavours," "A Shower of Whitings," "A Shower of Butter to dress 'em with," "A Stout Butchers Dog that run under a Bed," "Of Mr. Gratrix's[2] Stroaking," "Who was the first Coffee-Man." These subjects and many more are professedly illustrated by references to passages in the "Transactions of the Royal Society," and this publication is thus ridiculed as containing trivial and stale matters, and as unworthy of the dignity of the Society.

On the removal of the Royal Society from Gresham College to Crane Court, Fleet Street, as before noted, a satire appeared with this title "An Account of the Late Proceedings in the Council of the Royal Society. In order to Remove from *Gresham-College* into *Crane-court*, in *Fleet-street*. *In a Letter to a Friend.* London: Printed for J. Morphew, near *Stationer's-Hall*. 1710" (740. c. 24/2.). A satire on the same learned body and of much later date than the above, is "A Dissertation on *Royal Societies*," &c., 1750 (740. c. 24/5.) See "A Satire on the Royal Society," 1743.

$4\frac{1}{8} \times 6\frac{5}{8}$ *in.* Brit. Mus. Library, 740. a. 24.

---

[1] See "A Description of the Coledge of Physicians," *c.* 1700, No. 1412, "The Tea-Table," 1710? No. 1555. Drs. Mead and Woodward are stated, by Warton, to have been the originals of "Annius" and "Mummius" in "The Dunciad," Book iv. 347, 371.

[2] Valentine Greatrix, a man who professed to cure diseases by stroking patients with his hands.

1517.

A Description of the Calve's Head Club.

7. [*Jan.* 30, 1710]

This engraving faces the title-page of the volume entitled "The Whigs Unmask'd:[1] Being the Secret History of the Calf's-Head-Club. London, Printed: and Sold by J. Morphew near Stationer's-Hall. MDCCXIII." 6th edition. (Grenville, 4696.) In the editions published before this one the print did not appear; these are "The Secret History of the Calves-Head-Club," &c., second edition, 1703, (1093. c. 73. and 110. d. 33/1.); the first edition likewise seems to have been published in this year. A Dublin edition appeared in 1705, with the same title, and was called the sixth edition (110. d. 33/3.); there is another Dublin edition, with the same date (110. d. 33/2.) The fifth London edition, with large additions, appeared in 1705, and is stated to have comprised the plate of "Oliver Crumwell's Cabinet Councell Discovered," which is described as No. 769 in this Catalogue;[2] this appears to be a mistake, as neither 1089. g. 30. nor 1089. g. 31. copies of that edition, contains the print, or signs of having done so; it occurs, however, in the sixth edition, London, 1707, which is now in question (Grenville, 4696.) The editions previous to this contain no illustrations, and that of 1707 is described as "The Sixth Edition, with large Improvements; and a Description of the Calves-Head-Club, curiously engraved on a Copper Plate." It contains this plate only, which serves as a frontispiece. The same plate was used for the eighth edition (Grenville, 4695,) and placed before p. 7. It does not appear in 292. f. 17., a copy of the ninth edition, 1714, although other prints in this volume are comprised in it.

The design[3] represents the interior of a chamber, with a casement and doorway, which is open, so that through it the Devil appears regarding a company of members of the Calf's Head Club, who are assembled at a dining table. On the table are the centre dish, containing calves' heads, with two side dishes holding respectively a boar's head with an apple in its jaws, and a pike with a smaller fish in its mouth; plates, with knives and forks lying beside them, are likewise on the table. The company is in the act of seeking a benediction on the food, under the direction of a minister, who wears a Geneva cap and black gown; the other men, six in number, are uncovered; one holds his hat against his face; a second presses it to his breast; a third looks up in an earnest or exaggerated manner of supplicating; two of the party, who are nearer to us than the above, sit, and are clad in the Court costume of a period which was early in the eighteenth century. Envy, with snakes about her head, crouches under the table, and holds her scourge. The figure of the preacher was probably intended for that of Jeremiah White, M.A., Chaplain to the Protector Oliver. He died, however, in 1707, before the publication of this print, but not before the first edition of "The Whigs Unmask'd" appeared in 1703. On the wall of the room hangs an axe.

An account of the Calf's Head Club is given in the following extract from "The Whigs Unmask'd," 1713, as above cited, pp. 7 to 12. The date of publication of this satire is given here rather than that of the institution of the Club, because the allusions of the print suit the former better than the latter time.

---

[1] "The Whigs Unmask'd," &c., is reprinted in both editions of the "Harleian Miscellany." The book has been attributed to Samuel Butler.

[2] See "Olever Crumwells Cabinet Councell Discovered," 1710, No. 1542.

[3] See "The true Effigies of the Members of The Calve's Head Club," &c. Interior of Room. Jan. 30, 1735; The true Effigies of the of ," &c. same date; "The true Effigies of the Members of the Calves Head Club," &c. (Exterior of House), same date, "The Westminster Calf's Head Club," Jan. 30, 1710, No. 1518. See likewise "The Whigs Idol," 1709, No. 1509; "Wonders upon Wonders," 1710, No. 1549.

The author of this volume says, "that he was informed that *Milton*, and some other Creatures of the Commonwealth, had instituted this *Club*, in Opposition to Bp. *Juxon*, Dr. *Sanderson*, Dr. *Hammond*, and other *Divines* of the Church of *England*, who met privately every 30*th* of *January*; and though it was under the Time of the *Usurpation*, had compil'd a private Form of Service for that Day, not much different from what we now find in the *Liturgy:* that after the Restauration the Eyes of the Government being upon the whole Party, they were oblig'd to meet with a great deal of Precaution; but now, says he (and this was the Second Year of King *William's* Reign) they meet almost in a publick Manner, apprehending no Danger. By another Gentleman, who, about eight Years since, went out of Curiosity to their *Club*, and has since furnish'd me with the following Papers, I was informed that it was kep't in no fix'd House, but that they remov'd as they thought convenient; that the Place they met in, when he was with them, was in a blind Alley near *Moorfields*, where an Axe was hung up in the *Club-Room*, and was reverenced as a principal Symbol in this Diabolical Sacrament. Their Bill of Fare was a large Dish of *Calves* Heads, dressed several ways, by which they represented the King and his Friends, who had suffer'd in his Cause. A large *Pike* with a small one in his Mouth, as an Emblem of Tyranny; a large *Cod's-Head*, by which they pretended to represent the Person of the King singly; a *Boar's-Head*, with an Apple in its Mouth to represent the King, by this, as Beastial, as, by their other Hieroglyphics they had done, Foolish and Tyrannical. After the Repast was over, one of their Elders presented an *Ikon Basilike*, which was with great Solemnity burn'd upon the Table, whilst the *Anthems* were singing. After this another produc'd *Milton's Defensio Populi Anglicani*, upon which all laid their Hands, and made a Protestation in form of an Oath, for ever to stand by, and maintain the same. The Company consisted wholly of *Independants* and *Anabaptists*, (I am glad, for the Honour of the *Presbyterians*, to set down this Remark;) and the famous *Jerry White*, formerly Chaplain to *Oliver Cromwel*, who, no doubt, came to sanctify with his *pious Exhortations*, the *Ribaldry* of the *Day*, said *Grace;* that after the Table-Cloth was remov'd, the Anniversary *Anthem*, as they impiously call'd it, was sung, and a *Calf's Skull* filled with Wine, or other Liquor, and then a Brimmer went about to the *pious Memory* of those worthy *Patriots* who had killed the *Tyrant*, and deliver'd their Country from his *arbitrary Sway*.

"I have taken Care to set down what the Gentleman told me, as faithfully as my Memory would give me leave; and I am perswaded, that some Persons that frequent the *Black Boy* in *Newgate-Street*, as they knew the Author of the following Lines, are well satisfy'd that this Account of the *Calf's-Head-Club*, is no fictitious Imposition. Now, I will appeal to any unprejudiced *English-man*, whether such *shameful Assemblies* ought not to be suppressed with the utmost Diligence, and prosecuted with Severity? Let us consider them either in Relation to the Christian Religion we profess, or to common Humanity and good Manners, or lastly, to the Laws of the Land, and we cannot but allow they affront all equally. Therefore I hope the *Magistrates* and others, whom it concerns, will take Care, especially now, since they have the Countenance of the Government, to prohibit, as far as in them lies, and detect these wicked Meetings, that the Persons there assembling, may be punish'd as they deserve. Tho' no Man abominates Persecution more than myself, yet I will venture to say, that a Set of People, who wish the Subversion of our *Ecclesiastical* and *Civil* Establishment, (as appears by the following Papers the Fanaticks do) ought to expect no Quarter from our Hands.

"'A Song on the 30th of *January*. 1690.

I.

'Now let's sing, carouse and roar,
The happy Day is come once more;

For to Revel,
Is but civil,
As our Fathers did before;
Who, when the Tyrant would enslave us,
Chopp'd his Calf's-Head off to save us.

II.

'Let each Youth his Love forsake,
And a merry Bumper take;
Let no Round-Head
Here be grounded,
And drink dry the French-Man's Lake:
Thus in Clarret we caress us,
Till old Puss awake and bless us.

III.

'Let the Prelates now go on,
And rail afresh at Forty One,
The deposing
They're 'spousing,
We the Father, they the Son.
Through the Treason, they did find us,
They, my Friends, are not behind us.

IV.

'Then let's Laugh and Revel here,
And of our Calf's-Head make good *Chear*,
This we Dish up,
And no Bishop
Dines without one all the Year:
Thus we prosper without fighting,
In Practice and in Food uniting.'"

See Swift's account of a meeting of the Calf's Head Club, in his "Works," "Toland's Invitation to Dismal." Likewise "Dialogue Between a Dissenting Minister and the Calves-Head-Club," etc. (839 m. 23/16.)

$3\frac{3}{4} \times 6\frac{1}{4}$ *in.*

1518.

"The Westminster Calf's Head Club."

92. [*Jan.* 30, 1710]

This print represents the interior of a coffee-house; several gentlemen are assembled at a table; a quarrel has taken place between two of them, one of whom dashes the contents of his cup into the face of the other; a boy, or drawer, is filling a glass from a bottle or flask, as he stands in front of the table. A second table appears behind the first, with gentlemen seated at it; beyond this is a fire-place, with a row of coffee-pots placed before the fire. A part of the room, on our left, has been shut off to form a counter, in which an axe appears to be hanging on the wall. Calves' heads are in the centre dish of the first-described table, as in that which occurs in the print styled "A Description of the Calve's Head Club," Jan. 30, 1710, No. 1517, where the purport of the axe is described. See likewise, on the general subject, "The true Effigies of the Members of the Calve's Head Club," (Interior of Room.), Jan. 30, 1730; "The true Effigies of the of , same date; The true Effigies of the Members of

the Calves Head Club, &c. (Exterior of House.)," same date. See likewise "The Whigs Idol," 1709, No. 1509; "Wonders upon Wonders," 1710, No. 1549.

This print has been produced by altering that which is described as "The Coffehous Mob," 1710, No. 1539. The above title has been inserted at the top. The figure of the woman at the counter or bar has been burnished out, and the axe put in its place, although that of a man, who converses with the woman, remains after her disappearance.

This print faces p. 92 of "The Whigs Unmask'd: Being the Secret History of The Calf's-Head-Club," edition 1713,[1] and the edition of 1714 (292. f. 17.) In this text, p. 87, the story has been adapted to the already existing print, so as to account for the quarrel which is represented therein, by supposing that the wife of an old tailor in Covent Garden, who attended the chapel of Dr. Burgess,[2] having found on his person some tickets of admission to a "*Calf's-Head-Feast*" in King Street, Westminster, proceeded to use them in disguise, and, being of the opposite political persuasion to that of her husband, was furious at his conduct, so that she assaulted him. The text proceeds with satires on the so-called Puritan party.

$3\frac{3}{4} \times 5\frac{3}{4}$ *in.*

1519.

Sacheverell Portraits.

[*Feb.* 1710]

Portrait of "Dr. Sacheverell, D.D." in the centre of six other portraits. At the sides those of four of his Counsel, "*Sr Sim Harcourt*", "*Con. Phips, Esqr.*", "*Dee, Esqr.*", "*Dod*"; above, "*Mr. Huggins*"; below, "*Dr. Henchman*".

This is an oval woodcut.

Sir Simon Harcourt, Mr. Phipps, Mr. Dee, Mr. Dodd, and Dr. Henchman were Counsel for Dr. Sacheverell at his impeachment, Mr. Huggins was his Solicitor.

$6\frac{1}{2} \times 7\frac{7}{4}$ *in.*

1520.

Aliquid pro nihilo ducunt. Cic.

[*Feb.* 1710]

An engraving comprising a plan of the House of Lords, and the figure of a king enthroned; before the latter stand Sacheverell and one of his Counsel; by the throne is another. Below is engraved:—

"For Speaking Gospell Truths it Shakes my Reason
To think That Man's[3] impeach'd. as tho' 'twere treason
To preach the Doctrine, which our Saviour taught
Or tho' as he comission bore for nought.
Too much Religion Festus told St. Paul
Did make him mad, A Little madds us all

---

[1] For an account of the editions of this book, see "A Description of the Calve's Head Club," Jan. 30, 1710, No. 1517.

[2] See "Dr. Burgises Theater," March 1, 1710, No. 1521; "Daniel Burgess preaching," 1710, No. 1541; "Letters from the Dead to the Living," *c.* 1700, No. 1390; "Frontispiece to 'The Fifth and last Part of *Vulgus Britannicus*,'" &c. 1710, No. 1540.

[3] Sacheverell.

Till these Sad times (I Vow) I never knew
The Laws of Men, the Laws of God out do
Sad times, indeed when Truth must not be Said
And Priests must Speak as tho' they were afraid.
——————————— Because GREAT men
Being conscious wont be call'd "FALSE BRETHEREN."

The title of the sermon for which Sacheverell was impeached was, "The Perils of False Brethren, both in Church and State." The text was 2 Cor. xi. 26, "In perils among false brethren." See "The High Church Champion, and his two seconds," 1709, No. 1498; "The High Church Champion Pleading his own Cause," (No. 1.), 1709, No. 1499; "Quod Risum movet," 1709, No. 1504; "Aminadab," 1710, No. 1537; "Cards about Dr. Sacheverell," 1710, No. 1546.

$6\frac{3}{8} \times 5\frac{1}{8}$ in.

1521.

"DR. BURGISES THEATER."

99. [*March* 1, 1710]

THIS print refers to the destruction of a chapel, that of Dr. Burgess, the "Low-Church" preacher, in Carey Street, Lincoln's Inn Fields, London, March 1, 1710, by the mob, during the trial of Dr. Sacheverell. It represents a building with a shallow pediment facing the street, of which men are pulling down the timber-work, and throwing the pulpit, with its cushions and hour-glass, into the road. A bonfire is represented in the distance, as if in Lincoln's Inn Fields, of which a view is given, it consists of a space enclosed by posts, without being planted with trees. An in-crescent moon is in the sky.

See "Letters from the Dead to the Living," *c.* 1700, No. 1390; "Daniel Burgess preaching," 1710, No. 1541, and "Frontispiece to 'The Fifth and last Part of *Vulgus Britannicus*,'" 1710, No. 1540.

This print faces p. 99 of "The Whigs Unmask'd: Being the Secret History of the Calf's-Head-Club," edition 1713, also in the edition of 1714 (292. f. 17.) For an account of the editions of this work, see "A Description of the Calve's Head Club," Jan. 30, 1710, No. 1517.

$3\frac{3}{4} \times 5\frac{7}{8}$ *in.*

1522.

PORTRAITS OF SIX BISHOPS AND DR. SACHEVERELL. (No. 1.)

[*March* 20, 1710]

AN engraved portrait of "*Dr. Henry Sacheverell, S.T.P.*," in an oval compartment; in six surrounding ovals, decorated with mitres and palm branches, are, with their names, the portraits of the six Bishops who voted him "not guilty" in the House of Lords, March 20, 1710 (see "Portraits of Six Bishops and Dr. Sacheverell," (No. 3.), March 20, 1710, No. 1524. Over Sacheverell's portrait is a view of the west front of "*The Cathedral Church of St. Pauls London*," where one of the sermons, for which he was tried, was preached Nov. 5, 1709 (see "Guess att my Meaning," 1709, No. 1503; "The High Church Champion, and his two seconds," 1709, No. 1498; "The Schismatical attack," 1709, No. 1502; and "Portraits of Six Bishops and Dr. Sacheverell," (Nos. 2 and 3.), March 20, 1710, Nos. 1523 and 1524.

$12\frac{7}{8} \times 15\frac{3}{4}$ in.

1523.

Portraits of Six Bishops and Dr. Sacheverell. (No. 2.)

A. Allard, fec. Amstelod. Juxta Londini Archetypum. [*March* 20, 1710]

This print is a Dutch copy from that which is described as "Portraits of Six Bishops and Dr. Sacheverell (No. 1.)," March 20, 1710, No. 1522. It is half an inch narrower than the original. "St. Pauls" is engraved in capital letters. At each side is a column of inscriptions in English, French and Dutch; these inscriptions are to the same effect, beginning, "An Alphabetical List of the right Honourable the Lords, and also of those Members of the Honourable House of Commons in England and Wales that were for Dr. Henry Sacheverell."

$12\frac{1}{2} \times 15\frac{1}{4}$ *in.*

1524.

Portraits of Six Bishops and Dr. Sacheverell. (No. 3.)

[*March* 20, 1710]

A portrait of Sacheverell, surrounded by those of six prelates, *viz.*:—"John Sharp, Archbishop of York. Henry Compton, Bishop of London. Nathaniel, Lord Crew, Bishop of Durham. Thomas Sprat, Bishop of Rochester. Sir William Dawes, Bishop of Chester. George Hooper. Bishop of Bath and Wells." These were the Bishops who, on March 20, 1710, in the House of Lords, voted Sacheverell "not guilty."

This is a small oval woodcut; in the centre is Sacheverell, in an oval frame; in six surrounding ovals, decorated with mitres and palm branches, are the Bishops.

Oval, $2\frac{3}{4} \times 2$ in.

1525.

An Historical Emblematical fan in Honour of the Church of England, and of Such Her Pious and Genuine Sons, that with Primitive Bravery have suffer'd for, and Defended her Holy Doctrine in the most perillous Times. As also Emblematically setting-forth the Base Attempts Practices and Abortive Hopes of the Church's Secret and Declar'd Enemies. All here is adapted to the present happy turn of things. 1711.

[*March* 20, 1710]

An engraving of a crescent form, as if made for use on a lady's fan. Below is the following MS.:—

"Explanation,

"On the Right side of this Fan is St. Pauls Church standing upon a Rock, an Emblem of the Church of England, in Allusion to those words of Our Saviour, Upon this Rock will I build my Church. The Queen as head is represented in a circle of Laurels, supported by two Angels. The Eye of Providence watching over the Church & Queen. A Dove with an Olive branch flying towards the

Church. The Six Bishops[1] & Dr.[2] represents the Bishops & Subordinate Clergy of the Church of England, standing in a discoursing posture, Just by these are the Seven Glorious Martyrs (viz.) The Royal Martyr,[3] Archbishop Laud, & the 5 Bishops[4] Martyrs in the Marian Reign, as riseing out of their Tombs, who tho' dead yet speak. On the top of the Rock the standard of Great Britain display'd. On one side is his Grace the Duke of Ormond & the Right Honble. Wm. Bromley Speaker to the present House of Commons on horseback representing the Nobility & Gentry of the Church of England Subduing an Hydra lurking at the foot of the Sacred Rock. Opposite to this is a figure representing the Mouth of Hell casting fire and darts against the Church. Upon the Sea is a Boat fitted out with the French Arms, & an Owl with a double face in an Oliverian Escutcheon for the colour.[5] The Pope is Steersman, & one of the Boats Crew,[6] distinguish'd by a sprig of Nightshade in his cap, dischargeth a Mortar Peice at the Rock, but one of the Guardian Angels with a flaming Sword reverberates the Bomb upon themselves, which at breaking oversets the Boat. In the water is a Crocodile swimming away with a bone in his throat.[7]—On the Sands is a house built, which on the Rains descending & Winds blowing falls; the Jesuit creeping out of a hole sticks fast, the others escape the best they can. In the Forest is a Lyon surpris'd a Wolf in Sheeps cloathing & he disrobeth the Imposture & the Sheep escape.—On the wither'd Stalk of a tree is a Camelion famous for its changeing colours. The last figure is King David playing upon his Harp to the deaf Adder, which represents the happyness of Retirement."

19 × 6½ *in.*

1526.

The Lillies among Thorns: An Emblem of the Church Militant. A design made for the back of a fan.

[*March* 20, 1710]

This engraving is executed on the back of the design which is described in this Catalogue as "An Historical Emblematical Fan," &c., March 20, 1710, No. 1525.

It is accompanied by the following, in MS.:—

"The Explanation

"The Lillies among Thorns; an Emblem of the Church Militant.

"The Grove of Palms, with Crowns of Glory, streaming upon them, and over them is a figure of the New Jerusalem; are to signify the Rewards reserved in Heaven for the Persevering Righteous."

---

[1] See "Portraits of Six Bishops and Dr. Sacheverell" (No. 3.), March 20, 1710, No. 1524.

[2] Dr. Sacheverell, who is in the middle of the group, and evidently the object of episcopal admiration. An angel is about to place a mitre on his head.

[3] Charles I.

[4] Cranmer, Latimer, Hooper, Ridley, and Farrar; see "Martyrdom of Reformers," No. 10, and "Faiths Victorie in Romes Crvcltie," No. 11.

[5] *i.e.* the standard, or flag which is displayed at the stern of the boat in which these personages are represented.

[6] This person is dressed half as a bishop, with bands and lawn sleeves, half as a Puritan, with a short coat; it was probably intended for Burnet, Bishop of Salisbury, or Hoadly, although the latter was not then a bishop; see "A British Janus," 1709, No. 1505.

[7] It may be so, but only the tail of the animal is visible.

"The New Jerusalem" is represented by a fortified city, the crowns are those of martyrs; see "An Historical Emblematical Fan;" the palms are obviously intended for the six Bishops and Dr. Sacheverell, as described in "Portraits of Six Bishops and Dr. Sacheverell" (No. 3.), March 20, 1710, No. 1524. The thorns are their adversaries, the Whigs.

19 × 6½ *in.*

1527.

"The Living Man's Elegie[1] or Doctor Sacheverell's much lamented silence. March y^e^ 23, 1710."

[*March* 23, 1710]

An engraving, representing an architectural composition like the arched entrance to a tomb. In the centre are engraved the following verses:—

"*A lack, and a well a day! the Noise of late*
Is silenc'd now, Sacheverell's mett his fate,
From Judges who were most compasionate:
Then mourn you Jacks, and all the factious crue,
Of High Church vermin who wou'd Church undoe:
Lament your Tool that did defend your Cause,
Against the Queen and our most wholesome Laws:
Weep for the Man that did so boldly prate;
That Brethren false were in our Church & State:[2]
For now He's Silenced and disgrac'd most just;
His Sermon's burnt and turned into Dust.
And may such haughty Priests for ever lie,
Obscure from Truth whilst moderate Hoadly high
Shall mount with Fame & Angels to the Sky."

The above lines are upon a scroll under the arch, over which are two angels supporting a portrait of "*B. Hoadley, D.D.*" above this is Fame holding a wreath and sounding a trumpet. In the spandrils of the arch are skulls and cross-bones with "*Memento Mori.*" On the capitals of the pilasters are two candles, one flaring, the other burning steadily. Four emblems decorate the sides of the pilasters; a skull laureated; cross-bones, and a celestial crown with palms and laurel; a winged hour-glass; a pickaxe and shovel crossed. Below the scroll is a pedestal, with two weeping winged boys, and inscribed—

"His epitaph.

"*Here lies Sacheverell, who would have thought it,*
Jacks and High flyers did not, tho: they wrought it.
From Fiercely Preaching in a railing way
He's now debar'd, then laugh and go your way."

Sacheverell advocated passive obedience, and so censured the Protestant succession that he was impeached, and exasperated many so that they rushed into the opposite extreme of extolling Hoadly, upon whom the House of Commons requested the Queen to bestow a dignity in the Church for his eminent services to the Church

---

[1] See "An Answer to the Liveing Mans Elegy," 1710, No. 1545.

[2] See "The High Church Champion, and his two seconds," 1709, No. 1498; "The High Church Champion Pleading his own Cause," (No. 1.), 1709, No. 1499; "Quod Risum movet," 1709, No. 1504; "Aliquid pro nihilo ducunt," Feb. 1710, No. 1520.

and State. Sacheverell was prohibited, March 23, 1710, by verdict of the House of Lords, from preaching for the term of three years, and his sermons were ordered to be burnt by the common hangman.

High Churchmen were called Highflyers.

Jacks and Jackdaws were nicknames assigned to High Churchmen, as in these verses:—

"Believe me, Lads, the High Church zeal
Is like the Jack-daws noisy peal,
When perch'd up high on steeple,
Who never to the Church did good,
But only soil and daub the wood
And sore befoul the steeple."—*State Poems*, 1716, p. 13.

Jacks was also an abbreviation of Jacobites:—

"'Tis true the Jacks have cause to mourn,
And curse the happy day."

i.e. the day of the accession of George I. to the throne.

For other satires referring to Hoadly, see the references which are given with "The Hierarchical Skimington," 1735.

$9\frac{3}{4} \times 12\frac{1}{2}$ in.

1528.

A Dutch Medal on the Capture of Douay, 1710.

[*June* 27, 1710]

Obverse: The Sun of Freedom sinking over the world, which hangs in clouds; legend: "*Defectvm Lvmine Vidit.*"

Reverse: Two soldiers seated on the ground, as if they were gamblers with dice, and playing on a cloak. The French soldier has at his feet two pieces of money, on one of which is "*Arras*," on the other is "*Paris.*" The other soldier, who belongs to the army of the Allies, has won from his antagonist, "*Russel*" (Lille) "*Mons*" and "*Dornic*" (Tournay), and receives as the last won stake another piece of money which is marked "*Dovay.*" Legend: "*Spes Perdeus;*" on the exergue: "*Dvacvm Gallis Pacem. Spern*[entibus]. *Ereptvm*, 1710."

See G. Van Loon's "Histoire Métallique des Pays-Bas," 1732, Part V. Book II. page 165.

Each circle, $1\frac{5}{8}$ *in.*, diameter. Brit. Mus. Library, 157. k. 5.

1529.

Medal on the Capture of Douay, 1710.

[*June* 27, 1710]

Obverse: Queen Anne, as a second Delilah, cutting off the hair of Louis XIV. as he sits asleep in his tent; legend: "*Philister Uber Dir, Simson.*" In the exergue is "*Post Varias Vrbes et Dvacvm Gallis Ereptvm D.* 27 *Ivn.* 1710."

Reverse: The Queen of England making the King of France dance to the sound of her harp; Louis is represented as an invalid, his legs are swathed in bandages, and he supports himself with two canes; legend: "*Il faut s'accommoder aux Dames.*" In the exergue is "*Lodovic*[vs] *Magn*[vs], *Anna Illo Major.*"

See G. Van Loon's "Histoire Métallique des Pays-Bas," 1732, Part V. Book II. page 165.

Each circle, $1\frac{5}{8}$ *in.*, diameter. Brit. Mus. Library, 157. k. 5.

1530.

To the immortal Memory of that renowned Manager, and Hero, who obtain'd a Signal Victory over the Spanish Forces.

Price 3 *pence.* [*July*, 1710]

An engraving of a Battle Piece in an oval, amid trophies of musical instruments and arms, and, engraved below, the following verses:—

"*An Epigram*

"Large is the Fame, Great Hero, thou hast won;
The Soldier, has the Spokesman, far out done;
And thy Brave Sword, in thy Commanding Post,
Regaind that Honour which thy Tongue had lost.
Well hast thou manag'd in Hispanian Fields,
But there thou metst with no Sacheverells.
Thou'rt Bold and Lucky in affairs of War,
Deserving of the Bourbon Character;
Which Shews, thou canst with more Success resist
A Spanish Army, than an English Priest.
Therefore, Since Fame and Fortune Join to Crown
Thy Foreigne deeds, with Lawrels of Renown,
Decline the Senate and, for time to come,
Be more imploy'd Abroad, and less at home;
For pitty 'tis, such Men should make a Rout
Within doors, that can Fight so well without."

The "renowned Manager and Hero" was Lieutenant-General James Stanhope, afterwards the first Earl Stanhope. In 1710 he was one of the Managers appointed by the House of Commons to conduct the impeachment of Sacheverell; and on the second day of the trial—Feb. 28, 1710—made a speech in support of the first article in the charge, in which he was alleged to have treated Sacheverell somewhat harshly. On July 27, 1710, as Commander-in-Chief of the British forces in Spain, he gained the victory of Almanara. This is the speech and this the fight alluded to in these verses.

$6\frac{1}{4} \times 3\frac{3}{4}$ in.

1531.

"The Funeral of the Low-Church or the Whig's last Will and Testament."

[*Sept.* 21, 1710]

An engraving, in three compartments, with verses engraved below. The upper part of the former shows a funeral procession. "*D. P.*" *i. e.* Doctor Pede and three others lead, saying, "*Would we had let Sacheverell alone.*" The coffin is covered by a pall decorated with calves heads and axes, alluding to the execution of Charles I.[1] One of the followers is without a cloak, and says, "*I'll unbutton my Cloak, and let High Church fall.*" The grave-digger at work exclaims, "*Come and Welcome.*"

[1] See "A Description of the Calve's Head Club," Jan. 30, 1710, No. 1517, and the references it contains to other entries in this Catalogue.

Below are two compartments: in one is a Whig, in a fainting condition; he is supported by "*D. Foe*,"[1] who exclaims, "*The Cause revives.*"[2] "*Bickerstaff*"—i. e. Steele—is giving him a cup of wine, saying, "*Be comforted Brother.*" "*Observator*," i. e. Touchin, observes, "100 *Old Members still.*"[3] "*a Tory*," departing, exclaims, "*Let Whiggism dye.*"

In the other compartment is a Whig in bed, dying, attended by "*B. H.*," i. e. Benjamin Hoadly, who exclaims, "*Wou'd Oliver were alive.*"[4] By "*A Gils*" and "*D. B.*," i. e. Dr. Burgess, who exclaims, "*Fetch him my Bottle.*"

Below the bed is engraved, "*What is the Parliament dissolv'd;*" this is the commencement of the lines engraved below the print, which are supposed to be spoken by the dying Whig.

"What! is the Parliament dissolv'd at last?[5]
And are the Whigs so soon condemn'd and cast?
How is our Fate like that of Common ———
Enjoy'd a while, and then turn'd out of doors?
'Tis strange, my Friends, indeed 'tis wondrous strange
That our Affairs should suffer such a Change,
Whilst on a Rock, impregnable we stood
At least it seem'd so—till a High Church Flood
Came rowling in, and at the first Essay
Wash'd the foundation of our Hopes away.
So when some Storm or Tempest by degrees
Foments the Ocean; makes impetuous Seas
Waves upon Waves more furious than before
With fierce Assaults, attack the Neighbouring shore
Which being to weak its fury to oppose
Unwillingly lets in the Conquering Foes.
Triumphant Tories now assume their Powers
And fill those Places which we once call'd ours
Whilst we Poor Whigs our wretched Fate bemoan
And wish we'd let Sacheverell alone[6]
Sure we shall all become the Nation's Jest
When conquer'd only by an English Priest
Where's all our former fame and Greatness now?
Since we to one so Poor, so mean must bow.
This thought begins to penetrate my Heart
I feel a Shivering Seize my vital Part
A dying faintness hovers round my Soul
And death stands ready to attack the whole

---

[1] Daniel Foe appears to have been the original form of this name: the famous author added "De" to it, to the disgust of some of his contemporaries.

[2] A sneer at the Whigs, alleging them to represent "The good old Cause," *i. e.* to be Puritans.

[3] This was the number of members of the lately dissolved Parliament who were re-elected to that which met Nov. 25, 1710.

[4] See "Guess at my Meaning," 1709, No. 1503; "Like Coachman, like Cause," 1709, No. 1497; "The Whigs Idol," 1709, No. 1509, and the references which are given with "The Hierarchical Skimington," 1735.

[5] The Parliament in question was dissolved by proclamation, Sept. 21, 1710.

[6] For the motives which led to the prosecution of Sacheverell, see Burnet, "History of His Own Times." Swift, in "Memoirs relating to the Change in Queen Anne's Ministry, 1710," asserts that it was provoked by the Lord Treasurer, Godolphin, whom, under the name of "Volpone," Sacheverell attacked in one of his sermons.

Take Warning then, My Friends, by what I've done
Remember that I say, when I am gone
And now least death should baulk my last Intent
I'll make my dying Will and Testament.

Imprimis I leave for Ben Hoadly's assistance
The New Upstart Notion of Whiggish Resistance
From which Good old Cause, if he never swerves
'Twill bring him at last to the place he deserves
To Honest Dan Burgess[1] my friend and Ally
Who has suffer'd for Gods sake or else People lie
To him I bequeath the one half of a Crown
Towards building his meeting[2] the Tories pull'd down
Then Item to all who are friends to the Whigs
That Politicks talk in their long dangling Wigs
To Ridpath & Foe who take wonderfull Pains
A Just dividend I bequeath of my Brains
The rest of my Substance of which they've no need
I give my Executor good Doctor Pede."

It appears by the verses that the "Observator" was Ridpath, who succeeded Touchin as conductor of the "Observator;" see "Faction Display'd," 1709, No. 1508, and the references which are given to "The Observator," in "The Apparition," &c., 1711, No. 1569. De Foe had, in 1705, published his "Faction display'd;" he was likewise interested in "The Weekly Review," both of which works were calculated to provoke the anger of such a satirist as the author of "The Funeral of the Low-Church." For Ridpath, see "Mr. Toby," 1713, No. 1586.

This print alludes to the election of a new Parliament in Oct. 1710, when it was alleged that the intrigues of Harley had succeeded in obtaining a Tory majority, which led to the dismissal of Marlborough and Godolphin, and the triumph of Harley and the French king. The impeachment and temporary popularity of Sacheverell assisted Harley to obtain power.

$9\frac{3}{4} \times 6$ in.

1532.

A Dialogue Betwixt Whig and Tory. Wherein the Principles and Practices of each Party are fairly and impartially stated; that thereby Mistakes and Prejudices may be remov'd from among us, and all who prefer English Liberty and the Protestant Religion, to French Slavery and Popery, may be inform'd how to chuse fit and proper Instruments for our Preservation in these Times of Danger.

London, Printed in the Year, M.DCC.X. [1710]

The Frontispiece to this tract represents an angel, wearing a mural crown, holding in the right hand a palm branch, standing to the knees in water, and displaying

---

[1] For "Dan Burgess," see "Daniel Burgess preaching," 1710, No. 1541, and the references it contains to literary and artistic satires on this preacher.

[2] Dr. Burgess's Meeting-House.

two pictures; that on our left is styled "*Liberty*," and divided in two parts, the higher of which contains a ship in full sail; the lower, a horse kicking out behind, above the animal is a pair of scales balanced on the point of a sword and surmounted by a crown. The picture on our right styled "*Slavery*," is likewise divided, the upper part contains a galley with slaves at the oars, the lower part represents a packhorse with a heavy burthen, which comprises a cannon; above, an arm with a whip grasped in its hand issues from clouds as if urging the animal: in the same compartment is a wooden shoe.

The "Advertisement" states that this tract was first printed in 1692.

6 × 4 *in.* Brit. Mus. Library, E. 1983/13.

1533.

Hoadly seated at a Desk and writing, at the instigation of Malice. (No. 1.)

Engrav'd: and Printed at Amsterdam: 1710. [1710]

An engraving, with verses in letterpress beneath. The former represents Bishop Hoadly, then Rector of St. Peter-le-Poer, London, seated in his study, writing "*An Answer to a Sermon publish'd by Her Majesties Com—*" See "Guess att my Meaning," 1709, No. 1503. On the table lies, "*A Sermon, pre— Majesty Exon,*" *i. e.* The sermon preached by Bishop Blackall, of Exeter, March 8, 1708. By the desk is the "*Assembly's Catech.*" Malice, crowned with snakes and grasping an axe, whispers in his ear. Against the table are crutches, and, behind Hoadly, is a Devil trampling upon "*Commō Prayer,*" organ pipes, and a mitre, and bringing episcopal robes and a crook. Hoadly's book-shelves contain "*Second Thoughts*", "*Lock of Goverm^{nt}*", "*Milton*", "*Baxters Directory*", "*Bacon of Government*", "*Hobbs Leviathan*", "*Harr*(ington)*ns Oceana*", "*Sydney of Governmt*". "*Killing no Murder*", "*Mystery of Conjugl. love*", "*Rights of ye Christ. Church*", "*Burnet's Pastoral Letter*", "*Baxt^{rs} Shove to the Heavy-Arst Christian*", and "*Christianity not Mysterious.*"

Below are these lines:—

> "View here the Pourtrait of a Factious Priest,
> Who (spight of Proverbs) dares defile his Nest:
> And where he shou'd defend the Church's Cause,
> Basely deserts her, and arraigns her Laws.
> Such, and no better is the Man that dares
> With his Superiors wage litigious Wars:
> And to *malignant Answers* set his Hand,
> To Sermons publish'd by *supreme Command.*
> If this be meritorious, let him find
> Preferment suited to so vile a Mind:
> A Mitre ne'er can fit that impious Head,
> Who has his Conscience, and his Trust betray'd.
> Such the Satyrick Muse did well describe,
> When thus (provok'd) she sung the faction's Tribe:"

To this is added a passage from "Faction displayd,"[1] whereby it appears that Hoadly was considered a personification of Faction, a supporter of Schism and Toleration, and Occasional Conformists. Of Faction it is said:—

---

[1] A poem attributed to William Shippen, M.P. See "Hoadly seated at a Desk," (No. 2.), 1710, No. 1534.

"She rais'd the AXE that struck the fatal Blow,
Which murder'd Gods Vicegerent here below;
And still pursues him with relentless Hate,
Arraigns his Mem'ry, and insults his Fate."

Among the books named above are the following:—"Rights of the Christian Church adjusted," 1711, by John Le Clerc; "Christianity not Mysterious; or a treatise showing that there is nothing in the Gospel contrary to reason, nor above it; and that no Christian Doctrine can possibly be called a mystery," 1696, by John Toland. Burnet published, in 1698, "A Pastoral Letter to the Clergy of his Diocese," which was ordered to be burnt by the common hangman. As to the work attributed to Baxter (? Richard), see "Faction Display'd," 1709, No. 1508, and "Guess att my Meaning," 1709, No. 1503. "Killing no Murder," refers to the work of Colonel Titus. R. Baxter published "Christian Directory" in 1675.

Hoadly was lame and used crutches. This print owes its origin to that which is described as "Guess att my Meaning," 1709, No. 1503; in it the figures of the Protector Oliver and the Schismatic have given way to those of Malice and the Devil.

For other satires on Hoadley, see "The Hierarchical Skimington," 1735.

$6\frac{7}{8} \times 5\frac{5}{8}$ in.

1534.

HOADLY SEATED AT A DESK AND WRITING AT THE INSTIGATION OF MALICE. (No. 2.)

Engrav'd, and Printed at AMSTERDAM: 1710, *price* 2*d.* [1710]

THIS is a copy from the broadside which is described as "(No. 1.)," with the same title and date, No. 1533. The engraving is inferior to the original, and differs from it in having, on our left of the frame which encloses the design, two lines of moulding represented by white, whereas in the original one of these elements is shaded. The body of the lower crutch in the original touches, at its upper end, the frame on the above-named side; in the copy this part of that crutch is removed from the frame by a space of about one-third of an inch. The inscription "*Mystery of Conjug*(al) *love*," of the original is given in the copy as "*Mystery of Conjug l.*" The verses appended are printed in a larger type in the original than in the copy. MS. notes to the latter declare that the verses are "by Shippen," i. e. William Shippen, M.P., Pope's "Downright Shippen," and, referring to the word "Pourtrait" in the verses, state as follows, "Mr. Benjamin Hoadly, Author of "*Some Considerations offered to the Bishop of Exon.*" See "Votes and Addresses of the House of Commons, Dec^{r}. 1709."

For other satires on Hoadly see "The Hierarchical Skimington," 1735.

$6\frac{3}{4} \times 5\frac{1}{2}$ *in.*

1535.

THE 3 PILLARS OF Y^{E} CHURCH.

J. F. Excud: 1710. [F. Faber.] [1710]

THIS is a mezzotinto engraving, containing three ovals with portraits of three persons.

Sacheverell, inscribed "*in peril of False Brethren.*" "*Francis Higgnis. A.M. ye Church is in Danger.*" "*Philippus Stubbs. A.M. for God or for Baal.*"

The title of the sermon for which Sacheverell was impeached was "The Perils of False Brethren, both in Church and State: set forth in a sermon before the Rt. Hon. the Lord Mayor, Alldermen, and Citizens of London, at the Cathedral Church of St. Paul, on the 5th of November, 1709." The text was 2 Cor. xi. 26. "In perils among false brethren."[1]

Francis Higgins or Higgons, was a Prebend of Christ Church, Dublin, and the author of two sermons on 1 Chron. xvi. 34—39, 1705; Rev. iii. 2, 3, 1706.[2]

Philip Stubbs, rector of Woolwich and St. Alphage, London Wall, Chaplain to Greenwich Hospital, Archdeacon of St. Albans, etc., published a sermon from 1 Kings xviii. 21, entitled "For God or for Baal; or No Neutrality in Religion," 1702. See "Needs must when the Devil drives," 1709, No. 1496.

6 × 6⅝ in.

1536.

THE QUAKERS ART OF COURTSHIP: Or, The *Yea and Nay* Academy of Compliments. Containing Several Curious Discourses, by Way of Dialogues, Letters, and Songs, between *Brethren* and *Green-Apron'd Sisters*. As also, many Rare and Comical Humours, Tricks, Adventures and Cheats of a *Canting Bully*. With several others Matters very Pleasant and Delightful. Calculated for the Meridian of the *Bull-and-Mouth*, and may indifferently serve the *Brethren* of the *Windmill-Order*, for Noddification in any Part of *Will-a-wisp-Land*. *By the* AUTHOR *of* Teagueland Jests. London, Printed, and are to be Sold by most Booksellers. 1710.

[1710]

THE frontispiece to this book is a woodcut, in three parts, representing as many

---

[1] See "The High Church Champion, and his two seconds," 1709, No. 1498; "The High Church Champion Pleading his own Cause," (No. 1.), 1709, No. 1499; "Quod Risum movet," 1709, No. 1504; "Aliquid pro nihilo ducunt," Feb. 1710, No. 1520; "Cards about Dr. Sacheverell," 1710, No. 1546; "Aminadab," 1710, No. 1537.

[2] "Francis Higgins, or Higgons, M.A., a Prebend of Christ Church, Dublin, and Rector of Ballruddery, was the subject of more than one of the letters of Archbishop King to Swift, see Swift's "Works," &c., 1801, vol. xi. pp. 117, 188, and 191: "he was presented by the Grand Jury of the county of Dublin, on the 5th of October, 1711, as a sower of seditions and groundless jealousies among her Majesty's Protestant subjects. He published an answer to this presentment on the 9th, with a testimonial of the Lower House of Convocation in his favour. And on the 10th of the said month, Henry, Lord Santry, presented a petition to the Lord Lieutenant and Privy Council of Ireland, desiring that Mr. Higgins might be turned out of the Commission of the Peace." See a letter, dated October 27, 1711. "But after several hearings of the case before the Lord Lieutenant and Council, he was, on the 19th of November following, cleared; though the Archbishop of Dublin (King) voted in the negative against him."

The Archbishop wrote to Swift, Oct. 27, 1711: "Langton's affair, and now Higgins's, have exasperated the commons to such a height, that will, as you observe, make this parliament to be impracticable any longer." See another letter, from the same to the same, Oct. 31, 1711.

subjects; that above shows an assemblage of male and female "Quakers," one of the former stands on a tub and preaches. The lower division, on our left, shows a man and woman seated in a chamber, at a table, on which stands a burning candle. The lower division, on our right, shows a man and woman in a bed-chamber, and two other persons entering the room.

Below the woodcut are these lines:—

"In Publick, see, the Zealot seems a Saint,
Green-Apron'd Sisters whine, and Brothers pant;
But when retir'd, the Case is out of Doors,
He Courts in Cant, and Bully-like he ———s."

The text professes to give accounts of the immoral conduct of members of the Society of Friends at the time in question. For satires on the "Quakers," see the references which are given with "The Quakers Synod," 1699, No. 1339.

$2\frac{3}{4} \times 4\frac{3}{8}$ *in.* Brit. Mus. Library, 12330. aa.

1537.

AMINADAB: or the Quaker's Vision.

[1710]

THE engraved frontispiece to the above-named pamphlet. A Quaker asleep in the lower right corner of the print. The vision represents a many-headed monster, covered with scales and breathing fire; behind it hobbles a man (called in the text "one of the rotten members") supported by a crutch. Bishop Hoadly was lame and used a crutch.[1] In the distance, on a rock, stands St. Paul's Cathedral. Upon another rock stands "an Angel of Light, cloathed in a Mourning-Weed, and seated upon an High Place, appeared unto me like a disconsolate Mother, weeping for the Sins of the Sons and Daughters of *Sion*, and for the Rage and Fury of the many-headed Beast, which had long threatened the Holy Temple of the Most High, with many Tribulations." The beast, whose breast was marked "No King," presented to the holy woman "the holy man who halteth at our Rump." But she, "being highly blessed with great Wisdom from above, knew that the lame Follower was a *rotten Member* and a loud Babbler," and refused to receive him.

The text of this pamphlet is a parody on the Book of Revelation; the "Quaker" saw a great heap of stones, and Persecution, mounted on a white horse, on the top of the heap; beneath belly of the horse the "mountain," or heap of stones, had a wide mouth (*i. e.* the mouth of Hell, as represented in the mediæval manner) and a Spirit bade the sleeper enter between the teeth with which it was furnished; he entered and saw a multitude of persons, rulers of a city and "the mighty Man that kept the Keys thereof." A silence ensued to a terrible clamour, when "an upright Man, cloathed in a Black Garment, being ascended into a High Place, the Spirit of the Lord descended upon him, and wonderful Truths issued out of his Mouth, against *rotten Members*." This refers to Sacheverell and his sermons; the "rotten Members," were, of course, the "Low Church" party. Many persons in the "Vision" protested against the sermons, and there was great confusion in Hell, whereupon "a Voice like Thunder issued out of the Cloud, crying *This is not a Time*;" then a monstrous beast appeared, with "No KING" engraved upon his breast; this refers to the Whigs, or rather the so-called Whig Parliament, which was dissolved by pro-

[1] See "Guess att my Meaning," 1709, No. 1503; "The Schismatical attack," 1709, No. 1502; "Hoadly seated at a Desk," (No. 1.), 1710, No. 1533; "Wonders upon Wonders," 1710, No. 1549.

clamation, Sept. 21, 1710. Then "a powerful Man, with a craving Countenance, attended on the Beast, having a huge Purse hanging by his side, and his Left Shoulder heavily laden with much Vanity, and opening the Purse unto all those who had transgressed the Will of the many-headed Beast, he cried with a loud Voice *Fill, Fill.*" No doubt this purse-bearer refers to the Lord Treasurer Godolphin. The Beast delivered the man in black (Sacheverell) to him, crying, "*Let us mumble him and tumble him, squeeze him and teaze him, until he eateth his own Words,*" &c. See, on the original and personal motive, as alleged by Swift, for the prosecution of Dr. Sacheverell, the note on the subject to "The Funeral of the Low-Church," Sept. 21, 1710, No. 1531.

After this are reflections on "the Chief Ruler of the City," *i. e.* Sir Samuel Garrard, Lord Mayor of London, who refused to support the assertion of Sacheverell that he had sanctioned the printing of the sermon delivered by the Doctor in St. Paul's, Nov. 5, 1709; see "the 3 Pillars of y^e^ Church," 1710, No. 1535; "An Answer to the Whigs Medley," 1711, No. 1571, and "Cards about Dr. Sacheverell, 1710, No. 1546. Then an "Angel of Light" (Queen Anne?) in a "Mourning-Weed and seated upon a High Place" is presented. The queen was probably then in mourning for her husband, Prince George of Denmark, who died Oct. 28, 1708. The Beast (House of Commons) recommended "a halting Prophet, who was one of the *rotten Members*, hanging at his Rump," *i. e.* Hoadly, who was lame, to the "Angel of Light," or Queen Anne, that he might find favour in her sight, as the Commons had recommended Hoadly to the queen, Jan. 2, 1710. "But the Holy Woman" (Anne or Angel), "being highly blessed with great Wisdom from above, knew that the lame Follower of the Beast was a *rotten Member*, and a loud Babbler; therefore answered and said unto the Beast, in great Scorn, *I will take a time to reward thy Friend according to his Deeds.*" This was the answer of the queen to the Commons' Address in favour of Hoadly, "the Spirit moved him (Hoadly) to flee for Safety out of the Holy City," ultimately the Beast returned into the Bottomless Pitt, *i. e.* the "Whig Parliament" was dissolved, and the "Man in Black," *i. e.* Sacheverell, "although they had Padlocked up his Mouth," *i. e.* forbidden him to preach, for three years, such was part of Sacheverell's sentence, "appeared in the Eyes of all that beheld him, very Bright and Beautiful."

The tract entitled "Aminadab; or, the Quaker's Vision, In the Year 1710," (700. e. 27/1.) is bound with "Aminadab's Declaration," &c. 1710.

For satires on the "Quakers," see the references which are given with "The Quakers Synod," 1699, No. 1339. And, for a literary satire on the same, "John Whiting, a Quaker-Author, at the Blue-Ball in Holbourn, Posted for a Coward", (Department of MSS., Harleian, 5931. 10/150.)

$4\frac{1}{8} \times 6\frac{1}{2}$ in. Brit. Mus. Library, 700, e. 27/1.

1538.

Frontispiece to "The Whigs Unmask'd. Being the Secret History of the Calf's-Head-Club," &c. A Satire on the Whigs or "Fanatics."

[1710]

This engraving represents Britannia, or Pallas, seated on a cloud, and holding an oval medallion portrait of Sacheverell in a full wig, clerical bands and a gown. It is apparently intended to suggest that one of these divinities has suddenly appeared with this portrait instead of the ægis of the one, or the shield of the other, and thus confounded "*Rebellion*," who, holding an axe, has fallen prone on the ground, and is ridden by Envy. An evil spirit, in the frock of a monk,

horned and with long ears, grasps the head of a "*Fanatic*," who, in a *quasi*-Puritan dress, looks and stands aghast at the sight of the portrait of Sacheverell, and holds a paper, on which is "*No Peace.*"

On the border or frame of the medallion portrait is "*Pasive Obedience and Non Resistance.*" This print appears as a frontispiece to the book which is named above, and thus further described "London Printed: And Sold by *J. Morphew* near *Stationer's-Hall.* MDCCXIII." On the subject see "Theres but one Plague in England, D——M." (C. 20. f. "Poetical Broadsides," p. 182). See likewise "The Westminster Calf's Head Club, Jan. 30, 1710, No. 1518. "A Description of the Calve's Head Club," Jan. 30, 1710, No. 1517.

$3\frac{7}{8} \times 6\frac{7}{8}$ *in.*

1539.

"The Coffehous Mob."

Frontispiece to "The Fourth Part of *Vulgus Britannicus:* or The British Hudibras. In Two *Cantos:* On the Coffee-House Mob, or the Debates *Pro,* and *Con,* on the Times. A Character of several sorts of *Whigs,* and *False Brethren,* that are Enemies to the *Church.* On the *Paper-War* betwixt *High* and *Low-Church.* The *Loyal Englishman's* Prayer for the *Queen* and *Church.* Written by the Author of the *London Spy,*"[1] etc. MDCCX.

[1710]

This engraving faces the title-page of the above-named "Fourth Part;" and represents the interior of a coffee-house, as occupied in the beginning of the eighteenth century. Many gentlemen sit at the sides and ends of an oblong table, on which are newspapers, tracts, tobacco-pipes, and a lighted candle for the use of the smokers, one of whom sits with his back towards us; a boy pours coffee into a cup, a visitor standing on the floor drinks from a cup, a young woman sits behind an enclosed counter, or bar, as in similar places on the continent at the present time (1872), with two lighted candles before her. A quarrel has occurred between two guests, one of them dashes the contents of his cup in the face of the other. A second table is behind the first. This print was altered to serve another satirical purpose, see "The Westminster Calf's Head Club," Jan. 30, 1710, No. 1518.

The text describes the condition of London at the time in question, when men were intensely moved by the trial of Dr. Sacheverell.

> "The *Fleetstreet* Presses now grow bold,
> And num'rous *Lies* in *Print* were told;
> One *Libel* gave another chase,
> And *Paper Wars* came on a pace;
> Hawkers, like *Wild-geese* flew along
> In *Trains,* and cackl'd to the Throng;
> Stretch'd wide their *Throats,* and strain'd their *Vitals,*
> To tempt both *Parties* with their *Titles;*

---

[1] Edward, commonly called "Ned," Ward. See "Deferor in vicum vendentem thvs et odores," (No. 1.), 1726; and "Frontispiece to "The Fifth and last Part of *Vulgus Britannicus,*" 1710, No. 1540.

Adding to all their senseless *Stuff*,
S——l's[1] Name to push it off;
That *Fame* unsully'd might disguise,
And give a Sanction to their *Lies;*
So he that at a publick *Table*,
For Truth reports some monstrous *Fable*,
Fathers th' incredible *Narration*,
On some Great Man of *Reputation;*
That his own wild and senseless *Fiction*,
May pass more free from *Contradiction.*

Some wand'ring *Scriblers* for the *Cause*,
Skreen'd from the Danger of the *Laws;*
Now took the *Low-Church* Cudgel up,
To give their *High-Church* Foes a Wrap;
And brandish'd it Hand over Head,
Not caring what they did or said."

Continuing with satirical descriptions of the period, and the heat of political controversies, the author thus describes company at a coffee-house:—

"The *Coffee Tables* now were spread,
With all the worst that could be said;
And the two Good old *Cause Asserters*,[2]
Read most by *Coblers* and by *Porters;*
Were by the Saints kind *Intercession*,
Receiv'd again on this Occasion,
By Houses here and there from whence,
They had been Kick'd and Spew'd long since,
Hoping their *Talents* might prevail,
At such a time to turn the Scale;
And that their Mutual *Forces* Join'd,
Harnass'd with *Wit* so much refin'd;
And so adorn'd instead of Sense,
With Trappings of *Falsiloquence*,
Might draw misjudging *Fools* to be,
In Love with their *Sincerity;*
That they might send a *Hand* to save,
A Cause that would themselves enslave;
Which Pious Work as carry'd on,
Might soon effectually be done;
Would we for *Scripture* read Reviews,
Con *H . . . y's*[3] Works instead of *News*,
And Pin our *Faith* in all State Matters,
On Wise *North Brittish* Observators;[4]

---

[1] Dr. Sacheverell.

[2] Probably this refers to Steele and De Foe; the former was expelled the "House" of Commons; see "The British Censor," 1709, No. 1512.

[3] Dr. Hoadly, afterwards Bishop of Winchester. For other references to Hoadly see "The Hierarchical Skimington," 1735.

[4] "The Observator," a newspaper, edited by John Touchin, or Tutchin, 1702—1704. See "The Apparition," 1711, No. 1569; "The Funeral of the Low-Church," Sept. 21, 1710, No. 1531; "The British Censor," 1709, No. 1512; "Frontispiece to 'The Fifth and last Part of *Vulgus Britannicus*,'" 1710, No. 1540; "Faction Display'd," 1709, No. 1508.

But those who once have got a Name,
For trading with *Fallacious Fame;*
When they speak Truth, 'tis thrown away,
'Cause none will Credit what they say."

The text enlarges on the condition and conduct of the clergy; after which the subject is continued by the following verses:—

"Each *Coffeehouse* where the *Saints* were wont
To read dull News, and Preach upon't;
Was now into a *Bedlam* turn'd,
Where one side Laugh'd, and t'other Mourn'd;[1]
As if the sober plodding *Knave*
That look'd disconsolately Grave,
Was grown quite Melancholly Mad,
To see his *Opposites* so glad;
Who in return were laughing wild,
To see the *Saints* so tame and mild;
After they'd been so crowing sure
Of winning *All* some Weeks before;
So he that does at *Hazard* play,
And stakes his all at best oth' lay;
If *Fortune* treats him with Disdain,
And sends the *Chance* before the Main;
The Purblind *Gipsy* he reviles,
Scratches his *Ears*, and bites his *Nails;*
Whilst he that Wins with *Pleasure* Smiles.

Some *Saints*, whose mod'rate Zeal extended,
Before the *Tryal*[2] quite was ended,
To *Hanging*, *Gelding*, so untow'rd
A Doom, their very *Wives* abhor'd;
Or *Banishment*, the Lord knows whither,
And that to be at least for ever;
When all was over were again,
Become such soothing mod'rate Men;
That now they tun'd their *Tongues* and *Throats*
Another way, and chang'd their *Notes;*
As if the *Ventholes* of their *Passion*,
Were double *Cruits* on occasion;
That as they pleas'd to *Frown* or *Smile*,
Could pour out Vinegar or Oyl;
So *Esop's Satyr* we are told,
With the same Breath, *blew Hot and Cold.*

Others as Resolute and fierce,
As *Bull-dogs* scorn'd to hang an *Arse;*

---

[1] Refers to the statues, by Caius G. Cibber, of differing forms of Madness, then placed at the gate of "Old Bethlem," *i. e.*

"Great Cibber's brazen, brainless brothers—."

See an account of the statues in "The Gentleman's Magazine," April, 1816, pp. 305, 306.

[2] Trial of Dr. Sacheverell, 1710-1711.

And since they'd shewn themselves so violent,
Would neither Modest prove or *Silent;*
But even rend their *Spiteful Jaws,*
To rail at those that try'd the *Cause;*
Because they would not be severer,
In punishing so great an *Error;*
And shew themselves more rash than they
That hop'd to make the *Church* their Prey;
And by triumphing o'er the *Priest,*
Turn *Sacred Truths* into a *Jest;*
Because not model'd to the spite,
Of each *Fanatick Hypocrite;*
Who always were too Warm to hear,
Their Failings with a Patient Ear;
So he that knows himself a Knave,
If call'd so, will in Passion Rave,
And in his Vindication Cry;
Tho' true, 'tis a Notorious ly,
And to preserve, when vex'd and mad,
His good Name, which he never had;
Will Sue the Man with all his might,
For only saying what is Right."

After noting stupid persons and their conduct, and their dealing with hypocrites, the author assails the Whigs and bullies. Of the conduct of the latter the engraving appears to have been intended as an illustration:—

"Next to this wav'ring wick'd Race,
In no Part *Christian* but in *Face,*
Who tast *Religion* like False *Zealots,*
With Vitious *Atheistick Pallats;*
There are a sworded *Whigish* Train,
That hold all *Vertue* in disdain;
Hector like *Ruffins Swear* and *Rattle,*
And damn the *High-Church* o'er the *Bottle,*
Whore on like *Bullies,* drink like *Dragons,*
Call themselves *Whigs,* but talk like *Pagans;*
Toast Healths to this and that great Lord,
And cause he's *High-Church* damn the Third;
By Raving turn the House or Room,
T'a *Bedlam* where so e'er they come;
In *Tavern* Kitchens roar and Bellow,
And Spit their *Poyson* when they're Mellow;
Fright Modest men with blustring Words,
And awe the Tim'rous with their *Swords;*
Pick Shameful *Quarrells* o're the Quart,
With those that do their Nonsense thwart;
Make Sport with all that's good and *Holy,*
And bear down Truth with Noisy Folly;
Worry o're *Wine* Superiour Sense,
With Partial Heat and Impudence,
And broach a Thousand *Bugbear* lies,
That greater Fools may think 'em Wise;
At Random talk what would have been,
High *Treason* in another *Reign;*
And he that hears and won't Submit
Must be at least a *Jacobite.*

And all because he can't Comply,
To pin his *Faith* upon a ly;
These for the *Low-Church* too declare,
All tho' they to no *Church* repair;
Or do they ever take their sitting,
In any but a *Tavern* meeting:
Yet *Tooth* and *Nail* they will defend,
That *Church* to which they do pretend;
Tho' 'tis believ'd they ne'er could say,
Their *Creed* or know they how to pray;
Except Witch like the Backward way;
So worthless Mungrils that are bred,
Among the Hounds and with them Fed;
All tho' the Puppies have no Noses,
They'l with them Hunt thro' Woods and Closes;
Persue the Game the self same way,
And spend and Yelp as well as they.

But still there are a far worse Sort,
Of *Whigs* who do the *Church* more hurt
Than these; and by their restless Tongues,
And busy Pens do greater wrongs,
To true *Religion* than the Rest,
Because of Keener Parts possest,
These with a double meaning Write,
To shew their Wit and next their *Spite*
That betwixt Tickling and their Teasing,
Their Malice may be render'd Pleasing;
And that the Calumny and *Satyr*,
With which they do the *Church* bespatter;
May stick the Closer, Wound the deeper,
And in a low Condition keep her;
The Cheif[1] of these whose *Books* of late,
Were Justly Censur'd by the *State;*
Enrag'd by the provoking *Flame*,
The Hangman Kindled for the same,
Has since by new Invectives Shown
How much he Values *Church* or *Throne;*
In laying at the *Roots* of both,
The *Ax* of Malice and untruth,
That by Perverting Solid Sense;
With artfull querks and Impudence,
And by opposing Real Fact,
With Study'd lies together Pack'd.

[1] Dr. Hoadly. The books consumed were probably those of Matthew Tindal and others, individuals whom "Ned" Ward chose to confound with Hoadly, as members of the same party in the Church. Tindal's "Rights of the Christian Church Asserted," was, by order of the House of Commons, burnt by the common hangman, March, 1710. See "Faction Display'd," 1709, No. 1508; in the prints to which this refers Hoadly is associated with Tindal, Defoe, Touchin and Toland. Sacheverell's Sermons, (see "The High Church Champion, and his two seconds," 1709, No. 1498, and the references it contains) were, by order of the House of Lords, burnt also, but Sacheverell could not be described as a "worse sort of Whig," nor capable of a wish "to please the Saints," *i. e.* the puritanical party.

He might insinuate to the *Nation*,
The *Church* in *Law* has no Foundation,
And that Exemption's *Tolleration*.[1]
So Strenuously infer from thence
To *Couzen Fools* and please the *Saints*,
That they're on such a Legal Footing,
As gives their Worship, better Rooting;
Than the Establish'd *Church* Divine,
That's Built upon the *Thirty Nine;*
The Stuborn *Turk* or faith less *Jew;*
May say their own Opinion's true,
And *Scribble*, *Wrangle*, *Lie*, and *Bluster*,
To make the *Alcoran* pass *Muster;*
Or use a *Crafty* Strenuous Plea,
In Right of *Infidelity:*
But shall we to our wick'd Shame,
For sake our *Faith* to Humour them
Give up Christianity to please,
Such *Heathenish* Miscreants as these;
No, to the *Church* let's stick the closer,
When such bold *Enemies* oppose her:
And never heed what 'tis they Write,
Or say against her in their *Spite;*
Nay, tho' some *Pharisees* that join her,
To only *Rob* and undermine her;
Who praise her *Worship* but in Part,
And hug her but with half a *Heart;*
Should Scruples raise and be offended,
At this or that to have it mended.
We should distinguish 'em the same
With those who at her Ruin aim:
And look on each *Fanatick Cavil*,
To be some base infectious evil;
Rais'd by her greatest *Foe*[2] the *Devil.*
Church Enemies are ne'er at rest,
And when they Solemnly protest,
They mean, alas, no Harm unto her,
Most Mischeif they're about to do her;
Like *Subtle Jilts* they play their Parts,
And *Skreen* their *Ills* by private *Arts:*
Seem most devout when 'tis to hide,
Their *Plots* their *Malice* and their *Pride;*
And when they have most hurt design'd.
Give out a quite Contrary *Blind*,
Adress the *Prince* they would betray,
And Fawn the most to clear the Way;
That by pretence of being *Friends*,
They may the better gain their *Ends*,

---

[1] For "Tolleration," one of the cries of the Low Church party, see "The Jacobites Hopes," 1709, No. 1495; "Needs must when the Devil drives," 1709, No. 1496.

[2] "Foe," *i. e.* Daniel Defoe, or sometimes written De Foe. "Foe" is stated to have been the original form of this name.

Cry out for *Liberty*[1] aloud;
To gull the *poor* unthinking *Croud*,
When 'tis their hidden base intent,
T'enslave 'em by their own Consent,
Disguise all *Ills* in agitation
Against the *Church*, with *Reformation:*
And always seem the most devout,
When they've the worst designs on *Foot;*
Just so the Subtile *Crocodile*,
That lurks upon the *Banks* of *Nile;*
Does by dissembl'd Tears betray,
Poor harmless *Creatures* in his way;
And weeping takes his Heedless prey.
Who then would such a *Brood* believe,
That Fawn and *Whine* when they deceive;
And charge on others those designes,
Themselves drive on in hidden *Mines.*

The *Church-men* tho' sincerely true,
To God their *Queen* and *Country* too;
Because they wont *Submit* to be,
Enslav'd by *Factious Tyranny;*
Must be call'd *Perkenites*[2] and *Traytors*,
And made most wick'd Odious *Creatures;*
Be Charg'd with *Plots* against the *State*,
And all those *Ills* they truly hate;
Be stil'd rank *Papists* by their *Scriblers*,
And bear the dirt of all their *Libelers;*
Tho' they're fix'd Enemies to *Pop'ry*,
As well as to *Fanatick Fop'ry;*
And are the *Nations* only Friends,
That have prevented both their *Ends;*
And stop'd we hope by Countermining,
The Mischeifs both have been designing.

But in return of all their heat,
And flagrant Malice they have Spit;
Should the same *Church* the Truth disclose,
And tell their undermining *Foes;*
What wise Men think, they'd rave and *Huff*,
And *Swear* 'twas only *Popish Stuff*,
That notwithstanding all their thin,
Pretences which they use to *Skreen;*
Their dark *Intrigues* that 'tis too plain,
The Game of old's begun again."

Having condemned "the Saints," or Puritans, Edward Ward further describes "Men's deportment in the Coffee Houses," how they conversed of the African

---

[1] For "Liberty," a cry of the Whigs, see "The Jacobites Hopes," 1709, No. 1495; "Needs must when the Devil drives," 1709, No. 1496; "Like Coachman, Like Cause," 1709, No. 1497.

[2] "Perkinites," *i.e.* followers of the Stuarts; see "The Jacobites Hopes," 1709, No. 1495; "Needs must when the Devil drives," 1709, No. 1496; "An Answer to the Whigs Medley," 1711, No. 1571; "Londons Happynes," &c., 1710, No. 1550; "Wonders upon Wonders," 1710, No. 1549.

Company, the Mine Adventures, or speculations in mining, and concludes with a loyal prayer for Queen Anne. This section likewise contains remarks on the Act of Parliament then lately made (*Anno* 1709) to regulate the price and assize of bread; the text ridicules the prognostications of "coffee-house politicians," and the gossip of newsmongers in the same places.

See "Frontispiece to 'The Fifth and last Part of *Vulgus Britannicus*,'" &c., 1710, No. 1540, which continues the subject, and "The Westminster Calf's Head Club," Jan. 30, 1710, No. 1518.

$3\frac{3}{4} \times 5\frac{3}{4}$ *in.* Brit. Mus. Library, 11631. d.

1540.

FRONTISPIECE TO "THE FIFTH AND LAST PART OF *Vulgus Britannicus:* or, The British HUDIBRAS. In Three *Cantos:* On the Kingdom alarm'd. The Practice of the *Whiggs.* The *D*—— *M*——*l*[1] hinted. The *Addresses* touch'd upon. Some seasonable *Reflections* on the Factious Party. The Loyalty of the *Church.* The *Intention* of their *Addresses.* The Impatience of the *Whiggs* and Modesty of the *Review.*[2] The *Whiggish* Story of the *D*——*h* threatening, the *Bank* of *England.* The *Whigs Addresses* and Purport thereof. Written by the Author of the *London Spy.*[3]

[1710]

THIS engraving[4] faces the title-page of the above-named "Fifth Part;" it represents a courtyard of a palace, or similar place, with a screen of stone and columns. On a throne beneath a canopy of state is seated a female, typifying Queen Anne, who wears a mural crown, and holds a sceptre in her right hand. At her side is Peace, waving a palm; near the front stands Justice, or Wisdom, with a serpent turning on a javelin. The Queen extends her left hand to receive a document or "address," which a Bishop, representing the Church of England, offers to her on his knee. Behind the Bishop are three men, two of whom restrain the third, who, with a pair of shears, is endeavouring to cut off one of the horns of the episcopal mitre, which is on the head of the kneeling prelate. One of the three has his back turned towards us; on his girdle is inscribed "*Moderation.*" "Moderation" was a watchword of the Whigs, or the Low Church party; see "The Jacobites Hopes," 1709, No. 1495; "Needs must when the Devil drives," 1709, No. 1496; "Like Coachman, Like Cause," 1709, No. 1497; "Wonders upon Wonders," 1710, No. 1549.

The text, continuing to treat of the conduct of the so-called "Saints" or Whig party, which at this period was represented by Dr. Hoadly[5] and others, as de-

---

[1] "Dismissal" of the ministers.

[2] The journal published by Defoe.

[3] Edward, commonly called "Ned" Ward. See "Deferor in vicum vendentem thvs et odores," (No. 1.), 1726; "The Coffehous Mob," 1710, No. 1539.

[4] This print was used again, as described under "Queen Anne defended by Peace and Justice," 1712, No. 1583.

[5] See, for other references to Hoadly, "The Hierarchical Skimington," 1735; "Like Coachman, Like Cause," 1709, No. 1497; "Guess att my Meaning," 1709, No. 1503; "A British Janus," 1709, No. 1505; "The Turncoats,"

scribed under "The Coffehous Mob," 1710, No. 1539, expresses the alarm of the nation at their movements, and the resolutions that are arrived at as to the mode of dealing with the "Fanaticks":—

"When a strange frenzy full as bad
As this, had made the *Whigs* run mad,
And Zeal, Ill-nature, and Ambition,
Had fill'd the Nation with Sedition;
That those, who had implor'd of late
The kind Indulgence of the *State;*
For e'ery *Saint* with tender *Conscience,*
To Pray according to his own *Sense;*
Were now for giving Laws to those,
Who'd hurt their own for their *Repose;*
And sacrific'd their Ease and Safty,
To raise a Thankless *Tribe* too lofty;
Who now according to the black
Returns, *Fanaticks* us'd to make,
Were for subverting those that gave 'em,
The Pow'r to injure and enslave 'em;
And grew too stately to endure
Those *Laws* that made the *Church* secure;
And too superb to yield or own,
A just Obedience to the *Throne;*
But at the *Root* of both were striking,
To bring them lower to their liking;
So the proud *Hogen State*[1] we see,
That once complain'd of Poverty;
Were by one *Gracious Queen* reliev'd,
When much opprest, distrest, and griev'd;
But now when High and Mighty grown,
To the next *Q*..... their Thanks are shown:
In *D*.....*s* f.....al .....y rude,
By way of *Fl*——*ish*[2] Gratitude;
Or else the *Whigs* have forg'd a *Sham,*
In Hopes to mend their *Losing Game;*
And make themselves notorious Lyars,
T' amuse the *People* call'd *High-Flyars.*[3]

Professing to be warned by the conduct of the Whigs, or "Saints," the nation is described as determining to oppose their progress, which threatened—

"To Cheat the *Parson* if they cou'd;
That Tyth and Truth might cease together,
And Souls be lead the *Lord* knows whither."

1709, No. 1507; "Faction Display'd," 1709, No. 1508; "The Whigs Idol," 1709, No. 1509; "Frontispiece to 'Crispin the Cobler's Confutation,'" &c., 1709, No. 1511, The "Schismatical attack," 1709, No. 1502: "Wonders upon Wonders," 1710, No. 1549; "The Funeral of the Low-Church," Sept. 21, 1710, No. 1531; "The Apparition," 1711, No. 1569, and "Hoadly seated at a Desk," &c., (No. 1.), 1710, No. 1533.

[1] Holland, the "Hogen Mogens," or "High and Mighty States of Holland", &c.

[2] Flemish.

[3] Tories, High Churchmen, "Tantivy Folks;" "Ned Ward," wrote "The Swan Tripe Club, a Satyr on the High-Flyers in the Year 1705." London, 1710.

"Canto XIV." describes how royal Addresses were made to the Queen, and the remarks this matter provoked from the opposite party:—

Here's *Popish* stuff, says poor D.... F....,[1]
Whose Pen is like his Party, *Low;*
Now *Countrymen*, I hope you see,
How the *Church* aims at *Tyranny*,
What Pains they take to raise the *Throne*,
Above the *Revolution;*
And how they'd bring us to adore,
That *Golden Badge* of *Sov'reign Pow'r;*
The *Crown*, which they prophanely say,
We must bow down to and obey,
Tho' the *Gilt Bauble's* only given
By us the *People*, not by *Heaven;*
And may be snatch'd away again,
When we find one more fit to Reign.
But the *High Church*, you see, would have us,
Worship those *Scepters* that enslave us,
As *Papists* do their *Lifeless Saints*,
In Statues, Paintings, and in Prints,
Set up our *Idols* on the *Throne*,
And then adore 'em when we've done;
Tell 'em they have a *Right Divine*,
And *Deify* their *Royal Line;*
Advance them to a *Heavenly Distance*,
And bind our selves, by *Non-Resistance*,
To be their *Slaves*, and to endure,
The Scourges of *Tyrannick Pow'r;*
This is the *Scope*, says the *Review*,[2]
Of what the *Jacobites* persue;
As e'ery flored *Line* expresses,
In all their *Perkinite* Addresses.

The reference of "Perkinite Addresses" is to the Pretender who was, like the Duke of Monmouth before, often compared to Perkin Warbeck. See "The Jacobites Hopes," 1709, No. 1495; "Needs must when the Devil drives," 1709, No. 1496; "The Coffehous Mob," 1710, No. 1539; "Londons Happynes in Four Loyal-Members," 1710, No. 1550; "An Answer to the Whigs Medley," 1711, No. 1571; "Wonders upon Wonders," 1710, No. 1549.

The text continues with further strictures on the Whigs, &c.

"The British Hudibras" consists of political verses describing the times and men from a "High Church" point of view; with references to Dr. Hoadly, "The Review," "The Observator," "The Mob pulling down Doctor B—'s Meeting-house," *i.e.* the chapel of Dr. Burgess, in Carey Street, Lincoln's Inn Fields, March 1, 1710, and its consequences in London. See "Dr. Burgises Theater," March 1, 1710, No. 1521; "Daniel Burgess preaching," 1710, No. 1541.

4 × 6 *in.* Brit. Mus. Library, 11631. d.

---

[1] Daniel (De) Foe.

[2] "The Weekly Review," De Foe's paper, 1704-1713.

1541.

Daniel Burgess preaching.

[1710]

This print faces p. 82 of Vol. I. of "Portraits, Memoirs, and Characters, of Remarkable Persons, from the Revolution in 1688, to the end of the Reign of George II." By James Caulfield, 1819, and was copied from an old engraving.

It represents the famous dissenting divine in his chapel, in Carey Street, Lincoln's Inn, London; the furniture of which was pulled down and burnt by the mob during Sacheverell's trial, March 1, 1710.[1] The preacher is addressing a large audience, and stands with arms extended, crying, "*Quarter Day's at hand therefore my beloved open, &c.*" This is a satirical allusion to Dr. Burgess's mode of preaching. He was opposed to the High Church party, as represented by Dr. Sacheverell, who, Nov. 5, 1709, had preached a sermon in St. Paul's, London, wherein he declared that the Church was in danger.[2] On this account, one of the audience of Dr. Burgess appears here in the act of saying, "*Down with ye Idolatry of Pauls.*" Another, referring to Burgess, says, "*Oh he's a precious painstaker.*" A third, standing before the pulpit, declares, "*Noe Churchman shall be Mayor or sheriffs if we can help.*" Two or three of the audience are making notes of the discourse.

For literary caricatures of "*Mr. Burgess's Meeting-House*," see "*A Presbyterian* Meeting-House," in "*A Walk round* London *and* Westminster," by Thomas Brown (commonly called "Tom Brown"), "Works," 1719, vol. iii. p. 284, and "On the Mob's pulling down Dr. B——'s Meeting-House," *i. e.* Canto III. of E. Ward's "Vulgus Britannicus," (11631. d.)

Caulfield gives the following caricatures as specimens of Dr. Burgess's manner in preaching, "Preaching of Job's robe of Righteousness: 'If,' said he, 'any of you could have a suit for a twelvemonth, let him repair to Monmouth Street; if for his life-time, let him apply to the Court of Chancery; and if for all eternity, let him put on righteousness.' Observing but a small congregation one day at his sermon, he suddenly cried out, 'Fire! Fire! Fire!' The affrighted audience exclaimed, 'Where?' 'In Hell, to burn such wretches as regard not the glad tidings of the gospel.'"

Daniel Burgess was born in 1645, he was Bolingbroke's first tutor, settled in London as a preacher in 1685, and in Brydges Street, Covent Garden, from whence he removed to Carey Street; he died in 1713. See "Letters from the Dead to the Living," *c.* 1700, No. 1390.

$3\frac{1}{2} \times 5\frac{7}{8}$ *in.*

---

[1] See "Frontispiece to 'The Fifth and last Part of *Vulgus Britannicus*,'" 1710, No. 1540; "Dr. Burgises Theater," March 1, 1710, No. 1521.

[2] See "The Schismatical attack," 1709, No. 1502; "Quod Risum movet," etc., 1709, No. 1504; "The High Church Champion, and his two seconds," 1709, No. 1498; "The High Church Champion Pleading his own Cause," (No. 1.) 1709, No. 1499; "Aliquid pro nihilo ducunt," Feb., 1710, No. 1520; "the 3 Pillars of y^e^ Church," 1710, No. 1535.

1542.

"Olever Crumwells Cabinet Councell Discovered." Frontispiece to "A Vindication of the Royal Martyr, King *Charles* I. Wherein are laid open The Hellish Mysteries of the Old Republican-Rebellion. Written in the Time of the Usurpation. By the Celebrated Mr. Butler, Author of *Hudibras*."

[1710]

This print is described, under the same title, as No. 769 in this Catalogue. It faces p. 181 of "The Whigs Unmask'd; Being the Secret History of the Calf's-Head-Club," edition 1713," and the same page in the edition of 1714 (292. f. 17.) For an account of the editions of this book, see "A Description of the Calve's Head Club," Jan. 30, 1710, No. 1517. With this work, "A Vindication," &c., is included in this edition; it was then applied to satirize the "Low Church" or Puritan party, alleged to be the antagonists of Dr. Sacheverell, 1710, and follows "The Character of a *Modern Whig:* or The *Republican* in Fashion."

$3\frac{1}{4} \times 5\frac{5}{8}$ *in.*

1543.

A Satire on the alleged peculations of the Duke of Marlborough.

[1710]

This engraving forms the knave of hearts in a pack of playing cards, which refer to the War of the Spanish Succession, victories of Marlborough, &c. (See 7913. d. 1.)

The design represents a gentleman, probably John Churchill, first Duke of Marlborough, seated before a table, which is formed of a grating, and loaded with sacks of money; one of the sacks is open, many coins from it fall between the bars of the grating to the gentleman's feet. He exclaims, "*I am not the first.*" Another gentleman standing near the table, cries, "*Oh Rogue.*" The answer of the former is given beneath.

Below the design are the following lines engraved:—

"Had you my Post pray Wou'd not you
Tell money over as I do."

In the upper corners respectively are the conventional sign of the suit to which this card belongs, and "*Knave.*"

In the winter of 1710, the Duke of Marlborough returned to England from the Low Countries, having in 1709 won at Malplacquet the last of a series of victories over the French. He was accused of having applied the public money, which passed through his hands for the use of the troops under his command, to his own purposes.

See "Every One what he Loves," 1710, No. 1544.

$2\frac{1}{8} \times 2\frac{1}{8}$ *in.*

1544.

Every One what he Loves.

A Satire on the Duke of Marlborough, 1710.

[1710]

This engraving forms the knave of diamonds in a pack of playing cards, which refer to the War of the Spanish Succession, victories of Marlborough, &c. (See 7913. d. 1.)

The design represents "*E*" and "*F*", (England and France), fighting with swords; the former has just run the latter through the body, while he puts aside with his fingers the sword of his antagonist, and cries "*Liberty*," in reply to the shout of the other, "*Ambition.*" "*D.*" (Duke of Marlborough), grovels on the ground, picks up the coin which fell during the scuffle, and says, "*Money.*"

Below the design the following words are engraved, "Every One what he Loves." In the upper corners respectively are the conventional sign of the suit to which this card belongs, and "*Knave.*"

See "A Satire on the alleged peculations of the Duke of Marlborough," 1710, No. 1543.

$2\frac{1}{8} \times 2\frac{7}{8}$ *in.*

1545.

"An Answer to the Liveing Mans Elegy."[1]

[1710]

Verses with two engraved emblematical subjects above and below. 1. Above, a house on a rock in the sea; situated beneath a meridian sun and a label, on which is, "*Thus founded & cannot be Shaken.*" 2. A sun shining upon the globe and penetrating the clouds, both under a label, which bears, "*A Small Cloud He Penetrateth.*" 3. Below, a graduated stand, marked with the cipher of Queen Ann, with a crown above; on the stand are six lighted candles, all under a label with "*Never to be Extinguished.*" 4. A graduated stand, marked with the cipher of the Protector, Oliver Cromwell, with a helmet above; on the stand are seven extinguishers, "*Alltogether Useless.*"

The engraved verses are:—

"Foul Monster thou who thinkst thou hast improv'd
Thy talent when thy Guilty hand first mov'd
To paint with all thy cunning spitefull art
The black and gnawing rancour of thy heart
And write an Elegy for him whose name
Were he now dead thy verse could not defame
Alas false brother, we Know thou canst not hurt us
When good men dye vivit post Funera virtus."

The suns seem to be emblems of Sacheverell, whose rays in No. 1 shine on a house founded upon a rock; and, in No. 2, are penetrating the small clouds which for a time obscured the light, thus referring to the efforts of his opponents in prohibiting his preaching for a certain season. The extinguishers represent the alleged efforts of Cromwell and the Puritanical, or Low Church party, to extinguish the lights of the Church. The six lighted candles represent the clergy,

[1] See "The Living Man's Elegie," March 23, 1710, No. 1527.

the High Church clergy, of course, of Queen Anne's reign, *i. e.* the six Bishops who, in the House of Lords, March, 1709-10, voted Sacheverell not guilty, when he was impeached for the two sermons he preached at Derby and at St. Paul's see "Guess att my Meaning," 1709, No. 1503; "The High Church Champion," etc. 1709, No. 1499, and "The Schismatical attack," 1709, No. 1502.

$6\frac{3}{8} \times 10\frac{1}{2}$ *in.*

1546.

Cards about Dr. Sacheverell. The Suits of Diamonds and Hearts. Twenty-six distinct designs.

[1710]

This sheet contains twenty-six engraved subjects illustrative of the career of Sacheverell; they were prepared for a pack of cards, and belong to the suits of diamonds and hearts; the clubs and spades are not known. A few of the subjects refer to general affairs unconnected with Sacheverell. Each card has a couplet engraved under the design, as below.

The suit of Diamonds.

Ace. The Queen on her throne receives the Address of the House of Commons.

"The Queen Address'd, and by new Senate[1] told,
They'll Act with more Obedience, than Her old."

Two. Sacheverell in his coach, amid the cheers of the people, who rush after him.

"Others would Swell with Pride, if thus cares'd,
But he bears humble Thoughts within his Breast."

Three. Sacheverell proceeding in his coach to prison.

"Without Concern, he from his Coach alights,
To Stand a Tryal which its Hearers frights."

Four. Sacheverell entertained at a great feast, among the diners is a woman.

"It is but just to entertain a Guest,
That by his Bonds, two Kingdomes has releas'd."

Five. A gentleman, probably Harley, pointing to a church above and a chapel beneath him.

"Before your Ey's I Good and Ill have plac'd;
Oh! for your Country's Sake, reject the Last."

Six. Sacheverell in his coach received in Wales with acclamations.[2] The people appear to be miserably poor, goats scamper up the mountain sides of the background.

"Here Welch Parishioners attend his Coach,
And joy to See their Ministers Approach."

Seven. The Lord Mayor[3] attended by Sacheverell delivers the sermon[4] to Mr. Clements the printer.

---

[1] The new Parliament which met Nov. 25, 1710. [2] May, 1710.

[3] Sir Samuel Garrard; see "An Answer to the Whigs Medley," 1711, No. 1571; "Aminadab," 1710, No. 1537.

[4] The Sermon preached before the Lord Mayor and Sheriffs in St. Paul's, Nov. 5, 1709; see "The High Church Champion Pleading his own Cause," (No. 1.) 1709, No. 1499; "Quod Risum movet," etc. 1709, No. 1504; "the

"The Dedication's excellently done,
So, Mr. C——ts you may e'en go on!"

Eight. Sacheverell in his coach approaches Oxford by a very steep and rough road.

"His Entry into Oxford here is Shewn,
Attended by the Country and the Town."

Nine. Sacheverell's reception by the University at the gate of a college, which resembles that of Queen's College. Sacheverell was educated at Magdalen College.

"The College with alacrity receiv'd
Her Son return'd, for whom accus'd, She greiv'd."

Ten. Sacheverell receiving from the Bishop of St. Asaph's Institution to the living of Selattyn, Shropshire.

"St. Asaphs Bishop,[1] for his Flock's Instruction,
Allows Him Institution and Induction."

King. The City Members of Parliament on a platform before their constituents,[2] the scene is the Guildhall, London, with portraits hanging on the walls.

"See London Citizens with Heart and Voice,
Chuse Loyal Members, that deserve their Choice."

Queen. Envy prevented by the Angel of Truth from firing a church.

"Envy the Church would into Ruines turn;
But Truth won't let y^e^ Fiend that Fabrick burn."

Knave. A candidate for a Membership of Parliament escaping on horseback from the pelting of a mob.

"Here fond Electors Candidates adore,
Whom they rejected but a while before."

The suit of hearts.

Ace. Sacheverell walking towards a pulpit.

"From hence the Church's Restoration rose,
And made Discovery of her Secret Foes."

Two. The Sheriff of Derby requesting Sacheverell to print his sermon.[3]

"The Derby Sheriff doth of him request,
That his Assize Discourse may be imprest."

Three. Sacheverell seated at a table in consultation with his lawyers.[4]

---

3 Pillars of y^e^ Church," 1710, No. 1535; "Aminadab," 1710, No. 1537; "Aliquid pro nihilo ducunt," Feb. 1710, No. 1520; "The High Church Champion, and his two seconds," 1709, No. 1549.

[1] William Fleetwood, Bishop of St. Asaph's, Queen Anne's "My Bishop;" afterwards Bishop of Ely, died Aug. 4, 1723; see Swift's "A Pretended Letter of Thanks from Lord Wharton to the Bishop of St. Asaph's."

[2] The four new City Members of Parliament were Sir W. Withers, Sir R. Hoare, Sir G. Newland, and John Cass, Esq., elected in 1710, and again in 1713; see "Londons Happynes in Four Loyal-Members," 1710, No. 1550, and "Wonders upon Wonders," 1710, No. 1549.

[3] That is, the sermon preached by Sacheverell, at Derby, Aug. 15, 1709.

[4] Sacheverell's Counsel were Sir Simon Harcourt, Mr. Dodd, Mr. Phipps (afterwards Lord Chancellor of Ireland, father of the first Lord Mulgrave), Mr. Dee, Mr. Dodd, Dr. Henchman; see "Sacheverell Portraits," Feb. 1710, No. 1519.

"The D——r and his Friends in Consultation,
How to reply to Commons. Accusation."

Four. The Sheriff and Sacheverell approach a church.

"Into the Church the Sheriff introduces,
The D——r who laments its Foes Abuses."

Five. The Mayor of Banbury receives Sacheverell at the town gates.

"At Banbury the Courtious Corporation,
Salutes him who returns the Salutation."

Six. Queen Anne, seated on her throne, dismisses the Duchess of Marlborough and appoints the Duchess of Somerset, Mistress of the Robes.

"Upon her Knees fam'd Somerset receives,
An Office which another D——ss leaves."

Seven. Queen Anne presenting to Mr. Harley the Purse of office as Chancellor of the Exchequer.[1]

"Well is the Purse by Majesty bestow'd,
On Him that pay'd the Duty which He ow'd."

Eight. Queen Anne directing the Earl of Rochester to take the chair as President of the Council, 1710. The Duke of Buckingham was made President in 1711.

"The Queen bids Rochester ascend the Chair;
Fate wills that Buckingham be seated there."

Nine. An audience moved to tears by a speech from Sacheverell(?), who is seated upon a temporary platform.

"Such moving Periods, and so just a Speech,
Not only Good Mens Eyes but Hearts must reach."

Ten. Queen Anne dismissing one lady and appointing another.

"Her Majesty her Self of Troubles eases,
And Chuses Such Attendants as She pleases."

King. The Church seated upon a rock and attended by Bishops, Sacheverell and others kneel before her. A church supported in the air by Cherubim.

"Fix'd on a Rock the Church Triumphant views,
Him that would not a Churchmans Freedom lose."

Queen. Queen Anne standing before her throne addresses the Parliament.

"Charm'd by a voice, so gracious and Serene,
They Speak y^e^ Subjects, while She Speaks y^e^ Queen."

Knave. Mr. Dolben, son of a former Archbishop of York, presenting the articles of impeachment against Dr. Sacheverell, to the House of Lords.

"Here an Archbishop's son y^e^ Church impeaches,
Whose Sire if living would abhor such Speeches."

$17\frac{1}{8} \times 14$ in.

---

[1] Aug. 8, 1710.

1547.

The unfeigned respect of an English Tory, to the Queen of Great Britain.

Sold by Sutton Nickholls against ye George Inn in Aldersgate Street and by Mrs. Dring next doore to the Legg Tavern in Fleet Street against White Fryers gate. London. [1710]

An engraved portrait of Queen Anne borne by Fame towards a meridian sun. Fame carries her trumpet and palm branch, and a label inscribed, "*Virtus invidiam superat.*"

Beneath, are engraved verses of no merit or interest. The closing lines refer to the change of ministry which took place Aug. 8, 1710 and later, and the new Parliament, which met Nov. 25, 1710:—

"O may this late renowned, deed you've done;
Meet with Success, may every Pious Son;
Of thy New Parliament, applaud thy glory;
And boast the being, an honest hearted Tory."

$6\frac{1}{2} \times 3\frac{7}{8}$ in.

1548.

The Picture of a true Fanatick.
"Reformer Reform Thy-Self."

[1710]

An engraving, with verses below; the former shows William Bissett seated at a desk, prompted by the Devil in writing, "*The Modern Fana——*" (Fanatick). Against the walls are hung the arms of the "*Commonwelth of England,*" and a portrait of "*B. H——y.*" (Benjamin Hoadly.) On the ground are the "*Comon Prayer,*" organ pipes, a mitre, pastoral staff, canonicals, &c.

The verses, which are engraved on the same plate as the design, are:—

"Reader the Portrait of a Man you see,
Or rather a Monster for his Vil—ny;
One! who altho' he eats the Churches Bread,
Reviles that Church by which alone he's fed.
False to his God; a Hater of the Cr—wn:
To Christ'ans a Shame: a Scandal to the Gown:
Made up of Falshood, Enmity and Spleen,
As by his False malicious Works is seen.
A base accuser of the Brotherhood:
Like to the spiteful and revengeful Brood
Of Hellish Fiends, who range about to find
Wherewith to blacken and accuse Mankind.
Then wonder not at his Unchristian Book;[1]
But prithee Reader, at his Elbow look;
See who directs and guides his spiteful pen,
My Life for yours thou wilt acknowledge then,
That B—s—t[2] onely was the Devil's Scribe;
This did compose, the other but transcribe.
Must then the Church and Doctor[3] be thought Evil,
Because abus'd and slander'd by the Devil."

---

[1] "The Modern Fanatick." [2] Bisset. [3] Sacheverell.

"The modern Fanatick; with a large and true Account of the Life, Actions, and Endowments, &c. of the famous Dr. Sa——l," 8vo, 1710. "By Willm. Bisset, one of the ministers of St. Catherine's by the Tower." A second part of "The Modern Fanatick" was published in 1711. Soon after this book, appeared "A Vindication of Dr. Sacheverell, from the Aspersions cast upon him, in a Pamphlet, entitled, the Modern Fanatick."

$4\frac{5}{8} \times 2\frac{7}{8}$ in.

1549.

"WONDERS UPON WONDERS. In Answer to the AGE OF WONDERS. To the Tune of Chivy Chase."

Sutton Nicholls excudit.[1] [1710]

AN engraving, with verses engraved below; the former shows that Queen Anne, seated upon her throne, receives an Address from the City of London. Her reply is inscribed upon the throne, "*I am Resolv'd to Support & Encourage the Church of England as by Law Established.*" On one side are engraved a view of "*Westminster,*" and "*Active Obedience*" with the lines above:—

> "*Our Lives and Fortun's down we'll lay*
> *And all Queen Anns commands Obey*
> *What She Requiers We'll advance*
> *Towards pulling down the King of France.*"

The Addressers are—"*J C,*" John Cass; "*Sr. R H,*" Sir Richard Hoare; "*Sr. W W,*" Sir William Withers; "*Sr. G. N.,*" Sir George Newland, Members of Parliament for London; and "*Sr. G D,*"; the latter two of whom are holding purses of money, which are respectively inscribed "100," and "*l*1000."

On the other side are a view of "*London,*" and "*Passive Obedience.*" Above are the lines:—

> "*As we Obedience Others teach*
> *Our Practice shall be as we preach*
> *We'r all Agre'd all of a Mind*
> *But Limping Ben: We left behind.*"

The Addressers are clergy preceded by "*Bp. L.*" (the Bishop of London); amongst them are "*Dr. S.*" (Sacheverell); "*Dr. A.*" (Atterbury?) and "*LM.*" Behind is Dr. Hoadly on crutches,[2] exclaiming "*When shall I be prefer'd,*" to which one replies, "*When Paul Lorain dies.*"[3]

---

[1] Sutton Nicholls published "The unfeigned respect of an English Tory," 1710, No. 1547.

[2] For Bishop Hoadly's lameness, see "Guess att my Meaning," 1709, No. 1503; "Hoadly seated at a Desk," (No. 1.), 1710, No. 1533; "The Schismatical attack," 1709, No. 1502; "Aminadab," 1710, No. 1537. On Hoadly see the references which are given with "The Hierarchial Skimington," 1735.

[3] Paul Lorraine, was, for a long period, Ordinary of Newgate; he died Oct. 7, 1719. There is a reference to him in Swift's "Essay on English Bubbles," likewise another in "The Country Journal; or, the Craftsman," for Saturday, April 26, 1735, p. 1, col. 3. The question doubtless refers to the Address of the House of Commons to Queen Anne, Jan. 2, 1710, begging that a benefice in the Church might be given to Hoadly.

The verses beneath are laudatory of the High Church party; the time is indicated by the reference to the result of the late general election:—

"The Year of Wonders is arriv'd,
Truth makes a brave advance;
The Ch—ch from danger is Retriev'd
Without the Help of France.

Nature's grown wise, a wise Queen Rules,
The Court's turn'd upside down;
Good Men put in to keep the Peace,[1]
Church Men to guard the Crown.

In all the Ages of the World,
Where Wonders have bin seen;
Good Men were of the 'stablish'd church,
True Church Men for the Queen.

The Pulpit speaks 'gainst Civil War,
And tells a F——ous Nation;
Scismaticks May Run to the Dev'l,
Spight of the Toleration.[2]

The True Church Clergy mounted high,
With great Discretion drive;
And In the gapp of Danger Stand,
To Keep the Ch—ch alive.

The Brave Sons of ye English Church
Come foremost like the Wind;
And Moderation out of hope,
Come limping on behind.[3]

The Realm from Danger to secure,
To heavens Aid we cry;
And with ye brave Sacheverell join,
To keep out Popery.

We no King on our Knees do curse,
Nor damn the Revolution;
Nor to settle the Nation's Peace,
Do study its Confusion.

With upright Heart and single Tongue,
The Church we do adhere to;
Abhor the Side we swear against,
Defend the Queen we swear to.

To Heaven we for Anna pray,
And take the Abjuration;[4]

---

[1] Refers to the change of Ministers, the peace party being set in power, Aug. 8, 1710, and later.

[2] The so-called "Toleration Act."

[3] A sneer at Bishop Hoadly, and one of his works. "Moderation" was one of the watch cries of the Low Church party, see "The Jacobites Hopes," 1709, No. 1495; "Needs must when the Devil drives," 1709, No. 1496; "Like Coachman, Like Cause," 1709, No. 1497; "A British Janus," 1709, No. 1505; "Frontispiece to 'The Fifth and last Part of *Vulgus Britannicus*,'" 1710, No. 1540.

[4] Oath of Abjuration.

But not ye League and Cov'nant way,
To Ruin Church and Nation.

Sacheverell-like with upright face,
We pray for our Defender;
The wise Queen Ann without Grimace,
A figg for the Pretender.

With Calves-head-Club-Sts[1] won't unite,
Wysh well to the Succession;
Condemn Resistance to their face,
And will defend possession.

Our Polititians are grown wise,
In ev'ry Change we read it;
Marlbrow's wel paid to beat ye French,
Stocks Rais'd to 'dvance our Credit.

The Queen whose Treasurers[2] she can trust,
We, Commons that are hearty;
Men that are not for Roasting Priests,
Nor the Damnation Party.

Our Business is that these good Men,[3]
Their Places may abide in;
For they new chose 'cep one in ten,
Church and Queen can confide in.

They do deserve the Nations Praise;
For Fund and eke for Loan;
And will Old Englands credit raise,
And with't advance their own.

Although declaring Right to Reign,
Our Parliaments Claime Share in;
We'd have the Queen no Right Disclaim,
'Cause Men are bold and Daring.

The Right of Anna to make plain,
That Perkin[4] may Miscarry;
We boldly do Assert the Queen,
Has Right Hereditary.

The prejudis of Party-Men,
The stronger to imprint in's;

---

[1] See "A Description of the Calve's Head Club," Jan. 30, 1710, No. 1517.

[2] Refers to the displacing of the Earl of Godolphin, Aug. 8, 1710, as Lord Treasurer, and the appointing in his room of a Commission composed of John, Earl Poulett, Robert Harley (afterwards Earl of Oxford); Sir Thomas Mansell; Mr. Henry Paget, and Mr. Robert Benson.

[3] The new ministry, or the Commissioners of the Treasury.

[4] "Perkin" was the "Old Pretender," James Francis Edward Stuart; see "The Jacobites Hopes, or Perkin Rideing in Triumph," 1709, No. 1495; "The Coffehous Mob," 1710, No. 1539; "Londons Happynes in Four Loyal-Members," 1710, No. 1550, and "Needs must when the Devil drives," 1709, No. 1496.

We hug the Priest[1] they did condemn,
And so much for their Sentence.

In order to discourage Mobs,
And keep the Nation quiet;
Mob-Principles we do Condemn,
And those that make a Riott.[2]

The Duke of Marlb'row we Requite,
With large gifts and great Honour;
His D——ss shall have no more Spight,
Than Mod'rate Saints[3] cast on her.

For Battles fought[4] and Towns reduc'd,
And Popish Armies broken;
And that our Matchless Gratitude,
May'n every Age be Spoken.

While fighting for the Nation he,
Looks Danger in the Face;
From Insults We'll his Family,
Rescue and foul Disgrace,

But tho' he's crown'd with Victory,
And many People love him;
He being paid as I have said
Our Soveraign may remove him.

And now Good Men have been stirr'd up,
To make a wise Election;
Brave High-Church Members they have chose,
By Heavens wise Direction.

That Queens may Parliaments dissolve,
You graunt it Right and Just;
And since she hath found out the way,
When e'er she will she must.

The Injur'd Nation to Repair,
And pay the Money lent;
We'll by a tax wipe out the Score,
The Spunge of Parliament.

And we will carry on the War,
With or without a Debit;
Then Banks shall eat us up no more,
Upon pretence of Credit.

---

[1] Dr. Sacheverell. The "sentence" was that pronounced on him, to abstain from preaching for three years; his sermons to be burnt by the common hangman.

[2] On March 1, 1710, the mob which had attended Sacheverell on his trial, attacked the meeting-house of Dr. Burgess, an eminent non-conformist preacher; see "Dr. Burgises Theater," March 1, 1710, No. 1522; "Daniel Burgess preaching," 1710, No. 1541; and "Frontispiece to 'The Fifth and last Part of *Vulgus Britannicus*,'" 1710, No. 1540.

[3] "Moderate Saints" were those of Hoadly's party; the "Low-Church party."

[4] Refers to the victories which Marlborough obtained at this time in Flanders, *i.e.* the battle of Malplaquet, Sept. 11, 1709; the taking of Mons, Oct. 21. of Mortaign, April 14, 1710; Douay, June 26; Bethune, Aug. 30.

Then we will our own Terms of Peace
Prescribe to France and Rome;
That War, being at an end Abroad,
We may have Peace at Home."

To this follows a line of music.

Aug. 22. 1710, Compton, Bishop of London, accompanied by 150 Clergymen, presented an Address to the Queen. The City of London Address was presented Ap. 13, 1710. These addresses were alleged to have been got up or encouraged by Harley as a means for profit and maintaining him in power; thus sacrificing the interest and honour of his country. Parliament was dissolved Sep. 28, 1710.

$8\frac{1}{2} \times 4$ in.

1550.

"LONDONS HAPPYNES IN FOUR LOYAL-MEMBERS."

Printed for Wm. Pennok at a Picture Shop in Panyer Alley in Paternoster Row, Price 1d. [1710]

A PRINT, with two columns of verses engraved below; the former shows "*Sr. W. W.*", i. e. Sir William Withers, saluting "*Sr. R. H.*", i. e., Sir Richard Hoare, and saying, "*I am for Peace Abroad and a free Trade.*" The reply is, "*I am for Peace at Home & the hearts of the People.*" "*Sir G. N.*", i. e. Sir George Newland, saying, "*We'll be true to the line of Hanover,*" addresses "*J. C. Sqr.*", i. e. John Cass, Esq., who replies, "*No Perkin.*" The verses deprecate factions and feuds, rejoice in the election of these four members, and conclude thus:—

"Yet now we hope much happier days to See
Since You our Representatives must be;"

* * * * *

Though factious foes in vain yr Choice withstand
And after all a Scrutiny demand
Yet even then You their Endeavours crost
And gain'd more by it than themselves had lost;
Were I to wish and cou'd my wish obtain
It shou'd be this (nor would I wish in vain)
That all our Representatives might be
Noted like You for their Integrity
Like Withers wise, Wealthy like Hoar & grave;
Like Newland gen'rous, & like Cass most brave;
Then wou'd ye Church for ever stand secur'd
From all those Blasts She has so long endur'd
And Faction's Feuds that now her Ease disdain
Wou'd then oppose Her growing Pow'r in vain,
The World shall Eccho wth Brittannia's Fame
Whilst distant Nations strive t' inscribe Her name
And Europe shall with one Consent Aspire
To sing that Peace which such as you inspire."

Sir W. Withers and Sir R. Hoare are clad in civic robes and wear chains of office; their fellows are dressed as gentlemen of the period.

The four members for London elected 1710 were Sir W. Withers, Sir R. Hoare, Sir G. Newland, and Mr. J. Cass. The same persons were elected 1713.

Strong suspicions were entertained that Harley and the Tories intended to effect the restoration of the Stuarts, the repeal of the Act for the settlement of the crown in the Hanoverian Family, and consequently the establishment of Popery. Some Tories may have indulged in these visions, but many repudiated any such ideas; and we here see two of the City members announcing their loyalty to the House of Hanover, and rejection of Perkin, i. e. James Francis Edward Stuart, the "Old

Pretender." See "The Jacobites Hopes," 1709, No. 1495; "Needs must when the Devil drives," 1709, No. 1496; "The Coffehous Mob," 1710, No. 1539; "Wonders upon Wonders," 1710, No. 1549; "An Answer to the Whigs Medley," 1711, No. 1571.

$4\frac{7}{8} \times 6\frac{7}{8}$ in.

1551.

The Ingenious and Diverting Love Letter in Hieroglyphicks Being the Country Assemblys Answer to the Hampton Courtiers Letter.

Engraven from y^e^ Originall Letter by And. Iohnston and Sold by him at y^e^ Golden Eagle in Old Round Court in y^e^ Strand & Will. Taylor at y^e^ Ship in Pater Noster Row price 1 *shill.* [1710]

This "letter" is engraved. The words which, in the following copy, are enclosed by brackets, are represented in the original by drawings of the objects which are named according to the sound of the words required. It is thus a series of rebusses. The purport of this print has not been completely deciphered.

"(Vane) *P* (rag) (mat) (tick) (awl) (man) *The* (stile) *&* (frame) (work) [1] *of* (yew) *r E* (pistol) (shoes) (ewe) *a D* (earring) (bog) (trotter) *W* (hat) (ear) (nest) *of y^e^* (lady's) (heart) *Could* induce[2] (yew) (toe) (fan) *cy* (ewer) (Fame) *ous* (party[3], a shield) *&* *a* (shoe[4]) (bell) (Eve) (hand) *some tures*[5] (wood) (bee) (cord) (dial) *y* (*re*)[6] (sieve) *d. U R a* (Great Bear)[7] *f* (or)[8] (ewer) (panes). 2 (knave of clubs) (pear) *d &* (Luna)[9] (tick), (straw) (bed), (owl) (drinking pot, or measure) *a G*, (Bedlam)[10] (andiron) (bars) *is W* (hat) *u* (a mole, here used for "want," a name applied to the animal in the West of England); (an urinal?) *s* (a piece of embroidery?) *s her* (hat) (red)[11], *s* (team) *d n* (or) [12] *re* (guard) *ed of a* ( ). *the* (Tonbridge)[13] (rake) *y^t^* (bee) (gun) *this* (Folly)[14] *is* (Adam) *d* (lyre) *&* *preva* (rye) (cator) [15], 2 (none such)[16] (viol) (works)[17] not (toe) (bee) *u* ( ) *on a S* (pin) (Star Inn) a (staymaker, or man-milliner),[18] (Butt) she (maid) (a dress) *to d* (fender) *Self &* (wave) *'d N t* (ring) (Fools) (pair of dice)[19] *so* (rye) (die) *Q* (louse) *l* (eye)[20] *on t* (hat) *he* (chair) *i* (table) *y* (belly) *s M*[2] *I*——*n* (nobody)[21] (nose) *w* (hare) 4, (But) *ye s* (candle) (would) *not* (stick.) *y^e^* (post) (stays) (sow) *i* (cannon) *ly*[22] *b* (egg) (yew) *re* (pen;)[23] (bee) (coin)[24] (tent) *con* (fess)[25] (ewe) *r* (tre)[26] (cherries) *&* *we s* (hall) (bee) (comb) (ewer) *ad* (mirrors).[27]

---

[1] Represented by two ants.
[2] *i. e.*, "Could" written on, or in, a "deuce" of clubs.
[3] *i. e.*, heraldically represented, a shield which is *parti per pale.*
[4] As you believe. [5] *i. e.*, "*some*," which is written over "*tures.*"
[6] "*Re*" in musical notation.
[7] *i. e.*, asterisks arranged like the stars in the constellation *Ursa Major.*
[8] "Or," *i. e.*, gold heraldically represented on a shield. [9] The moon.
[10] A lamb lying on a bed. [11] Red or gules, heraldically represented.
[12] "Or," as before. [13] A tun lying on a bridge. [14] A fool.
[15] A die, showing the side marked with four spots or "quartre."
[16] The nine of diamonds. [17] The ants, as before.
[18] A man working at a petticoat. [19] Paradise.
[20] *i. e.*, Ri-di-cu-lous ly. [21] A dwarf, standing for "nobody."
[22] *i. e.*, "So I can only." [23] "Repent." [24] *i. e.*, con.
[25] *i. e.*, a fess, heraldically represented on a shield.
[26] *Tre*, or tray, three spots on a die. [27] *i. e.*, admirers.

To (shoe) (Basket).

A (bell) (Burr) (net), (Martin) (Palfrey), (Mill) *i* 100 (Fan), (Rose) (Cage), (Bridge) *i* (Plumber)."

The signatures are Abel Burnet, Martin Palfrey, Millicent Fane, Rose Cage (?) and Bridget Plummer.

For similar puzzles, see "The Art of Love," 1710, No. 1552; "The Hampton Court Letter," 1710, No. 1553.

$8\frac{1}{4} \times 11\ 3\frac{3}{4}$ *in.*

1552.

"The Art of Love Represented in above 60 Hierogliphickall Figures Wherein that Tender Passion is described after the Most Moving Manner."

Engraven from ye Originall Letter by Andr. Iohnston and sold by him at ye Golden Eagle in Old Round Court in ye Strand & Tho. Taylor in Fleet Street, Tho Forrest Charing Cros, R. Huton corner of Pall Mall I. Smith Exeter Change Tho. Warner at ye Black Boy in Pater Noster Row. p. 1 *shil.* [1710]

This "letter" is engraved; the words which, in the following copy, are enclosed by brackets, are represented in the original by drawings of objects named according to the sound of the words. It is thus a series of rebuses.[1]

"*Your* (Lady) (ship) *may* (well) (bee) *in a*(maze) *and think either* (maggot) *or* (mill) *in my* (crown) *for being a* (medlar) *out of my own* (sphere,) *yet had I* (wings) *I would* (fly) *to your* (feet) *and re*(ly-on) *your* (Justice) *in* (hope, by means of an anchor) *of my pardon, a* (fool) *is an* (extinguisher) *of* (Love)*s* (flame)*s, may some good* (Angel) (shield) *you from that* (lam)*N*(table) (cross,) *I was neither* (ape) *nor* (urchin, hedge hog) *for* (awl) *the* (Owls) *of* (Tonbridge, by means of a tun standing on a bridge,) *to Gaze at if Mr. De——'s* (eyes) (a mole, want[2]) (spectacles) *to find a* (mask for, a face) *I* (can) (compass) *those will fitt his* (nose), *and* (but) (last) (Sun)*day I mett a* (parrot) (handsaw) *Mr. J——n* (reel) *from y^e* (Bell) *to Sa*(lute) *a wench in a* (pink) (petticoat;) *I shall not* (harp) *any more on those* (asses) *but leave them to y^e* (Devil). *Onely tell you neither* (Time) *nor* (Fortune) (can) (altar) *my* (heart) (but) *shall* (still) (rest *i.e.*, a support for a musket) *Madam.*

(Ewer) *Most Passionat Servant*
J. W."

$8\frac{1}{4} \times 12$ in.

1553.

"The Hampton Court Letter, being a reply to The Epsom Ladys Answer."

Engraven from ye Original Letter by And. Iohnston and Sold by him at ye Golden Eagle in Old Round Court in ye Strand and by Will. Taylor at ye Ship in Pater Noster Row. Price 1 *shill.* [1710]

This "letter" is engraved; the words which, in the following copy, are enclosed

---

[1] For similiar puzzles see "The Hampton Court Letter", 1710, No. 1553; "The Ingenious and Diverting Love Letter", 1710, No. 1551.

[2] For "want", a name for the mole, which is still used in the West of England.

by brackets, are represented in the original by drawings of objects named according to the sound of the words. It is thus a series of rebuses.

"(Glorious Lady), (Ewer) *re*(bus)[1] *D*(cypher[2])*d does* (inform[3]) *T*(hat) (bee) (*IX.*) (stars) (or)[4] *dain Hap*(pin)*s*, (to[5]) re[6](comb)(pence) 6-8.[7] (flames).

(Ewe)*r* (hart) S(hall) B(mine), I understand[8] (yew)(well).

T(hose), eyes[9] assure[10] *W*(hat) (yew)*r* (tongue) (shoe)*d* utter.[11] (Bel) (eye) (knot) (ewer) (sole) (or) (an eye and a hill) ate (yew)*r* (heart): (Maids) (oaf) 10 *Ref* (yews) (but) *Ta*(kit) *M*(Adam) (bell) (Eve) *Vr* (Fortune) (Maid). My *in*(come)[12] (can) (bear) (a coach) (and 6) (witch) (awl) (the World) (nose). *W*(hen) *Wed*(lock) (joins hands) T(hen) *O! f*(or) (ewer) (beauty) *Vr*(Love)*ing O*(bed)*ient Mea*(nest) *Serv*(ant), (sign)*d*, (seal)*d* D(liver) (bee) 4

(Hen) (rye) (Smith)."[13]

$8\frac{3}{8} \times 10\frac{1}{2}$ *in.*

1554.

The Quaker's Meeting.

E. Hemskirck pinx I. Bowles Exc. London. Sold by J. Bowles at Mercers Hall in Cheapside [1710?]

This mezzotint engraving represents the interior of a meeting-house, having a single window, with a lattice, through which is a view of the upper parts of houses, &c., thus designed to express that the room is on the top floor of the building to which it belongs. A portion of the chamber is occupied by a raised gallery in which sit and stand several persons, male and female, all but three with their heads covered; one, this is a middle-aged man, leans on the front of the gallery. Before the gallery a woman stands on a bench, and is fervently speaking, her action, like those of every other person in the design, is caricatured, her arms are ungracefully raised, her eyes are turned violently upwards, she wears a steeple-hat over her coif; three more women and a man sit on the same bench, the last is acting indecorously, while he turns up his eyes with a caricatured expression of devotion. A man sits on the steps leading from the floor of the chamber to the gallery, one of his hands is in his pocket, he has a leering expression; next to him another stands on the floor, holding a stick and scratching the back of his right hand with the fingers of his left hand, he turns up his eyes in a forced manner. Then appears a third in a cloak, affecting to be moved to lamentations by the words of the speaker. In front of this hypocrite an old woman sits in a chair, and, doubling her fists, seems strongly affected; she has a grotesque expression.

For satires on the "Quakers," see the references which are given with "The Quakers Synod," 1699, No. 1339.

$20\frac{1}{2} \times 15\frac{1}{4}$ *in.*

---

[1] Two children kissing or "bussing" each other. [2] That is, an "O."

[3] "Does", written in a drawing of a form, as used in schools.

[4] A shield engraved heraldically for "*or*," gold.

[5] A human toe. [6] "*Re*" in musical notation.

[7] *i.e.* a noble, or six shillings and eight-pence.

[8] An eye under the stand or foot of a small table. [9] Four I's.

[10] An ass and a ewer. [11] An otter.

[12] Represented by "in" on a comb.

[13] For similiar puzzles see "The Art of Love", 1710, No. 1552; "The Ingenious and Diverting Love Letter", 1710, No. 1551.

1555.

"The Tea-Table."

Sold by Jno. Bowles Print and Map Seller at No. 13 *in Cornhill.* [1710?]

An engraving with the title "*The Tea-Table*" on a scroll above the heads of a party of women, who are seated about a table in a room, the window of which is open, so that two gentlemen look in and listen to the conversation of the women. Envy drives Justice and Truth out of the room at the open door. On the wall over the fireplace hangs a picture of a monk carrying a woman on his back towards a church; he is probably carrying her in order that she may make no foot-prints on the ground. On the table lies a book inscribed "*Chit Chat.*"

Below are the following lines, engraved:—

"How see we Scandal (for our Sex too base)
Seat its dread Empire in the Female Race,
'Mong Beaus & Women, Fans & Mechlin Lace.
Chief Seat of Slander! Ever there we see,
Thick Scandal circulate with right Bohea.
There Source of blakning Falshoods Mint of Lies
Each Dame th' Improvment of her Talent tries,
And at each Sip a Lady's Honour Dies
Truth rare as Silence; or a Negro Swan,
Appears among those Daughters of the Fan.
Couranta has the Chair, and deals the Tea,
In Scandal none more eloquent than she.
Great President! how just Precedence claim,
Thy great Demerits, and thy greater Fame!
In Female War the Dame's profoundly Skill'd;
Her Tongue [The Magazine of Lies] is Steel'd
With Rancour; & her Eyes, tho' form'd for none
But the Destruction of our Sex alone,
Can at Superior Worth take artfull Aim,
And blast the Growth of Virtuous Cælia's Fame,
Destructive Malice Triumphs in her Smiles,
Stabs home as Death and Sure as W——d[1] kills
Livia—for Sly Invention next to none,
By blaming other's Fictions rents her own:
By feigning to oppose she forms a Lie,
And hides her Malice in Hypocrisy.
Late at a Ball, where Livia constant is,
Her Charms Successfull, young Amanda tries;
Fairer than Blossoms of the Month of May,
Less fresh the Rose, nor Phillis self so Gay.
Steps so engaging, moves with Such a Grace;
Such cheerfull Sweetness Smiling in her Face,
With Wonder & Delight she fills the Place.
Each Youth with warm Desire, devours her Charms,
And thinks her clasp'd already in his Arms,
Each Eye with Greediness the Fair Surveys,
Nor ought is heard but in Amanda's Praise.

---

[1] Dr. Woodward; see "A Satire on Learning," 1709, No. 1516; "A Description of the Coledge of Physicians," *c.* 1700, No. 1412.

This Livia saw, and heard with Envy Straight,
She, turning speaks her well disembl'd Spite,
Yes (Livia cries) the Damsel Dances well,
Her Mein is gracefull, and her Air Genteel:
And is (I dare say) Chast; tho' cõmon Fame
(Which seldom utters Truth delights in Blame)
Censures her Intimacy with my Lord ———
Yon vicious powder'd Beau, with Ribbond Sword
Enough, she gains her Point; thro' all the Throng
The Scandal Spreads, improves on ev'ry Tongue,
Who is the charming Fair, if any ask,
'Tis answer'd Straight, a Sister of the Mask.
Such are the Rest, and thus the Dames agree
To load each absent Fair with Infamy.
Each Virtuous She, that dares these Belles outshine
Falls a Sure Victim to their Goddess Spleen.
Nor Hope, Thomasia, Justice from the Fair
One Word in Virtue's Praise, is Treason there,
'Tis so like Truth; nor blame, dear injur'd Maid,
Of Spite or Calumny, the needfull Trade.

The ninth Cõmand [were Moses Law in force]
Would Stop their Breaths, or Murder their Discourse,
Wits' Stocks would fall, Spoil many a pretty Tale,
And hated Dumbness on the Sex entail,
And wer't not pity Maura should be mute?
Or Amia's pretty prating Mouth be shut?
What nothing but the Truth? What then's become
Of Gratia? she must Lie or else be Dumb.

Be Dumb! she'll ne'er consent, she'll sooner Die,
Or wear her Painted Callicoe awry,
Than with that ninth Old-Fashiond Law comply,
And loose her dear lov'd Volubility."

$6\frac{1}{4} \times 5\frac{3}{8}$ *in.*

1556.

A Satire referring to Church Politics; three Churchmen meeting the Seven-Headed Beast.

[1710?]

This woodcut represents a landscape in which three churchmen are walking; they approach, or are encountered by the Seven-headed Beast, the heads being those of an ape, a horse, lion, snake, man, and other animals which are not easily recognizable.

A woman, or a man in long garments, stands on a hill in the mid-distance; in the distance are two churches, one of which was evidently intended for St. Paul's.

Below this design, and on the same piece of paper, is a woodcut of a Quaker sleeping in a field, with a book in his hand. This may indicate a connection between these designs and the print which is described as "Aminadab," &c., 1710, No. 1537, which refers to a vision.

$4\frac{1}{8} \times 2\frac{5}{8}$ *in.* Department of MSS., Harleian, 5975. 13. 286.

1557.

The Royal Outcry, or y^e^ Dauphin selling by Auction y^e^ Reversion of his fathers Crown.

[*c.* 1710]

This engraving forms the three of spades in a pack of playing cards, which refer to the War of the Spanish Succession, victories of Marlborough, &c. *c.* 1706. (See 7913. d. 1.)

The design represents the Dauphin as a chubby youth or young man, standing on a three-legged stool before a covered bench, or auctioneer's rostrum, with a mallet in one hand and a crown in the other; he offers the latter for sale, and cries "*Who bids Most*"; his audience consist of the Pope, who exclaims "*the Kingdom of Jerusalem*," and three personages who wear coronets, not royal inarched crowns. The subject is probably a satire on the precarious position of Louis XIV. *c.* 1710. The Pope, one of the bidders, offers the titular kingdom of Jerusalem in exchange. The Dauphin must, in this case, have been the grandson of Louis XIV. The costumes are those of the first decade of the eighteenth century.

Below the design is the above title.

In the upper corners of the print respectively are the conventional sign of the suit to which this card belongs, and "*III*" for its number.

The ace and two of spades in this pack are respectively described as "the French Kings Dream," 1706, No. 1461, and "The Duke of Anjou Whipping Cardinal Porto-Carrero," &c. Nov. 1, 1700, No. 1342; the king as "The Duke of Anjou stealing the Spanish Crown," Nov. 1, 1700, No. 1343; the queen as "A Satire on Louis XIV. and Madame de Maintenon," *c.* 1710, No. 1565; the knave as "The Cardinal Porto-Carrero and Charles II. of Spain (?)," Nov. 1, 1700, No. 1344.

$2\frac{1}{4} \times 2\frac{7}{8}$ *in.*

1558.

The Quack-Doctor Outwitted.

Sutton Nicholls sculp [*c.* 1710].

This engraving represents the stage of an itinerant quack doctor, with a curtain hanging behind; two boys are ascending a ladder from the ground to the platform on our right; on our left, are the heads of two spectators. On the stage the doctor, in a costume of about 1710, stands, and, turning to our left, addresses his zany, or harlequin, who, holding his wooden sword, turns away and grimaces. A medicine-chest stands on the stage between these persons. The Devil, dressed like a gentleman of *c.* 1710, stands bareheaded, and with a lugubrious expression on his features, before the quack, whom he addresses.

Below the design the following verses are engraved:—

I.

"*The Devil did complain he was not well;*
And would go take some Physick out of Hell;
To Brittain, France *and* Spain *with speed he got,*
Where all refus'd him, he did burn so hot.

II.

In haste he then to Germany *did hye,*
The cunning of a Quack-Doctor to try;

Where in a Market-place upon a Stage,
He found a Fellow could all Griefs asswage :

III.

Doctor (*quoth he*) I want some of thy Skill,
For I do find I am exceeding ill,
And any thing for ease I will indure;
What! wilt thou undertake my pain to cure?

IV.

If thou canst ease the Malady I have,
Thou shalt have Gold, even what thy self will crave:
Gentleman, (*said the Doctor to the Devil*)
Upon my Life I'll rid you of this Evil.

V.

Make unto me those Griefs you have but known,
And with the curing them let me alone.
Why Sir (*quoth he*) my Head with Horns doth ake,
My Brains like Brimstone doth Tobacco take;

VI.

My Eyes are full of ever-burning Fire,
My Tongue a drap of Water doth desire;
About my Heart doth crawling Serpents creep,
And I can neither Eat, nor Drink, nor Sleep;

VII.

There's no Diseases whatsoe're they be,
But I have all of them impos'd on me,
All Torments that the Tongue of Man can name,
Within, without, in a continual Flame.

VIII.

Quoth the Quack-Doctor, I will undertake
A sound Man of you in a Month to make.
Wilt please your Worship, show me where you dwell?
Marry (*quoth he*) my Chamber is in Hell.

IX.

Thy Charges in thy Journey I will bear,
And I'll prefer thee to the Devil there:
With speed get up, I'll take thee on my back,
The World may spare thee and in Hell we lack."

A line of music, comprising twelve bars, is engraved below the verses.
$8\frac{5}{8} \times 6\frac{3}{4}$ *in.*

1559.

An English Clergyman and a Layman tossing the Enemies of the Church in a Blanket.

[*c.* 1710]

This woodcut represents a clergyman of the English Church, and a gentleman, both wearing the costumes of about the beginning of the eighteenth century, tossing two men and several objects in a blanket. One of the men who is being tossed was doubtless intended for Louis XIV., a crown falls from his head as he rises in the air, a sword and a sceptre drop from his hands.

The other man who is tossed is bareheaded, his wig having fallen off. Besides these, a book, probably a mass-book, a cross, a Jesuit's cap, a papal tiara, a rosary, and a Cardinal's hat, are being tossed.

$8\frac{1}{2} \times 4\frac{3}{4}$ *in.* Department of MSS., Harleian, 5975. 13. 293.

1560.

A Satire on Louis XIV. of France. Give Him Blood to Drink.

[*c.* 1710]

This engraving forms the four of spades in a pack of playing cards, which refer to the War of the Spanish Succession, victories of Marlborough, &c. (See 7913. d. 1.)

The design represents Louis XIV. as an old man, lying in bed and stretching forth his hands as if to receive a large goblet (containing human blood), which a lady, Madame de Maintenon, who stands at the side of the bed, offers to him, while she says, "*the best Cordiall.*" A gentleman in a great wig and wearing state robes, stands behind, and is probably introduced for Chamillart, a creature of Madame de Maintenon's, Minister of War and Finance; he says, "*almost full,*" referring to the goblet.

The above first title is below the design.

In the upper corners respectively are the sign of the suit of this card, and "*IV*" for its number. See "Satire on Louis XIV.," 1703, No. 1430.

$2\frac{1}{4} \times 2\frac{7}{8}$ *in.*

1561.

The Devil Knocking the heads of Louis XIV. and the Pope against each other, as they sit together in the Stocks.

[*c.* 1710]

This engraving forms the five of spades in a pack of playing cards, which refer to the War of the Spanish Succession, victories of Marlborough, &c. (See 7913. d. 1).

The design represents a pair of stocks placed under a tree, and many rustics, who are armed with sticks and staves, gathered about them; a constable stands in front. Louis XIV. and the Pope are laid fast by their heels in the stocks; the crown of the former has fallen from his head to the ground, where a little dog barks at it; the tiara of His Holiness remains on his head.

In the air above the prisoners flies the Devil, who is energetically knocking the head of one potentate against that of the other. The inscription below the card is as follows:—

" the Devil Speaks.

How ist friend Lewis, Brother pope what cheer?
Both drunk wth bloud, I'm Glad to see you here
* * * * *
And Purgatory's feigned bolts and locks
Are all but Baubles to Infernal stocks
And then thier heads he knocks."

In the upper corners respectively are the sign of the suit of this card, and "*V*" for its number. See "Satire on Louis XIV.," 1703, No. 1430.

$2\frac{1}{4} \times 2\frac{7}{8}$ *in.*

1562.

The Misery of the French Nation, caused by the long wars undertaken by Louis XIV.

The cruel tyranny of Louis XIV.

[*c.* 1710]

This engraving forms the six of spades in a pack of playing cards, which refer to the War of the Spanish Succession, victories of Marlborough, &c. (See 7913. d. 1.)

The design represents many French men, women, and children dancing to the music of two violinists who appear behind. A cart, loaded with goods and chattels, such as peasants use, is being driven away, as if the contents had been taken in order to the payment of taxes. In the distance is a village.

Below the design is the following inscription, engraved:—

"Our Money gone Wee passive French submit
And let a Tyrant take our Goods for it
Taxing's y^e^ Devil where theres nought to pay
And is to Misery the shortest Way."

See "La France Lamentant," June 27, 1706, No. 1455, and "Ludofricus," 1706, No. 1460.

In the upper corners respectively are the conventional sign of the suit to which this card belongs, and "*VI*" for its number.

$2\frac{1}{4} \times 2\frac{7}{8}$ *in.*

1563.

Louis XIV. depriving his officers of the plunder they had acquired.

[*c.* 1710]

This engraving forms the seven of spades in a pack of playing cards which refer to the War of the Spanish Succession, victories of Marlborough, &c. (See 7913. d. 1.)

The design represents Louis XIV. seated on his throne, wearing a crown and royal robes; on the lower step of the throne is a treasure chest; into this the king is pouring the contents of a large sponge, which he squeezes with his right hand. In front of the throne stand four gentlemen, military officers, who appear dismayed at the king's proceedings. Below the design is engraved the following speech by Louis:—

"Thus all my Spongy Officers I serve
Squeeze out their ill got Wealth and let them starve."

In the upper corners respectively are the conventional sign of the suit to which this card belongs, and "*VII*" for its number.

The eight of spades in this pack is described as "Louis XIV.'s paper money," *c.* 1708, No. 1491.

$2\frac{1}{4} \times 2\frac{7}{8}$ *in.*

1564.

The Miseries and Vices of the French cause them to be bad Soldiers.

[*c.* 1710]

This engraving forms the nine of spades in a pack of playing cards which refer to

the war of the Spanish Succession, victories of Marlborough, &c. (See 7913-d. 1.)

The design represents a party of French officers crouched and kneeling on the ground in a field, and playing with dice on a table-cloth which is spread there. In the distance are two soldiers, with drawn swords in their hands, driving before them four conscripts.

Below the design are the following lines engraved:—

"What good can you Expect for all your pains
When We are drove in Wooden Shooes & Chains
Oh Maintenon Oh Lewis wheres your Brains."

In the upper corners respectively are the sign of the suit to which this card belongs, and "*IX*" for its number.

The ten of spades in this pack is described as "Louis XIV.'s Cruelty to the Cevennois," 1703, No. 1429.

$2\frac{1}{4} \times 2\frac{7}{8}$ *in.*

1565.

A Satire on Louis XIV. and Madame de Maintenon.

[*c.* 1710]

This engraving forms the queen of spades in a pack of playing cards which refer to the War of the Spanish Succession, victories of Marlborough, &c. (See 7913. d. 1.)

The design shows Madame de "*Maintenon*" in a court dress, and holding a rod or wand in her hand, while she drives five turkeys before her; a reference to her alleged early life. The scene is a heath. She says, "*to y^e^ old Trade Again.*" Before her stands Louis XIV. "*F. K.* (French King)," crowned and robed, who says, "*How dee sell your Turkeys now.*"

Below the design are engraved the following lines:—

"At first dishonest when I Turkeys fed
Little I thought t'enjoy a Monarch's bed
but now y^e^ dotards glutted w^th^ a —— Reign
I may to Turkey keeping go again."

Above the design are engraved the conventional sign of the suit to which this card belongs, and "*Queen.*"

$2\frac{1}{4} \times 2\frac{7}{8}$ *in.*

1566.

A Satire on the Tories: their alleged vindictiveness towards the Whigs.

[*c.* 1710]

This woodcut represents a field, in the distant part of which is a flock of sheep, watched over by the Eye of Providence, irradiated. The flock is threatened, but not attacked, by many furious and loud-barking dogs, "M", "L", "I", "H", "K", and "G". In the foreground is "O", a Fury. On our right a clergyman (? Dr. Sacheverell) "A", blowing a horn and bidding the dogs "*Fall on*" the sheep. Behind the last is "*C*", a man, who says to "*B*", his companion, who is blindfolded, "*Damn 'em They're Whigs*"; "*B*" replies "*I*

think so too". On our right is "D", the Devil, who says "*They're Brave Dogs all*". Behind is "*E*" a king, probably Louis XIV., holding a sceptre.

The woodcut is enclosed by an ornamental border or frame. It appears to be surmounted by a *fleur-de-lis;* he says "*This Pleases me well*". Behind the last is "*F*", a gentleman, who says "*This will do my Busines*". This woodcut may have been cut from a book.

$6\frac{1}{8} \times 4$ *in.* Department of MS., Harleian, 5975. 13. 240.

1567.

The Devil in Masquerade.

A Satire on the Marquis of Guiscard, who stabbed Mr. Robert Harley, (afterwards Earl of Oxford,) at the Council Board, Cockpit, Westminster, March 8, 1711.

Sold by Edward Lewis in Flower-de-luce Court Fleet street, pr. 6*d. Entered in ye Hall-book, &c. F. Hoffman Inv, & sculp* [*March* 8, 1711]

This engraving is made to fold in the middle, across its length, so that the legs of the Devil, a naked figure of whom occupies the upper portion of the paper, may be hidden within or behind a woman's richly-embroidered petticoat and skirt, which occupy the lower portion of the paper. The Devil has a short knife in his right hand and holds it up to view; one of his feet is a claw, the other is a hoof; he has pendent breasts, like those of an old woman, these appear to be composed of flames. On his belly is a World in flames.

Close to the hand which holds the knife is the following reference to that weapon with which the Marquis of Guiscard stabbed Mr. Harley:—

"1711 *Advertisement March* 31.
Note in my hand, the Penknife Blade
Is that Keen polisht Steel, that made
The pen, to treat o' th Masquerade.
Spectaatoor, No. XIV."

Below the figure are engraved the following verses:—

"If any Masquerader, take in hand
A spritely Partner, late from Swisserland,
————————; if the Creature
Prove Femme, 't will end i' the Masquerade of Nature,
But if You find a Devil of Guiscard's Gender,
This is your Warrant, seize on the Pretender."

This was undoubtedly intended as a political squib, and published in order to connect Guiscard with the "late ministry," *i. e.* the so-called "Tory ministry," which was expelled from office in 1710. In the "Works" of Swift, 1801, (633. k. 20.), is printed "[1]A true Narrative" of Guiscard's Examination, after his attempt to murder Mr. R. Harley, in which it is said of the former that "A late minister seldom saw a levee without him," and those are blamed

[1] Swift, "Letter to Stella," April 14, 1711, says that Mrs. Manley, "author of the Atlantis," wrote this "Narrative," "I had not time to do it myself, so I sent my hints to the author of the Atlantis, and she has cook'd it into a six-penny pamphlet, in her own style, only the first page is left as I was beginning it. It is worth your reading, as the circumstances are all true."

who, although it is averred that he was of the vilest character, and knew nothing of military affairs, had made him "colonel of a regiment of horse, and lieutenant-general, with a pension, it is said, from Holland, as well as from us" (the English), p. 8. Again, in "The Examiner," No. 32, (633. k. 5.), it is stated that "a great man of the late ministry" invited him over to England, but was "at last forced to drop him for shame." See "The Examiner," No. 33, in the original edition.

Accused of being a spy in this country and in the service of France, Guiscard was arrested, March 8, 1711, in St. James's Mall, on a warrant from Mr. Secretary St. John (Lord Bolingbroke), charging him with high treason. He was carried to the Cockpit and almost immediately brought before the Cabinet Council, which was sitting in the chief-clerk's room; here, unperceived, he managed to secure a penknife. He denied the treachery of which he was accused, and desired a private interview with St. John; this was refused. "The secretary told him," says the "Narrative" above named, p. 12, "that was impracticable; he was before the whole committee as a criminal; and what he had to say must be said to all." It is alleged that his design, in asking for private conversation with the Secretary, was that he might be able to murder him while they were alone. "Upon Guiscard's persisting to speak only with the secretary, they went to ring the bell, to call in the messengers, to carry him away; which he observing, cried out, "That is hard! not one word! *pas un mot!*" and, stooping down, said, "*J'en veux donc à toi!* Then have at thee!" so stabbed Mr. Harley. Redoubling the stroke, the penknife broke, which he was not sensible of; but, rushing on toward Mr. St. John, overthrew the clerks' table that stood between. Mr. St. John saw Mr. Harley fall; and cried out, "The villain has killed Mr. Harley!" Then he gave him a wound, as did the duke of Ormond and the duke of Newcastle. Mr. St. John was resolved to have killed him, but that he saw Mr. Harley got up and walking about, and heard earl Poulet cry out, "not to kill Guiscard." The messengers laid hold of him and tore his coat. He raged, he struggled, he overthrew several of them, with the strength of one desperate or frantick; till at last they got him down, by pulling him backward by the cravat. Like a lion taken in the toils, he foamed, he grinned, his countenance seemed despoiled of the aspect of anything human; his eyes gleamed fire, despair and fury. He cried out to the Duke of Ormond, whilst they were binding him, amid his execrations and his raving, "My Lord Ormond, *Pourquoi ne moi dépêchez vous?*—Why do you not despatch me?" The noble Duke made this memorable answer, "*Ce n'est pas l'affair des honêtes gens; c'est l'affair d'un autre.*" When they had time to attend to Harley, whom, as one party alleged, the would-be assassin had mistaken for St. John, they observed him take the blade of the knife out of the wound and call for the handle which had been broken from it; and said, "They belong to me." He asked if the wound was mortal, as he had affairs to settle." The two pieces of the knife were given by Harley to Swift, who had them connected by a silver chain; he possessed them in Dublin. The weapon had a tortoiseshell handle. Guiscard was suspected of a design to murder Queen Anne; he died of his wounds in Newgate, his death being immediately caused by a wound which, with marvellous stubbornness, he had concealed from the surgeons, who succeeded in curing four other injuries. His corpse "pickled in a trough," was shown to the public for a fortnight after death, at the rate of twopence a head. See Swift's "Works" (633. h. 17.) "Letter to Stella," March 24, 1711.

6 × 11½ *in.*

1568.

An Illustration to "Miscellaneous Works of Dr. William Wagstaffe, etc., The Second Edition, 1726."[1]

Frontispiece to "A Comment upon the History of Tom Thumb."

A Satire on Addison.

[*May*, 1711]

This engraving represents Tom Thumb standing on the edge of a wooden bowl, in his parents' cottage, and, with a spoon, filling from the bowl a skin for a hog-pudding, or black-pudding, which his mother holds as she stands at the table on which the bowl is placed. Tom's father appears outside the cottage, and ploughing. The print illustrates the following lines from the text of "A Comment upon the History of Tom Thumb," pp. 16, 17, 18. This part of the comment continues thus:—

"The last four Lines of this Canto, and the beginning of the next, contain the miraculous Adventure of the Pudding-Bowl; And by the bye, we may observe, That it was the Custom of the *Christians* at that time, to make Hog-Puddings instead of Minc'd Pies at *Christmas;* a laudable Custom very probably brought up to distinguish 'em more particularly from the Jews.

"Whereas about a Christmas time,
His Father an Hog had kill'd,
And Tom to see the Pudding made,
Fear that it should be spill'd;
He sat the Candle for to Light,
Upon the Pudding-Bowl:
Of which there is unto this Day
A pretty Pastime told:
For Tom fell in ——

"Perhaps some may think it below our Hero to stoop to such a mean Employment as the Poet has here enjoyn'd him, of holding the Candle, and that it looks too much like a *Citizen*, or a *Cot*, as the Women call it: But if we reflect on the Obedience due to Parents, as our Author undoubtedly did, and the Necessities those People labour'd under, we cannot but admire at his ready Compliance with what

[1] The truth of the statement that these "Miscellaneous Works" were produced, at least, in the mass, by Dr. Wagstaffe, has been impugned; it has been attempted, with considerable show of probability and much ingenuity, to prove that they—or at least the more bitterly satirical among them, *e. g.* as Steele himself thought of "The Character of Richard St—le, Esq.,"—were the works of Swift. Sir Walter Scott believed Swift and Arbuthnot wrote "The Story of the St. A(lba)n's Ghost, On the Apparition of Mother Haggy," an attack on the Duchess of Marlborough. There is a key to the characters in this production, (see 8134. aa. 4.); this is the edition of 1712. The "Comment on the History of Tom Thumb," refers to Bentley and Sir Richard Blackmore, author of the epic, "Prince Arthur," &c. The subject of the authorship of these "Miscellaneous Works" is discussed in "Notes and Queries," 3rd Series, vol. i. p. 381, by "D. S. A." See, likewise in the same periodical, 3rd Series, vol. ii. pp. 131 and 253. The first edition of "A Comment" appeared in 1711, shortly after "The Spectator."—See *post.*

could by no Means be agreeable to the Heroical Bent of his Inclinations, and perceive what a tender Regard he had for the Wellfare of his Family, when he took the strictest Care imaginable for the Preservation of the Hog-Pudding. And what can be more remarkable? What can raise the sentiments of Pity and Compassion to an higher Pitch, than to see an Hero fall into such an unforeseen Disaster in the honourable Execution of his Office? *This certainly is conformable to the Way of Thinking among the Ancient Poets, and what a good-natur'd Reader cannot but be affected with.*"

The text, which contains a full, deliberate, and satirical criticism on a poetical version of "Tom Thumb,"—thereby at once satirizing Sir Richard Blackmore, on account of his epic "Prince Arthur," and Addison, for his eulogium on the ballad of "Chevy Chase," (see *post*)—continues with further references to the latter, as well as to "Mr. Thomas D'Urfey," Mr. John Dunton, and "Woodwardius," *i. e.* Dr. Woodward, "the professed Greshamite," or Professor of Physic in Gresham College, a rival of Dr. Wagstaffe's, to whom "A Letter From the Facetious Dr. Andrew Tripe, at Bath, in the volume of 'Miscellaneous Works,'" is addressed. Dr. Woodward was a Fellow of the Royal Society; he wrote "An Essay toward a Natural History of the Earth," &c., 1695, which attained a great reputation and brought much honour to the author; a controversy, about the opinions expressed in this work, took place between Dr. Woodward, Arbuthnot, and others; Dr. Woodward was likewise author of several other scientific books. See "Lives of the Professors of Gresham College," 1740, by John Ward. John Dunton was a bookseller and author; see "An Emblem of ye Athenian Society," 1692, No. 1283. Mr. Thomas D'Urfey is known as "Tom D'Urfey".

Dr. William Wagstaffe, a physician of considerable note and a reputed satirist, in the beginning of the eighteenth century, was, as we are informed by a Memoir prefixed to this book, a son of a rector of Cublington, Buckinghamshire, educated at Northampton and in Lincoln College, Oxford; originally intended for the church, he took a Master of Arts degree, but, changing his mind, resided in London with his relative the Rev. Thomas Wagstaffe, who wrote "A Vindication of King Charles the Martyr," &c., 1697 (1101. c.), and 1711 (1093. c. 127.); see "A Satire referring to the Authorship," &c. No. 767*a*. In London William Wagstaffe practised medicine with great success and good fortune; he became one of the physicians of St. Bartholomew's Hospital, London, and died, aged forty years, May 5, 1725. He wrote annotations to "The Tatler," and many humourous and satirical pieces are ascribed to him. His "Miscellaneous Works" were collected in 1726, with a portrait and two engraved illustrations; of the latter, the engraving now in question is one, the other is described under "Frontispiece to 'Crispin the Cobler's Confutation of Ben H(oadly)," 1709, No. 1511. The portrait appears here under "Mr. Toby," 1713, No. 1586.

The occasion of the publication of the engraving now in view is thus related in "The Life of Dr. William Wagstaffe," prefixed to his "Miscellaneous Works":—

"As for the following Miscellaneous Pieces which are contained in this Volume, the first of them, the Comment upon Tom Thumb, owes its rise to two celebrated Spectators, published to shew the Beauties contain'd in the antiquated Song of Chevy-Chase;[1] in which the Learned Author undertakes to shew, that the Sentiments in that Ballad are extreamly natural and poetical, and, as he says, full of the majestick Simplicity which we admire in the greatest of the ancient Poets; for which reason he hath quoted several Passages of it, in which he affirms the Thought to be altogether the same with what we meet in several Passages of the Æneid; not that he infers from thence, that the Poet (whoever he was) proposed to himself

[1] The "Critique on the Ballad of Chevy-Chase," and its "Continuation," referred to here, were written by Addison; "The Spectator," Nos. 70 and 74, May, 1711.

any Imitation of those Passages, but that he was directed to them, in general, by the same kind of poetical Genius, and by the same Copyings after Nature. The Doctor happen'd to be of a different Opinion from the forementioned Author, and therefore pitched upon the History of Tom Thumb, a Poem of equal Fame, tho' (it may be) less venerable for its Antiquity than that of Chevy-Chase, to shew that the Sentiments of the ancient Poets may be as well adapted to the one as the other; and whoever will take the pains to compare the Performances of these two Authors, will find the Quotations in Tom Thumb as just and as properly adapted as those in Chevy-Chase: However, the main thing the Doctor seem'd to have in view in writing this small Piece, was to evince that a Man of quick Parts and ready Wit might sometimes extend his Thoughts on Criticism too far; and if Men of Learning were once to give into that way of Writing, they might indeed please some Persons of a vulgar and superficial Taste; but the graver part of Mankind, and those of sounder Judgment, would be apt to think they might have imployed their Talents after a more useful and instructive manner."

See "Literary Anecdotes," &c., by John Nichols: "Some Memoirs of the Life of Abel (Roper), Toby's Uncle," &c. by Dr. Andrew Tripe (? Dr. W. Wagstaffe), 1726 (1418. c. 46.); the latter, p. 47, attributes "The Comment" to Dr. Wagstaffe.

$4\frac{3}{8} \times 6\frac{1}{4}$ *in.* Brit. Mus. Library, 94. e. 21.

1569.

THE APPARITION, or Low-C—h Ghost. As it lately *Appear'd*, In the *Carcase* of A *Conventicle*, In a *Reform'd Metropolis*; to the *Great Astonishment* of all the *Cavalcade*, that *Lately Grac'd* the FUNERAL: *Particularly*, the Pall-*bearers*, the *Black Cloak-carriers*, and the *Grave Digger* Together with the *Irreconcilable Difference* thereby *Created* between *Ben's Crutches* and *Burgess's Hour Glass*; In A *Poetical Dialogue*, Between a *Lay Teacher* and the *Ghost*.

London Printed in the Year 1711. [1711]

AN engraving in which the Low Church Ghost is probably that of Cromwell[1] in his shroud, holding a torch, and saying, "*All that Rebell with me must Dwell*" to the horrified "Lay Teacher," a person in a Puritan cloak (see "The Ballad of the Cloak," No. 1109), who replies, "*That to Prevent I will Repent*". Terrified by the apparition "*The Executor*", a clergyman, who may have been intended for Burnet, Bishop of Salisbury, is running away, exclaiming, "*I'll resign my Place*". "*D. B.*",[2] i. e. Dr. Burgess, exclaiming, "*I'll be good indeed*", is also running away. Dr. Hoadly hobbles off on crutches, crying, "*I'll Change my Principles.*" Another person, rushing out of the door, exclaims, "*Needs must when the Devil*

[1] See "The Funeral of the Low-Church," &c. Sept. 21, 1710, No. 1531; "Guess att my Meaning," 1709, No. 1503; "Like Coachman, Like Cause," 1709, No. 1497; "The Whigs Idol," 1709, No. 1509; "Hoadly seated at a Desk," &c., (No. 1.), 1710, No. 1533. For references to other satires on Hoadly, see "The Hierarchical Skimington," 1735.

[2] See "Daniel Burgess preaching," 1710, No. 1541; "Dr. Burgises Theater," March 1, 1710, No. 1521; "Letters from the Dead to the Living," *c.* 1700, No. 1390; "Frontispiece to 'The Fifth and last Part of *Vulgus Britannicus*,'" 1710, No. 1540.

drives". A candle, an hour glass, and the "*Life of O. C.*", lie upon the ground. At one corner a gaping mouth of Hell summons the ghost to "*Return with speed.*" On the table lies the "*Test.*" Against the walls hang escutcheons of a calf's head,[1] with, by way of motto, "*Property*"; and an axe, with "*Liberty*". Between them is, "*The Low C——h Library*", containing "*Judgt of wh. Kingd(oms) and Nations*" "*Hobs Leviat.*" "*Familism*", "*Agt ye Trinity*", "*Observator*",[2] "*Miltons W*", "*Reviews*", "*Atheism*".

In the verses engraved below the design, the ghost explains the horror of his condition in Hell, reminds the Lay Teacher of his assistance in all their plots and schemes, sermons and speeches; and accuses him of too much haste:—

> "Witness the test; & Ground Lost by ye Tryal,
> Of One To-brave to Fear, or be Disloyal."[3]

The ghost concludes:—

> "Least You should to this Place of Torment come,
> And Share with Me, My Sad Unhappy Doom;
> As Dives would have Laz'rus sent to tell
> His Bretheren, what Torments were In Hell;
> To Warn You Sir, and ev'ry Fact—s Teacher,
> Schismaticks, and all False Fanatick Preachers,
> Which like My Self Have thousands led Astray,
> Who But Your Wills, No Sov'reign would Obey.
> I come In Kindness to My Self and You;
> To tell, if Your Old Schems You do Persue;
> Not all the Kindness, Heav'n itself can Show;
> Can Rescue You, from thence Where call'd I go.
> If not To 'swage my Torments that Increase,
> For Your own Sake Repent, & with God make your Peace."

$8\frac{3}{8} \times 4\frac{3}{4}$ in.

1570.

The III Oculists of Great Britain.

F H Fecit 1711 [1711]

Three engraved portraits in oval borders within a square frame. "*The . Rev: Hen Sacheverel DD Principal Oculist of Grt: Brit:*"; "*Sir William Read Her Majties. Oculist in Ordinary.*" and "*Mr. Roger Grant Her Majties. Oculist in Extraordinary.*"

Below the portraits are engraved these verses:—

> "Now let Great Britain raise Her Voice,
> Her Beauties smile, her Sons rejoyce.

---

[1] See "A Description of the Calve's Head Club," Jan. 30, 1710, No. 1517; "The Funeral of the Low-Church," &c., Sept. 21, 1710, No. 1531; "The true Effigies of the Members of The Calve's Head Club," &c. (Interior of Room), Jan. 30, 1735; "The true Effigies of the of ," &c. Jan. 30, 1735; The true Effigies of the Members of the "Calve's Head Club" (Exterior of House), Jan. 30, 1735; "The Whigs Idol," 1709, No. 1509.

[2] For "The Observator," and "The Review," see "The Funeral of the Low-Church," &c., Sept. 21, 1710, No. 1531; "Frontispiece to 'The Fifth and last Part of *Vulgus Britannicus*,'" 1710, No. 1540; "The Coffehous Mob," 1710, No. 1539; "The British Censor," 1709, No 1512; "Faction Display'd," 1709, No. 1508.

[3] *i. e.* Sacheverell.

Let Fame exert her loudest Strain,
And Hist'ry show her brightest Vein,
To celebrate, Great Anna's Reign.
A reign so pious, so refin'd,
That Fate, which seem'd to have destin'd
Poor England, to be halt, and blind:
(Lest any mortals should complain,
They could not see so bright a reign)
Rais'd Will^m. Read, well skilld in sight,
Gave him K dubb'd, to add to night,
A luckier letter ne'er was mett,
(Uncouch'd i'th' Roman Alphabet)
More fit, to raise a Protestant
Prime Oculist. Next whom is Grant,
An Oculist in Favour high,
For so our Gazettes testify,
But now my Muse, assist to tell
Of One, dos both of these excel:
The loud-renown'd Sacheverel.
Most Men in this Our Fertile Isle,
Were Halt, or Blind, or full of Guile;
Thro' Party or Profession grown,
Their cure or desp'rate or unknown:
Till Fortune rais'd this learn'd Divine,
To undertake the vast design,
Lent him her Smiles in hopes that She
(Among the many Eyes which He
Should open) might be made to see
I hear he Couch'd her, and the Dame
High-Church, and Protestant became,
And dos intend to smile, and wait
On the New Ministers of State;
And impartialy dispense,
Her Favours, thro' their Influence."

Sir William Read advertised himself as Her Majesty's Oculist in Durham Yard, Strand. See "The London Gazette," Jan. 5, 1709, &c. He published a "Dissertation on Diseases of the Eye," 1706. Swift wrote to Stella of this man, April 5, 1711:—"Henley would fain engage me to go with Steele and Rowe, &c., to an invitation at Sir William Read's. Surely you have heard of him. He has been a mountebank, and is the Queen's oculist; he makes admirable punch, and treats you in gold vessels."

Read was originally a tailor, afterwards a mountebank, and quack doctor. Having the requisite amount of impudence, he pushed himself into practice, and was consulted by Queen Anne and George I. He died at Rochester, May 24, 1715. He was knighted by Queen Anne. There is a portrait, with a memoir, of this man, in "Portraits, Memoirs, and Characters," &c., 1819, by James Caulfield, vol. i. p. 139.

Roger Grant was also an oculist by profession; he published "An Account of the Cure of a Man born blind," 1709. He was a soldier, had lost an eye in the wars in Germany, returned to England, and set up as an oculist in Mouse Alley, Wapping. By consummate impudence he pushed himself into practice, was consulted by people about the Court, and appointed oculist to George I. For both these men, see, "A Biographical History of England," by Granger, continued by Mark Noble, 1806; vol. ii. p. 231, and vol. iii. p. 287.

$6\frac{1}{2} \times 6\frac{1}{2}$ in.

1571.

"An Answer to the Whigs Medley. By Isaac Bickerstaf Esq. M.DCC.XI."

[1711]

This is like one of George Bickham's "Medleys," *i.e.* engraved representations of many prints lying one above the other, so that the lower ones are partly hidden by those above them. It appears to have been issued in reply to "The Whigs Medley," which is described below. In the centre of that before us is a portrait of "*Sir Samuel Shamake, Kt. and High Churchman of ye City of London.*"[1]

"*See here a Tory, and a High Church man*
Who once through Guilty Fear, turn'd Cat in Pan."

Around the portrait are the four knaves of a pack of cards and an ass; upon it lie five engravings.

1. "*Tory Tom, and his Mistress a Carouseing,*" *i. e.* seated under a tree, furnished with wine, &c., and hob-nobbing; with these verses below:—

"*Here is Tom and his Miss,*
Make their Glasses to Kiss
In drinking a health to young Perkin:[2]
For which may they ever,
Be in Bridwell together,
And both have a monthly sound Jerking."

2. "*A Blind Tory leading his Blind Brother,*" represented in a small oval, with these verses:—

"*Alas, these Torys are not only blind*
In Body, but are all as dark in mind.
To chose so bad a Foreman is a shame,
Yet many of their Betters do the same:
As the Poor Torys fare, so fare the Rich,
Link'd to their Guide, they fall into a Ditch."

3. "*Jack Highchurch in the Stocks,*" with a pot of beer; below are these verses:—

"*Highchurch! tis true thou lov'dst ye Pot,*
And allways was an arrant Sot:
Seldom or never was a Fellow,
More saucy yn thy self when mellow.

---

[1] Probably Sir Samuel Garrard, Lord Mayor of London, 1710; see "Aminadab," 1710, No. 1537; "Cards about Dr. Sacheverell," 1710, No. 1546. The reference to his turning "Cat in the Pan" is doubtless to his refusal to support the assertion by Sacheverell that he had sanctioned the printing of the sermon delivered by the Doctor in St. Paul's, Nov. 5, 1709, as stated in "Aminadab."

[2] See "The Jacobites Hopes," 1709, No. 1495; "Needs must when the Devil drives," 1709, No. 1496; "The Coffehous Mob," 1710, No. 1539; "Londons Happynes," &c., 1710, No. 1550; "Wonders upon Wonders," 1710, No. 1549; "Frontispiece to 'The Fifth and last Part of *Vulgus Britannicus*,'" 1710, No. 1540.

You'd allways drink till you were drunk,
And then you'd go to nasty Punk.
Sometimes you'd smoak upon a Barrel,
You'd allways swear, & sometimes quarrel.
Thou wert a Drunken, swearing Droll,
And has a Tory's, Life, & Soul.
And tho' you're one of High Church Cocks,
For Swearing you are in the Stocks."

4. "*A Tory's Sneaking submission to a Whig*," *i. e.* kneeling before one, both with swords drawn; below are these verses:—

"*See the High-minded Jack, submitting Low,*
And begging that the Whig, wou'd mercy show.
See how he cringes like the worst of Slaves,
And for his Crimes commited Pardon craves:
To which the Brave, the Generous Whig replyes,
Altho' you Death deserve, I will forgive, arise.
Such moderation from a Tory would surprise."

5. A title-page. "*An Answer to the Wigs Medley. By Isaac Bickerstaf Esq. M.DCC.XI.*"

It appears that this print was published in reply to "The Whigs Medley. By G. B." (George Bickham), 1711, "which was thus described by Mr. Edward Hawkins, from a copy in the possession of Thomas Haviland Burke, Esq. "This is a print of the three false brethren, i. e. Daniel De Foe holding a book, inscribed "*Resistance lawfull;*" behind him stands the devil; and before him the Pope. Underneath are these verses:—

"Here's Daniel, the Pope, and the Devil well match'd,
By whose crafty inventions all mischief is hatch'd:
In deceiving poor Creatures their chief Talent lies.
Altho' to us mortals they'd seem otherwise.
From crafty deceivers, Good Lord, set us free,
And keep us secure from the snares of these Three."

Over this lie various engraved scraps of "*A deformed head in the Pillory.*"[1]

"What awkward ill look'd Fellow's ys
He has an ugly frightfull Phyz;
And sure as black his conscience is?
Cadaverous, black, blue and green
Not fit in publick to be seen
With dirt besmear'd & goggle ey'd
With a long nose & mouth as wide:
With blubber Lips, and Lockram Jaws,
Warts, Wrinkles, Wens, & other Flaws:
With nitty beard, & Neck that's scabby
And in a dress that's very shabby.
Who this should be I do not know
Unless a Whig? I guess he's so
If I am right, pray take a Throw."

---

[1] This print appears to be that referred to in "A Biographical History of England," by Granger, continued by Mark Noble, 1806, vol. ii. p. 305, and this portion of it is there described as a portrait of Defoe, additional to that of the same which is named before. Noble says it is inscribed "The Whig's Medley, by G. B. ingraver, MDDCXII." This date is evidently misquoted.

"*A Whig & Tory, a wrestling.*"

"Angry and fierce are both, both very bold,
Long did they struggle, yet maintain'd their hold.
Both did stand out against the kick and trip
But the poor whig is got upon the hip:
And after all his pains of sweat and toil;
Is like to get a fall, at least a foil
And now the Tory has him, tis well known
And has with strength and judgement cast him down."

"*On the calves head feast.*"

"Fanaticks base, a calves head feast still hold
To scorn of Charles, pious king and bold
For which may Cuckoldome, be all their fates,
And Horns of Calves heads still adorn their Pates."

"*Portrait of Cromwell.*"

"If we may trust to Metoposcopy
To lines o'th face and language of ye Eye
We find him thoughtfull, resolute & sly.
He knew when to cajole, and to dissemble
And when to make his foes with blustring tremble
But yet this bold & mighty daring Hector
Is gone I fear to Hell to be Protector."

Knave of clubs and of hearts, cipher of *G. B. Sculp.*, and title."

$16\frac{3}{4} \times 14\frac{3}{4}$ *in.*

1572.

The Old Medal new struck or Wh—gs at their witts end.

Sutton Nicholls sculpt. [1711]

At the top of this sheet of engravings is a representation of a supposed medal of Queen Anne, bearing on its obverse a bust of the Queen, "*A. R.*", and the legend "*Meum est.*" The reverse shows a map of "*Mag: Brit: Hib.*": with the legend "*Defendam.*" This is a reply to a curious medal issued by the partisans of the House of Stuart. The latter presented a portrait of James Francis Edward Stuart, with the legend "*Cujus est.*" (?) The answer is "James." On the reverse is a map of Great Britain and Ireland, with the legend "*Reddite*". This medal was freely circulated amongst the Jacobites, and the Duchess of Gordon in 1711 presented one with much formality to the Faculty of Advocates of Edinburgh. This body was afterwards intimidated into an apology, and Sir David Dalrymple was dismissed from the office of Lord Advocate, for not prosecuting more vigorously the inquiry he was commanded to make into this ostentatious display of Jacobitism. The medal is represented by an engraving in G. Van Loon's "Histoire Métallique des Pays-Bas," 1732, and is described in this Catalogue, as "A Medal on the Expedition to Scotland," (No. 1.), March 5, 1708, No. 1476.

At the bottom of the sheet is a second medal, bearing a cross, with the legend, "*In hoc signo vinces*, 1711", and a corresponding medal containing the cipher of the unknown writer, "*S T*" or "*T S*".

This sheet contains verses, commendatory of the Tories of that day, and sneering at the Whigs. It was probably published in reference to the new

Parliament, and in the autumn of 1710, after Marlborough and Godolphin had been dismissed from office, as it speaks of

"*The Clan being turn'd out of places of power*"

and refers to Defoe's publication, "The Review," vol. viii. No. 70.[1]

$9\frac{1}{2} \times 15$ in.

1573.

The Whigs New Toast to the B—— of S——y.

Printed by Rich. Newcomb, in Fleetstreet, 1711. [1711]

At the head of this broadside is a small woodcut, representing a party of men carousing.

The following satirical ballad on Burnet, Bishop of Salisbury, is printed below the woodcut:—

"Here's a Health to the P——te, whose Excellence reaches
All the World o'er, for making Harangues and fine Speeches;
Which come out in Print upon every Occasion,
In behalf of the Sects that enjoy *Toleration*.
O may the good Man for his Care and his Pains,
For the wast he has made of his Lungs and his Brains,
Have still the good Wishes of all Folks that hear him,
Either in or without his lov'd City of *S*——.
May the Alderman there that dar'd say he preach'd Lies,
Remember his hundred Pounds Cost and be wise;
For 'tis well known in *London*, both to Mayors and to Shrieves,
None better deserves to be dress'd in Lawn Sleeves.
Whosoever says He's not the Church's Defender,
Must be for the Pope, or the Romish Defender,
Since the Thirty Nine Articles by him explain'd,
Discover what Doctrines he always maintain'd.
May those that raise Scruples at this Church and that,
Still go on to make Evident what they'd be at,
Till the Act of Indulgence makes our Governours know
Who's a Friend to the State, and who is its Foe;
As he that is for it, both Zealous and Hearty,
May, for all that, belong to th' Episcopal Party."

$3\frac{1}{8} \times 1\frac{5}{8}$ *in.* Brit. Mus. Library, C. 20. f., "Poetical Broadsides," p. 185.

---

[1] See "The Apparition," 1711, No. 1569; "The Funeral of the Low-Church," Sept. 21, 1710, No. 1531; "Frontispiece to 'The Fifth and last Part of *Vulgus Britannicus*,'" 1710, No. 1540; "The Coffeehous Mob," 1710, No. 1539; "The British Censor," 1709, No. 1512; "Faction Display'd," 1709, No. 1508.

1574.

A Medal Struck to represent Horace, at Cambridge. A Satire on Dr. Richard Bentley, Master of Trinity College, Cambridge. (No. 1.)

[1711]

This medal is represented in obverse and reverse, by two woodcuts; the former displays the designer's idea of the appearance of Horatius Flaccus, the Roman poet, after his supposed stay in Trinity College, Cambridge. He is an extraordinarily fat and bald man, who holds a mug (of beer?) in one hand, and a drinking vessel in the other. He is laureated. On the reverse is,—

"E
Promptuar
Col: Trin.
Cant."

Dr. Bentley, after his appointment, in 1700, to the Mastership of Trinity College, had published an edition of Horace.[1]

These woodcuts illustrate an essay by Dr. William King, of Christ Church, Oxford,[2] which is entitled "Some account of Horace his behaviour during his Stay at *Trinity-College*, in *Cambridge*. With an Ode to Entreat his Departure thence; Together with a Copy of his Medal, taken out of *Trinity-College* Buttery, by a Well-Wisher to that Society."

The entrance of Dr. Bentley to the Mastership of Trinity College, Cambridge, was the signal for the beginning of virulent disputes, which continued during many years.

The text declares that the author knew Horace on the occasion in question, and had been anxious to collect particulars of the poet's stay and behaviour, as above, "where he lay indeed, and Eat and Drank at the Master's Lodge; but his Apartments were magnificently fitted up, and his Entertainment profusely provided for, at the Cost of the Fellows and Scholars." Horace, it is said, presaged his stay in Great Britain "at the very time that he wrote the Thirty-fifth Ode of his First Book to *Fortune*," and "actually Prophesied concerning his coming into *Britain* in the Fourth Ode of his Third Book."

"But in short it seems that *Horace* would go any where for good Entertainment, and, as their ill Fate would have it, came to *Trinity-College* to exercise their Hospitality, which he has done to some purpose, as will appear hereafter. Whilst he was in Rome, Horace is represented to have been lean, but "he is much improved since that time, and is become *Totus Teres atque Rotundus*, as

---

[1] "*Horatii Opera, ex Recensione et cum Notis atque Emendationibus Ric. Bentleii, Cantab.* 1711. 4*o*." In the following year appeared "The Odes of Horace, in Latin and English, with a Translation of Dr. Bentley's Notes: to which are added, Notes upon Notes, done in the Bentleian Stile", (By Oldisworth.) 12mo. 2 vols. The satire of "The Dunciad," Book iv. 199, and after, is in point here:—

> "As many quit the streams that murmering fall
> To lull the sons of Margaret and Clare-hall,
> Where Bentley late tempestuous wont to sport
> In troubled waters, but now sleeps in port.
> Before them march'd that awful Aristarch;" &c.

[2] See "A Satire on Learning, with reference to the Royal Society," &c., 1709, No. 1516.

Round as a Bowl, or the Hoop of a Tierce of Claret; so that when the Fellows saw this Black unweildy Outlandish *Pig* come into their *Kitchen-Garden* (*which the College Cooks used to have for Pot-herbs, Sallads, &c. but has since been forcibly dispos'd of* [by the Master] *by taking the Key and giving it to one of the Fellows, expressly against the Consent of the Seniors* (see 'Remarks upon a Letter, by Mr. *Miller*, Fellow of *Trinity College*,' p. 69), they might apprehend in the very worst Sense of the Proverb, that a *Hog was got into their Pease;* for he ravaged them like an *Irish* Cocherer, who never departs so long as he can find a single Potato."

The text further describes the conduct of Horace; how, when he first went to Cambridge, "he cried out against Merchants for importing Wine, and for drinking out of Plate, and gave in his Bill of Fare very sparingly; some Chicory, Mallows to loosen his Body, and now and then a few Olives, were all that he desired," &c. "But soon afterwards he shews himself not to be so easie a Guest, and declares himself for *Banquets, Nos Convivia*, for Rummaging, Carelessness and Debauchery," &c.

Then there was no more to be heard from him, but:—

> "Hang Sorrow, cast away care,
> The College is bound to find us;
> For you and I and all must die,
> And leave the World behind us."

Then follows a reference to Creech, the translator of Lucretius, for whom Horace is stated to have had great respect."[1] "He pretended to have been converted by a Clap of Thunder, or perhaps took the Advice of a Grand Person (see 'Remarks upon a Letter, by Mr. *Miller*, Fellow of Trinity College,' p. 141.) whose Maxim it is, *That a Man should have the face of Religion, for it would do him service in the World.* But I never heard that *Horace*, while at College, *Kept Chapel* (ibid) himself, but that he has hindered other Persons from minding Divinity, which should have been their proper Study, rather than to find out *Que's*, and *Atque's*, and *Vel's*, and *Nec's*, and *Neque's*, at the Expence of a thousand Pounds a Year and upwards, designed for much better Uses than to correct an old Latin Song-Book, not to say worse of it; notwithstanding all the Graces and Beauties of its Language. During his Stay he took every Opportunity to recommend Drinking and Pleasure."

"He was of a flattering Temper, and there was no trusting to him, or any Person that belong'd to him." "As he grew daily more unweildy, so he fell in love with the *Dutch* Faction, and was extremely pleased with a Book I had then by me, but is since lost, which was an Edition of his Odes and Epodes, in a fair Character, with a Translation on the other side into *Dutch* Prose. It might be very elegant for ought I know, being not much conversant with that Language, all that I can remember of it is

> *O Nata mecum Consule Manlio.* Ode 21. L. 3.
> Whan Mijn Heer Manlius Bourgour-Maester waes."

"I fancy it might not be improper for *Horace* to take a Journey to *Amsterdam*, to see what Improvements he can make of himself in *Holland.* In the mean time there was a prodigious and unusual Consumption of Bread, Ale and Firing in the Lodge, so that the Fellows made a publick Complaint. They thought they were not obliged to pay for *Horace's* maintainance, while he was recruiting himself with some few Emendations of his Work; they alledged, 'That if any Benefactor, Farmer, or outlying Officer of the College be invited to the Table of the Master,

[1] Thomas Creech produced "Odes, Satyrs and Epistles (of Horace), translated into verse," 1684, 1688, and 1711; later editions appeared.

Major-Fellows, or Scholars, the College is to bear the Charge; but if the Master, or any Member of the College, invite any else, he must pay the College the Value of the Dinner or Supper. Remarks upon a Letter, by Mr. Miller, p. 164. The Entertainment of such a Guest as *Horace* ran the College to great Expence, and the Master to great Extravagancy in his Demands from the Fellows. Mr. *Miller* in his Remarks on the Letter says, "I will insert but one Account of what the Master has taken, besides his statutable Allowances, and that in the compass of one Year, though he was absent about half the Time." Then follows an account of the cost of various articles furnished to Horace, including Coal, Extraordinaries, Small Beer (45*l.*), Bread (59*l.*), Brawn, &c., making "454*l.* 6*s.* 1*d.* for One Farthing of which there is no Colour of Statute." "One single Article, that of his Fire, which amounts to 110*l.* 3*s.* 9*d.* is so much, that scarce any Nobleman in *England*, I believe no Archbishop, spent the like in the time; the Fuel must be sold, or otherwise embezled, for if he had kept a continual Fire in every Chimney of his Lodge all that time, it could not have consumed so much."

After a statement of the consumption of certain articles in the Master's Lodge at Trinity College, Cambridge, is the following:—

"It may seem very extraordinary that One single Person should in a Year expend 284*l.* 6*s.* 1*d.* in Bread, Beer and Firing; but I think I have abundantly justified the Master, in shewing that he had a *Guest* who was able to consume that and much more; but then it was for the Credit of the Society, that they once entertained a Person of that Eminence, and it will redound to their Immortal Honour, not only in *Great Britain*, but throughout all *Europe*. However, the Young *Ladds*, as they will be Gibing and Scoffing at their Betters, would often Accost *Horace* with these Lines of his own, at the End of the Second Epistle of his Second Book, telling him, that Gaiety was more proper for their Youth, than his Age, and therefore desired him to *Rusticate* himself, and Retreat to his own Sty:

Lusisti satis, edisti satis, atque bibisti:
Tempus abire tibi est: ne potum largius æquo
Rideat, & pulset lasciva decentius ætas.

These Verses not being Translated by Mr. *Creech*, whose Translation may likewise be deficient in other Particulars, I shall present the Reader with a Paraphrase of these Lines, and a Medal of *Horace* in his present Bulk and Proportion.

Advice to Horace to take his Leave of *Trinity-College* in Cambridge.

Horace, you now have long enough
At Cambridge plaid the Fool,
Take back your Criticising Stuff
To Epicurus' School.

But in Excuse of this You'll say,
You're so unweildy grown,
That if amongst that Herd you lay,
You scarcely should be known.

How many butter'd Crusts you've tost,
Into your Weem so Big
That you're more like (at College Cost)
A Porpus than a Pigg.

But you from Head to Foot are Brawn,
And so from Side to Side,
You measure (were a Circle drawn)
No longer than you're wide.

Then bless me, Sir, How many Craggs
You've drank of Potent Ale!
No wonder if the Belly swaggs,
That's Rival to a Whale.

E'en let the Fellows take the rest,
They've had a Jolly Taster,
But no great Likelyhood to Feast
'Twixt Horace and the Master.

I shall give a further Account of the Proceedings of *Horace*, which perhaps may discover some Points of Learning which have hitherto lain secret. In the mean time I entreat the Reader to accept of these,

From, &c."

See "The Craftsman," No. 7, Friday, Dec. 3, 1726.
Each circle, $1\frac{3}{4}$ *in.*, diameter. Brit. Mus. Library, 632. g. 24.

1575.

A Medal struck to represent Horace, at Cambridge. A Satire on Dr. Richard Bentley, Master of Trinity College, Cambridge. (No. 2.)

[1711]

This is a copy from the woodcut described as (No. 1.), with the same title and date, No. .

It occurs on p. 36, vol. iii. of "The Original Works of William King, LL.D. Advocate of Doctor's Commons, &c. (*i. e.* Dr. W. King, of Christ Church, Oxford), 1776.

Each circle, $1\frac{3}{4}$ *in.*, diameter. Brit. Mus. Library, 94. b. 7.

1576.

Joseph I. Emperor of Germany.

[*c.* 1711]

This engraving forms the ace of clubs in a pack of playing cards, which refer to the War of the Spanish Succession, victories of Marlborough, &c., (See 7913. d. 1.)

The design represents the Emperor Joseph I. riding over a man and woman; the later crys "*Libertie.*" This satire was probably published about 1710.

Joseph I., Emperor of Germany, called "The Victorious", was deeply concerned in the War of the Spanish Succession; his death, April 17, 1711, terminated it. He had resented the discontinuance of the war, on the conclusion of the Peace of Utrecht.

Below the design are engraved the following words, "*Joseph Emperour of Germany*, born July 16 1678."

In the upper corners respectively are the trefoil, for the suit to which this card belongs, and "1" for its number.

$2\frac{1}{4} \times 2\frac{7}{8}$ *in.*

1577.

The Dutch Grindstone. A Print in two States.

First State. "Den Hollantsen Schluyp steen."

Second State. De Overzeese Wetsteen der Vredelievende Hoofden t'Utregt aangeland. La Pierre d'Outremer, Aiguisant les Cerveaux Pacifique, arrivés à Utrecht.

A Londres, chez Turner.[1] [*Jan.* 1712]

(1.) An engraving, with the names of persons below it and representing "2", "Porper," a young lady, turning "1", "Sluÿpsten," a grindstone, to which "4", "Madam Van Marmel," who, with a branch of olive in her hand, is mounted above the machine, holds the nose of "3", "Mr. Plompenboerg," who struggles violently. No. "5" is "Gransioor," Louis XIV. of France, grandfather of Philip V. of Spain, on account of whose claim to the crown of that country the War of the Spanish Succession was carried on; Louis is seated in a chair on our left, looking at the proceedings of "Madam Van Marmel," and, with his left hand outstretched, speaking to "6", "Madam" de Maintenon, who, standing at the king's side, listens attentively to his words. "7", "S. Baartman," in a quasi-oriental costume, stands with his hands behind his back and looks at the grinding, while listening to "8", "M van Parmen," a young lady, who points to the sufferer with her right hand. "9", "Jantaaber" (Philip V. of Spain?) who, with a large bag, from which money escapes at his feet, is placed near "10", seems delighted at the prospect of peace, and the contumelious treatment his enemy receives. Conversing with the youth is "10", "Hering Wüyf," a fishwoman, who offers him two fish from her basket; he is further encouraged by "11", "Koopman," the merchant. Behind the group formed by 9, 10, and 11, is a man apparently alarmed and waving his arms; another man, wearing a plumed hat, is near the last, and looks at the nose-grinding. Behind 6 is a man in the act of turning round and beckoning to others to approach, who may be supposed too remotely placed to see what is going on. The second state of this plate describes this figure as intended to represent the Pretender, James Francis Edward Stuart.

The above-described, *i. e.* the first state of this print, is No. 47 in the second volume of "Het Groote Tafereel der Dwaasheid," &c., 1720, a collection of prints made in Holland in 1720 to illustrate the Mississippi Scheme of Law of Lauriston. This impression is not accompanied by descriptive letterpress; it is probable that the collector mistook the meaning of the design. The printed text which is attached to the second state of the work, comprising several alterations in the names of the personages represented and changes in the numbers on the print, makes its original purport much clearer.

There can be no doubt that this design was made in Holland to satirize the proceedings at Utrecht, in January, 1712, when, under the influence of Harley, Earl of Oxford, a peace was made with the French, which was alleged to be disgraceful and unfortunate for England.

(2.) The second state is comprised in a broadside, with the titles in Dutch and French, as given above, and purports to have been published "A Londres, chez Turner." The Dutch title "Den Hollantsen Schluyp steen" has been burnished off the plate to suit the English market, and, with it, part of the

---

[1] This publication line pertains to the second state of the plate only; and is added, in the letterpress, at foot of the text.

foliage near the top has been erased. The names of persons below the design have likewise been removed, and the title, "De Overzeese Wetsteen," &c. printed by letterpress in their place. Six columns of verse, with two tables of names and reference numbers, in Dutch and French, are printed in type below the design. The "Explication de la Planche" is, without the elucidations, as follows:—"1. Pierre Outremarine pour aiguiser les Cerveaux. 2. Madame Reinette (Queen Anne, who turns the stone). 3. Pacificateur Outremarin (the English plenipotentiary, the Bishop of Bristol, or the Earl of Strafford; by the head of this figure is written "*Tory*."). 4. Mad. Francine (France). 5. François l'Haï (Louis XIV.) 6. Courtisane de Bourbon (Madame de Maintenon). 7. Confesseur (Pere la Chaise). 8. Filippine (Marie Louise de Savoye, wife of Philip V. of Spain). 9. Le Pretendu Seigneur de Deux-Cours (Philip V. of Spain, whose claims to the crowns of France and Spain formed important subjects of the negotiations preliminary to the Peace of Utrecht). 10. Son Cadet (a figure which formerly represented No. 11, "Koopman," the merchant). 11. L'Heros de l'Alliance doutant (*i. e.* Marlborough; by whose head is written "*Wigh*", the action of this figure may, in this state of the plate, be intended to represent grief and anger at the humiliation of his countryman). 12. Le Songeur Pacifique d'Outremer (Prince Eugene?) 13. Le Pretendent batard (*i. e.* James Francis Edward Stuart, the Pretender; this figure was formerly without a number, and is described above as beckoning to distant persons; a windmill has been placed in the outstretched hand, with reference to the alleged descent of this personage from a miller. See "Qualis vir Talis Oratio," No. 1174, and "L'Europe Alarmée pour le fils d'un Meunier," No. 1158.) 14. (formerly 11, the "Hering Wuyf") L'Harangaiere, qui regale les Pacificateurs. 15. (The money which has escaped from the bag at the foot of Philip V. is styled "L'Argent de la Guerre, qui doit faire la Paix.") 16. ("Two dogs in front of the grindstone," Animaiex judis Fidels.)

See "Het hof van vreede," &c., Aug. 18, 1712, No. 1580, in which many of the characters here dealt with are represented.

The French text is as follows:—

"La Pierre d'Outremer, Aiguisant les Cerveaux Pacifique, arrivés à Utrecht.

1. Cette Pierre Outremarine,
Aiguise les Cerveaux pour Paix,
Par une intrigue clandestine,
Que le diable ne sçait jamais
2. Reinette tourne cette pierre,
L'Amant de Paix approuvera
De sa Maitresse cette affaire,
Voici (3) ses Ministres deja
Se font aiguiser par Francine (4)
Dehors la pierre le feu saut,
Ils ont sans simuler la mine
De crier pour Paix d'un son haut,
5. François l'Haï voit tout l'ouvrage,
Etant entre crainte & espoir.
6. Sa Courtisane femme sage,
Luy *Maintiendra* par grand devoir,
Appaisera tout adversaire.
7. Le Confesseur s'approche aussi,
Ne pese rien trop téméraire,
8. Flippine indique tout à lui,
Afin de trouver apparence,
De maintenir la double Cour,
De 9 son Mari, avec constance,

Mais il craint plus de jour en jour,
Qu'a la Cour des deux la plus belle
10. L'Heritier mâle, helas! mourant
Contre lui chercheroit querelle
Un Chef Etrange d'Orient,
11. L'Heros furieux a crainte grande,
Que l'occasion jamais si bien,
Reviendra; car comme un offrande,
On consumeroit jusqu'à rien
La Monarchie despotique.
12. Si le voisin Outre-marin,
Nous, de son devoir Heroïque,
Assisteroit jusqu'a la fin,
Le (13) Pretendent de l'esperance,
Pour jamais posseder privant,
Quoi qu'il fait par serment semblance,
De vivre comme un Pretestant:
Son but comme dit (14) l'Haranguierre,
La Terre basse empechera,
Par Vaisseaux, ainsi qui par terre,
Par son (15) argent, qui contraindra,
Tous les Tirans, si d'outre-mer,
(16) Fidelité est comme hier."

For similar designs see "The Scots holding their young kinges nose to y^e^ Grindstone," No. 812, and "The Protestant Grind-Stone," 1690, No. 1255.

$10\frac{1}{8} \times 6\frac{3}{4}$ *in.*

1578.

"Balans van Oorlog en Vrede, t'Vtrecht."

[Balance of War and Peace, at Utrecht.]

[Altered from "Balans van affaeres van Staet en Oorlogh in't Christenrijck," *i. e.* Balance of Affairs of State and War, in Christendom; Jan. 1712.]

Romyn Fecit. [*Jan.* 1712]

A Dutch print, with verses in Dutch and French letterpress below it. Upon the roof of a circular tower stands "4", *Geregtigheid*" (Justice) holding "*Politike Balans*" (a Political Balance) "31", to weigh Peace and War. These are represented by objects numbered "5", "6", "7", "8", "9", "10", as described in the text, see below. On one side of Justice are "*Verdrukte Religie*" "12" (Oppressed Religion), and miserable sufferers, "13", imploring her aid; on the other side appear "'*t Hemels Voorzienigheid*" (Heaven's Providence), "14", and "*Wraak des Hemels*", "15" (Divine wrath), ready to execute her decrees. In one scale are the emblems of Religion and Liberty, "5", "6", "7", and "8", defended by Whig warriors, or "*Wighs*", and "*Brit. Batavier en verder Bondgenotie*" (British and Dutch in loyal Confederacy), *i. e.* "1", who tramples on a torn document "*Prulliminaria*" (Preliminaries to a Treaty of Peace), "2" and "3", who are armed with swords and shields, as their ally is armed. In the other scale are emblems of Popery and Hypocrisy, French arms, *i.e.* "*Bedrog*" (Deceit), a mask, "11", "10", a shield bearing the Sun, Louis XIV.'s emblem, and the motto, "*Jam Pluribus Impa*(r), the Papal crosier and tiara, and, "9", pieces of armour. These are defended by Tories "*Torys*", numbered "18", "19", and

"21", while popish prelates, partisans of France, &c., are endeavouring to pull down the scale. The latter are represented by "*Beyer*" (Bavaria), *i. e.* Maximilian Emanuel, Elector and Duke of Bavaria, Stadholder of the Low Countries for Philip V. of Spain, see "The Duke of Bavaria in a terrible Passion," July 18, 1705, No. 1434, and "Louis XIV. Kicking Maximilian Emanuel, Elector of Bavaria," &c., July 18, 1705, No. 1435; "*Keulé*" (Cologne), *i.e.* Joseph Clement, brother of the last, has fallen to the ground, having lost his hold on the scale; this is the Archbishop and Elector, referred to in the last-named article of this Catalogue.[1] The figures of the Electors are numbered "17" and "20", respectively. The figure of a Roman Catholic prelate, tugging hard to keep down the scale of France, is numbered "16", and marked "*Roma en Consorte*" (Rome in union); "18" is a layman, who has fallen on his back. Behind, "*Berwyk*", *i.e.* the Duke of Berwick "23", is contending against a party of French "*Camisards*", who are armed with scythes, flails, and spears; these are numbered "24". Within a bastion above them are Jesuits, Fifth-Monarchy men, the great usurper, Louis XIV., and the World.

These are described, in detail, as "*Vyfde Monarchy*" and comprise a man who wears a Jesuit's cap, *i. e.* one of the society which claimed or was alleged to aim at founding a new great and universal system of dominion; he holds one paper marked "Acte" and another on which is "Request". Next to this person is another, likewise with a Jesuit's cap on the top of his full-bottomed wig. In front of these is a young man who wears armour and turns to speak to them; this figure is intended for James Francis Edward Stuart, the "Old Pretender;" he wears a crown above a huge wig. These three individuals are included in the number "48," and referred to as "*Onthoningde om Vrede*" (Dethroned for Peace's sake.) Next to them, and in front of the bastion, are "49", a doubtful figure, probably intended for Satan, who is blowing with a bellows in the ear of "46", an armed king, or Louis XIV., who is grasping, by the stem of the cross which usually surmounts it, an overturned Orb of Dominion, "47," which is inscribed "*Verloste Waerelds Monarchy*" (Monarchy of the World redeemed.) These are described as "*Gewaande Waereld dwinger*" (Fancied Conquerors of the World.)

Behind these, somewhat in the distance, is the Temple of Janus with its gates open, and respectively numbered "29", which two figures appear to be endeavouring to close, and "30".

On the exterior of the tower, on the roof of which is "*Geregtigheid*" (Justice), are placed several pictures and statues, namely, "32," a statue of a female with her arms folded, and, balanced on her shoulders, the emblems of France and Austria; behind it, with the words "*Dubbelhartig Neutraal*" (Double-hearted Neutral), is "33", another statue of an armed warrior, which is referred to as "*Neutraliteiet de Bâlans observerende*" (Neutrality observing the Balance.) "34", is a picture, above which is "*Zwitsers en Tokkenburgers*" (Swiss and Toggenburgers.) This picture is on the French side of the tower; on the other side are two others "35", representing the Austrian Emperor in a vain-glorious attitude, *i. e.* "*Praalend Oostenryk*" (Boastful Austria), and "36", a veiled woman, a widow, presenting to Austria two kneeling children; these personify "*Vrankrijk in rouw*" (France in penitence, or grief.)

On our left of the design, in front, is a canopy of state, surmounted by flags. Under this appears "37", "*Groot Bondgespan*" (Great Union), a female figure, who is grasping with one hand a bundle of arrows, and with the other hand

---

[1] For other references to these princes see "A Satirical Medal on Maximilian Emanuel, Elector of Bavaria," Nov. 27, 1708, No. 1484; "t'Verkeer Spel van Brabant en Vlaanderen," 1708, No. 1490; "The Tomb of Universal Monarchy," Sept. 7, 1706, No. 1458.

pouring a libation on an altar. On each side of this altar are two busts, "38," "*Eugeen*" (Prince Eugene); "39", "*Marlburg*" (Marlborough); "41", "*Galloway*," the Earl of Galway, Henri de Rouvigny, general at the battle of Almanza, Ap. 13, 1712, and "40", which bears no name; the face appears to have been obliterated. In front of these are two martial figures, carrying naval and mural crowns, "41", *Land magt*" (Land force), and "42", "*Zee Magt*" (Sea force): "*Eendragts Leew*" (the Lion of Unity) is before these figures. In the lower corner, on our left, is a group of figures, showing various nationalities presenting their productions; among these is "44" "*Spaanse West Indiane*" (a Spanish West Indian); near these is a quay with a rope, by which a ship appears to be moored to a post; from the ship a man lands by wading in the water; he has a long bale, or a coil of tobacco, on his shoulder, on the end of which is St. George's Cross; near him is a Dutch sailor. On the other side of the altar are trumpeters. In the lower corner, on our right, is the entrance to a cavern, inscribed "27", and "*Gewaande Zilvermijne*" (Fancied Silvermine.) Towards this "*Jesuite*", "25", rides on a mule, accompanied by "26", a man who carries a burthen of coin; they are followed by "28," "*Franse pages tonen haar Meesters vals*" (a mask is represented, making a rebus) (French pages show their master's false faces); these boys bear masks, bundles of serpents and a mousetrap.

The central portion of the print, in front, is occupied by ruined buildings, a dead ox, a dead woman, at whose breast an infant sucks in vain; this is "*Krygsgeweld*" (Force of War.) Below is "*Te Love by Melman.*" Also here is "*Hongers nood*" (Famine,) "51", that is, a man who devours a heart; his tools, a spade and plough, and barren stalks of corn lie near, with a starving child.

The tower has a chronographic inscription:—

"*Lapso soLe qVIes MaIor, DoLor est ne phILIppo.*" [*i. e.* 1709.]

In the gateway of the tower stands a statue of "*Eigbelang*" (Self-interest), "50", a female figure, with hair of flames, a purse and a mirror in her right hand, a telescope held to her eye by the other hand; a lion's head on one shoulder, and that of a fox on the other; masks are hung to her girdle; wings are on her head in place of ears, probably these are intended to express her vigilance.

Below, are verses in French and Dutch, to the same effect; of the former the following, referring to the numbers on the plate, is a copy:—

" Louis venta jadis de faire la Balance
De Guerre & Paix; mais apresent les Alliez (1.2.3)
Font Paix tout à leur gré; pourtant par penitence,
Suppliant (4) la Justice & (5) la Force irritée
Il trouve grace: ainsi (6) la Liberté s'eleve,
Fait par (7) Religion, que (8) Paix dompte (9) le fer
Du (10) Cinquieme Monarque, & (11) fraude & force creve.
Les (12) vrais Devotes & les (13) Pauvres en danger,
Parle (14) Destin Divin, & (15) Celeste Vengeance,
Trouvent soulas, quoi qu'en depit le leurs Partis.
(16, 17, 18, 19, 20, 21, 22, 23) Tant Prelats que Heros, s'attachant à la France.
Nul ne craint même la Pape, etant son ennemi.
(24) Le Camisard joyeux delivré, des malices
Du Roi, tôt jouira de sa Religion:
l'Union envers lui fera leurs bons offices:
Pendent que son (25) Parti doit quiter sans façon
Les Païs Bas, dehors lesquels puisqui' il depeche (26)
l'Argent (27) Les Mines, qu'on crut d'avoir metail fin,
Sont steriles, Partout, pour ne souffrir la fleche
De Guerre, les François cherchent Paix, par (28) chagrin.

Rein ne leur rétablit, que de fermer (29, 30) les Portes
Du Temple de Janus, ceci egalera
(31) La Balance d'Etat, (32) les Puissances moin fortes
Neutres de doubles cœurs sont tourmentées deja
Des deux partis, pour leur ambition tres fausse.
(33) Vrais Neutres, observez la Balance panchant
Au côté pacifique, & l'autre se rehausse.
(34) Et Suisse & Tocquenbourg sont Paix tot maintenant:
Car (35) l'Austriche reçoit, de (36) France en grande peine,
La Monarchie, par finesses usurpée:
Toute Europe partant reprendra son baleine.
(37 l'Union l'a causé par (38, 39, 40, 41) l'Heroïque epée,
Et forces, bein reglées, tant (42) par Mer, que (43) par Terre.
(44) Ceux des Indes d'Ouest, leurs richesses offrant
Au (45) Lion d'Union, qui contraint, par la Guerre,
(46) Le grand Usurpateur & (48) Monarque tombant,
Qu'on detrone pour Paix, en delivrant le Monde (47)
De Monarchie, que croît par l'Ambition (49)
Le prudent (50) Interest leurs adversaires sonde,
Portant masques, argent, le renard, le lion;
Pour tromper l'imposteur, ou forcer par richesses
Puisque (51) la Pauvreté & famine contraint
D'obeir aux ennemis, (pour Paix forcée sans liesses)
Qui, pis que (52) fer & feu de Mars, la rie & etaint."

This design and the verses which are attached to it refer to the negotiations which led to the Peace of Utrecht, see "De spot met d'oorlog door ontydige vrede makers Gedreeven," Jan. 1712, No. 1579.

Mr. Edward Hawkins stated that he had seen a print, in the collection of Mr. Thomas Haviland Burke, entitled "Balans van affaeres van Staet en Oorlog in't Christenrijck," from which the above had been produced by altering parts of the plate.

On the edge of the quay, see above, an artist's signature has been almost entirely burnished out, it seems to have been "*Romyn* ——— *Fecit*," and was probably that of Romeyn de Hooghe.

See "Vreede-Galm", &c., June 26, 1714, No. 1589.

$16\frac{1}{4} \times 10\frac{5}{8}$ *in.*

1579.

"De spot met d'oorlog door ontydige vrede makers Gedreeven."

[The Mocking at War by preposterous Peace-Makers.]

"l'Afront fait à la Guerre par les Pacificateurs malapropos."

Allard exc. [*Jan.* 1712]

A Dutch engraving, representing peasants and others rejoicing, feasting, &c. At a table, which is placed in front of a country inn, are seated a considerable number of persons who have been eating and drinking; most of them now turn in their seats to observe the gambols of some men and women, who are capering in a boorish manner on our left; they are doing this to the music of a rote, which a man, sitting near the table, performs upon. A man and a woman

are kissing each other on the further side of the table; a woman drinks from a large pitcher as she stands near the last; a man, who appears to be the cook, cuts a large slice of meat from a joint which lies in a dish on the table; a woman nurses a baby, it is supported in her arms by means of a strap which passes behind her neck; a child stands near; at the table sits a man who vomits violently; another child stands near the last; a man with a wooden leg and crutches turns to look at the dancers; a woman suckles an infant at her breast.

In the background a quarrel takes place at the door of the inn; a man, who appears to be wounded, for he wears a sling at his breast and defends himself with a crutch, keeps at bay another, who, while clasped about the neck by a woman, strives to draw his sword. An old man looks out of a window in the gable of the house and thrusts forth a broom, to the staff of which is fixed a garment by way of banner. The signboard of the inn is covered with cobwebs. On a bank before the inn sits a man and a woman; the former is purifying his clothes, the latter is performing the same service to the hair of the head of a boy who lies on the ground at her feet.

Below are engraved verses in Dutch and French, of which latter the following is a copy:—

"l'Afront fait à la Guerre par les Pacificateurs malàpropos.

"La Guerre (comm' il semble) est tout a fait boiteuse
Le Soleil offre Paix; mais pas assez heureuse
Ce Vieillard deguisé comm' un pauvre innocent
Cherche Paix corrompant un Voisin inconstant
En attendant son but de tous fait bonne chere
Il auroit presque tout perdu perdu par cette guerre
Ses pauvrès païsans et Guerriers desolats
Font le diable en quatre en leurs premiers eclats
Quoiqu'il leur n'est cedée plus qu'uue Forteresse
Un batard vient au bal, sa Soeur rien ne delaisse
De l'honorer en frere haï auparavant
A resider sa Soeur il travaille a present
Commerce iroit gueuser par les trops longues guerres
Mais Paix par trahison rendroit plus de miseres
Traitres de deux côtez qui donne et reçois l'or
Discord tres envieux vous detruira encor"

The treaty referred to was that concluded at Utrecht, March 30, 1713, to the great disappointment of the friends of the Emperor and the Empire, on behalf of whom Prince Eugene arrived in England, January 4, 1712, to endeavour to divert the English Government from proceeding with the negociations, which had been begun a short time before. The representatives of France, Holland, and England met at Utrecht on the eighth of the last-named month.
See "Balans van Oorlog en Vrede, t'Vtrecht," Jan. 1712, No. 1578; "Vreede-Galm", &c., June 26, 1714, No. 1589.

This satire has been adapted from a much older subject; the plate itself having been originally published in 1608, by C. Jansen, engraved by P. S. Wonter, after D. Vinkeboon's design. The work on the lower portion of the plate was burnished out, together with the names of the designer, engraver, and first publisher, and, in the space thus gained, the verses which are above cited were inserted.

$13\frac{3}{4} \times 10\frac{1}{2}$ *in.*

1580.

HET HOF VAN VREEDE ONDER DE ROOS, MET DE LELI VERZOEND.

La COUR de PAIX solitaire, entre les ROSES piquantes les LIS.

A Dutch Satire on the suspension of arms between the English and French, which was proclaimed Aug. 18, 1712, and before the Peace of Utrecht, comprising all the Powers, was concluded, April 28, 1713.

A Londres, chez Turner. [By Romeyn de Hooghe]. [*Aug.* 18, 1712]

THIS is a Dutch broadside, comprising an etching, and a text in Dutch and French verses beneath it. The former represents "*Pax*" "2", a beautiful young woman seated in a splendid chair, near a table, and holding a paper, on which is inscribed, "*Juste Protestation des Alliés.*" She turns towards "*Pol^c.*" (Polignac) "3", or "L'Abbé Cardinal in petto," who addresses her in a deprecatory manner. On the table lies a document, "1", "*Vrede tussen het Lelien en Roosen hof. Paix entre les Lis et les Roses picantes.*" This is called, in the text, "Plan de Paix," and "2" is described as "La Paix pleurant," with reference to the inscription. Behind the "Cardinal in petto," who has his foot on a sword, and wears armour under his robes, is "4"; close to the head of this figure is "*Tori*", at its foot, "*Mont-or*"; he is drawing his sword, see below. Behind this last is another soldier, "9", (the Duke of Marlborough), on whose hat is written "*Wigh*". "5" is "L'Heraut des Lis", holding a bag (of money) in one hand, in the other a paper, on which is "*Bonne Paix. De l'Anglois Me rend: guai—.*" "6" is "Flippine," a middle-aged lady, who turns to "7", son Mari" who appears exasperated, and holds in one hand a paper, on which is "*Leli afstand onder Conditie*" (the Lily of France, to surrender, or resign under conditions.) "8", "Le Seigneur juste de la Cour d'Orient & Occident" (the Emperor), stands behind "*Tori*", has an eagle on his helmet, and, with upraised forefinger, seems to threaten; he is in full armour. Behind him, holding a drawn sword, is "9", (see before), "Pacificateur par le fer." "10", "Porteur de Clefs d'or" (the Pope), stands holding the keys and looking at "*Pax.*" "11 11", Jesuits thrusting forward to look over the shoulders of "7". "12", "Pretendent" whispers to "7", (see his speech below.) "13" is a Jesuit, who sits in front of the design, and amorously converses with "14"; the former is styled "Confesseur", the latter, "Courtisane de Bourbon." "15 15" are a monk and a friar, who are singing and praying; the former holds a book, the latter clasps his hands; they are called "Musiciens Spirituels". "16" is styled "Harlequin le Franc", and is in the rear, with cock's feathers in his hat. "17", a young woman, with a dagger stuck in her girdle, and roses round her steeple-crowned hat, "18", a man with a quill behind his ear, and "19", another man, are the "*Esprits libres*". "20", "Uitker naar Overzee" (Observer of Foreign Countries), looks through a telescope. "21", "Postillon" blowing his horn and, mounted on an ass, gallops towards us. In the distance, seen under an arcade, is the sea, with a naval engagement, and troops landing under the walls of a fort, which discharges cannon at them. On the walls of a building is "*A Lover pour Toussaint*".

The French text is as follows:—

" La cour de paix solitaire, entre les roses piquantes & les lis,

" 1. *Plan de Paix.*
" Voila le Plan de Paix mistique,
Qui sert au Roses politiques.

" 2. *La Paix pleurant.*
" Nous publions tout le secret ;
Guerre n'est plus nôtre interêt.
Quoi qu'une faction caquette,
Que les Ministres de Reinette
Trompent l'Inferieur Parlement :
On me traite tres finement,
Par trahison, ou autre intrigue.
Moi Paix je me tiens a la Ligue
Me voulant plus tot retirer.
Par Mars je me fais redresser,
Pour demeurer par tout constante ;
Quoi qu'on dise notre Regente.
Plusieurs dans l'Isle d'Outremer,
M'assisteront en ce danger.

" 3. *L'Abbé Cardinal* in petto.
" Hola ! a quoi sert plus la guerre :
La Paix doit refrecher la terre.
Demandez vôtre General,
Des paisibles le Principal.

" 4. *Duc d. Mont-or.*
" Sur un Mont d'Or tres magnifique
La Paix se voit par ma pratique,
Pour les bons Rosiers d'Outremer ;
Quoi qu'autres la cherchent par fer,
Qui nous comme infidels accusent.
Nos interêts nos gens excusent.

" 5. *L'Heraut des Lis.*
" Vous serez surs par mes secours,
Nous serons bons amis toujours.
Mes tresors sont la Paix aimable,
Et mon épée est incapable.
Des conquêtes on ne vend plus.

" 6. *Flippine.*
" Je suis en peur pour le refus,
De ne garder ma Cour entiere.
Ou qu'il faut continuer la guerre.

" 7. *son Mari.*
" M'amie a quoi grand desespoir :
Nous nous garderons bien de cheoir :
Il faudra quitter quelques choses,
Pour gagner les Unis aux Roses.
Ne perdons notre droit des Lis.

" 8. *Le Seigneur juste de la Cour d'Orient & Occident.*
" Ni l'un ni l'autre à mon avis
Tu aura sans rabat ; le Trone
Tu as ravis de ma personne,

Par un pretendu Testament;
Cassant la Traitée finement:
Je le reclame sans rabatre.

" 9. *Pacificateur par le fer.*
" Pour la Paix il faudra combatre
Roses picantes, qui aux Lis
Vous joignes contre vos amis,
Ils se vengeront de vos ruses;
Nonobstant vos fines excuses.

" 10. *Porteur de Clefs d'or.*
" Monsieur Abbé, fais tot la Paix.
Par clefs d'or ou sembables frais
La Pourpre sera ton salaire.

" 11. *Jesuites.*
" Par nos ruses on la peut faire.

" 12. *Pretendent.*
" Je pretens comme un protestant
La Cour de mon Pere vaillant.
J'aime en mon cœur la foi de Rome.

" 13. *Confesseur.*
" La foi d'un Prince est un phantome
Une Confesseur le peut sauver,
Car regner n'est que simuler.

" 14. *Courtisane de Bourbon.*
" Mon Epoux en cela j'imite,
Qui prend plaisir en ma conduite.
Bornant le cours de son soleil.

" 15. *Musiciens Spirituels.*
" Paix, sans seconde, sans pareil,
Serez tot des Unis suivie,
Pour vos louange grande on crie

" 16. *Harlequin le Franc.*
" De louange le chant vespertin,
Se change en deouil nocturne en fin.
Les sept Etoiles se rassamblent,
Qui font, que le faux soleil tremble;
Jointes a celle d'Orient,
Le font tomber dans l'occident,
Pour repos, en toute la terre.

" 17, 18, 19. *Esprits libres.*
" Notre esprit, dit qu'il ne faut taire
Soit en guerre, ou en cas de Paix,
Les Roses et les Lis jamais
Accorderont, soil qu'homme ou femme
Gouverne; tout est plain de blame.

" 20.[1]
" Tôt nous appendront d'Outremer
Si l'on cherche la Paix par fer.

---

[1] " The Observer of Foreign Countries."

"21. *Postillon.*

"Ou descendra du bœuf à l'ane
La Paix est une courtisane."

The plate employed to illustrate this broadside was executed by Romeyn de Hooghe, and originally, 1688, published as a satire on the birth of James Francis Edward Stuart, the first Pretender; it then bore the title, "L'Europe Allarmée pour le fils d'un Meunier," and is described in this Catalogue with that title, No. 1158.

For the second publication, it was reduced at top and bottom; as to the former, by removing all the design above the middle of the arches; and, as to the latter, all below the feet of Father Petre. The numbers on the plate were changed, and inscriptions added or altered; the figure of the infant, with its cradle, was removed, and the document, described above as "1", engraved in its place; the former "3", or "the Second Mother", became "2", a figure of "*Pax*", and expressed the dissatisfaction of the Allies with the negotiations which were in progress for a peace between England and France, independently of the States General and the Emperor. The later "3" was previously "4", and represented "The Knightly Prelate", probably Cardinal D'Adda. This figure now stands for the Abbé Melchoir de Polignac, who had been French ambassador in Poland, and was, at the time in question, 1712, plenipotentiary in Holland for the French, with the Marshal D'Uxelles and M. Mesnager. Succeeding in his efforts to conclude a peace, the Abbé was made a Cardinal, and appointed Maitre de la Chapelle du Roi. The Cardinal Polignac was afterwards, for eight years, French ambassador in Rome; he died at Paris, Nov. 21, 1741. The figure "4" of the first issue of the plate remains visible on the sleeve of the Abbé. The present, "4", was formerly "6", and represented the Dauphin, who died just before the second publication of the print; it now stands for the Duke of Ormond, chief of the English Tory party, who, after the Duke of Marlborough ceased to command the English troops in the Low Countries, held that post, and appears here sheathing his sword; this is to signify that he acted thus by arrangement with the English Government, which was then bent on obtaining peace: "*Tori*" is placed against the head of this figure, and, at its feet, "*Mont-or*", the Duke of Ormond's name reversed. The present "5" was formerly used for Louis XIV. holding a list of his forces, thus: "8 *armees*, 50 *Marscea*, 100 *Lieut-Gens*, 300 *Brigadiers*, *Colonels*, *Capitains*, *etc.*" The names in this list were removed to give place to the above-quoted inscription; the number of the figure was not changed. The present "6" is "Flippine", or Marie Louise of Savoy, first wife of Philip V. of Spain, grandson of Louis XIV. See "The Dutch Grindstone," Jan. 1712, No. 1577, in which this person is represented, with others of this series. The figure was formerly numbered "13", and represented Catherine of Braganza, widow of Charles II. of England, The present "7" represents Philip V. of Spain, abandoned by Louis XIV., in conformity with the terms of the treaty between France and England. It stood originally for James II. of England, and was numbered "10". The roll of parliamentary and corporation papers which was in its hand has been turned into a scroll; the roll of "Charters," on which the right hand of the figure rests, remains. The present "8" stands for the Emperor (Charles VI.), as before, and expresses the anger of the Imperialists at the project for peace between England and France. This was so strongly marked, that when, in the early proceedings for a treaty, Mesnager, the French envoy, had left London, after conferring with Harley, Earl of Oxford, and the preliminaries agreed to between them were communicated to Count Gallas, the Imperial ambassador, the latter translated and published them in one of the London daily newspapers; this annoyed the English Government and Queen Anne to such a degree, that she desired the Count to go no more to her Court, and intimated that he might leave

the kingdom as soon as he thought fit.[1] This he did; the queen then declared that she would willingly receive another ambassador in the place of Count Gallas. Mesnager was a very able diplomatist, employed by Louis XIV., deputy of Rouen, and much trusted with regard to commercial matters (see "Memoires de Torcy," 1756, and "Histoire du Congrés d'Utrecht," by C. Freschot, 1716.) "9", on the hat of which figure is written "*Wigh*", stands for the displaced leader of the Whigs in military affairs, the Duke of Marlborough. Two figures bear this number, one of which, formerly without a number, bears a sword; to him is attributed the title of the present text, "Pacificateur par le fer." "10", the former "7", still stands for the Pope. "11", a Jesuit, was formerly a Doctor of the Sorbonne. "12" is now the first Pretender, *i.e.* the infant in the cradle of the former issue; this figure, which was originally female, and represented a midwife, was made male by placing a hat on its head; the number was retained. "13", the "Confessor," was formerly Father Petre "2". "14", formerly "1", as Mary of Modena is now the "Courtisane de Bourbon," *i.e.* Madame de Maintenon; see "The Dutch Grindstone," Jan. 1712, No. 1577, in which the same name is applied to this person. "15", "15", a monk and a friar, were formerly "14" and "15", and represented the like persons. "16", Harlequin, was formerly, with the same number, "The Cordelier". "17", with the same number, now the bearer of the dagger, was one of the subordinate figures; "18", "19", "20", and "21" have been added; as to them, see the text.

For another version of this design, with similar texts, see "Der Fridens-Hoffzwischen der Rose und der versöhnten Lilie," March 30, 1713, No. 1584.

See "Vreede-Galm", &c., June 26, 1714, No. 1589, for another illustration of the Peace of Utrecht.

$14\frac{3}{4} \times 11\frac{1}{2}$ *in.*

1581.

Riots in Bloomsbury, London.
A Satire on the Whigs, or "Fanatics."

Page 131. [*Oct.* 1712]

This engraving represents a street, with mounted soldiers charging a mob, under the direction of their officers; some of the mob are thrown down on the pavement; in the distance is a tavern, with the sign of the Half-Moon hanging before it; and beyond, a view of an open space of ground, with rails, and men making a bonfire of a tar-barrel. In the sky is a half-moon decrescent; see "Dr. Burgises Theater," March 1, 1710, No. 1521.

This print is placed to face p. 131 of "The Whigs Unmask'd: Being the Secret History of the Calf's-Head-Club," edition 1713, and faces the same page in the edition of 1714 (292. f. 17.) For an account of the editions of this work, see "A Description of the Calve's Head Club," Jan. 30, 1710, No. 1517.

---

[1] Earl Stanhope, in "The History of the War of the Succession in Spain," 1832, p. 367, (1060, e. 23), states thus tersely the state of affairs, and the motives of the chief personages and nations at this period: "The Emperor, indignant at the conduct of England, refused to take any share in the treaty, or to relinquish his pretensions on Spain, and determined to continue the war against Louis and Philip. He prevailed on the States of the Empire to support him in another campaign. But the Dutch, borne down and exhausted by the weight of subsidies, and dreading lest England should conclude a separate peace, and leave them to be overwhelmed by France, thought it best, however reluctantly, to confide their interests to the former power."

The text, after ascribing the ravages of the Mohocks, which were perpetrated in London about this time, to the "Low Church" party,[1] thus describes the event which is represented by the print, pp. 129, 130, 131.

"The next signal Instance of the restless Temper of the revengeful Whigs and Regicides, was on the beginning of *October*, the Nativity of the Princess *Sophia*, upon which Day, a certain Whiggish Peer, noted for his Disaffection to the Queen and Government, join'd with a *Scotch* Lord, and other Persons of Distinction, most zealous Advocates for the same Party, assembled themselves in a Body at the *Bouffler's-Head* Tavern in *Southampton-street*, near *Bloomsbury*-Market, where they order'd a great Bonfire to be kindled in the Evening, and plenty of strong Drink for the Entertainment of the Rabble, in hopes thereby to have tempted them to declare for the Low Church Interest and the *Hanover* Succession, without regard to the Church, Queen, and present Ministry. But the Mob finding, by their Whiggish Healths, the drift of their Design, call'd, *One and all*, with an audible Voice, to their noble Benefactors above Stairs, and desir'd they would begin a Health to the Church and Queen: Which they refusing to do, and drinking, instead of the Mob's Toast, *Confusion to the High Church and Doctor* Sacheverell: So provok'd the Gentry of the Lower Classes, that snatching up Fire-Brands from the flaming Pile, they bombarded the House with such Unanimous Resolution, that in a few minutes 'twas as hard a Matter to see a whole Pain of Glass in any of the Windows within their reach, as to find an honest Serjeant at the Counter-Gate, or a forgiving Christian among the Whiggish Party; so that the Nobility were so baffl'd and disappointed by the Mobility, that they were forced to withdraw from their House of Rendezvous, under great Dissatisfaction, to think the Mob were grown too cunning to sell their Interest in the Kingdom to a devouring Party, for a Barrel of strong Bub, and a Factious Bonfire, especially when they found they were so industriously fish'd by a *Scotch* Angler."

$3\frac{3}{4} \times 5\frac{7}{8}$ *in.*

1582.

A Riot in a Tavern.

A Satire on the Whigs, or "Fanatics."

Page 38 [*Nov.* 4, 1712]

This engraving represents a room in a tavern, with several gentlemen quarrelling across a table, and the arrival of the watch. The room appears to be a kitchen, with spits and other cooking utensils hanging over the fireplace; a woman has been thrown down on the floor; a dog, jumping up at the table, barks at one of the men. The print does not exactly represent the circumstances which are described in the text; it was therefore probably adopted from another publication than that with which it now appears.

This print faces p. 138 of "The Whigs Unmask'd; Being The Secret History of the Calf's-Head-Club," edition 1713, and faces the same page in the edition of 1714 (292 f. 17.) For an account of the editions of this book, see "A Description of the Calve's Head Club," Jan. 30, 1710, No. 1517.

The text gives the following account of the matter represented, after stating that preparations had been made at the Three Tuns and Rummer[2] in Gracechurch

---

[1] See the note to "Robert Powel", 1715, No. 1598.

[2] Mr. Johnson, mentioned below, was the keeper of the "Three Tuns and Rummer," the tavern in which this fracas is alleged to have taken place.

Street, to celebrate "The Festival appointed for King *William's* birth," pp. 137, 138, 139, 140:—

"On the following *Tuesday*, being the Day of Solemnity, the Company assembl'd in the Evening, and Orders were dispatch'd to their Engineer to give Factious Fire to their Seditious Beacon, that the Mob might be allarm'd, and drawn into a Body by the flaming Pyramid. The Gentry Above-Stairs, and the Upper-House of Mob, consisted, as reported, of near Two hundred; in which Convention of Whigs were four frightful Scaramouches, whose Faces were disguis'd with Theatrical Whiskers, their Hair or Perukes dock'd into the puritanical Crop, their Bodies truss'd up in short antiquated Jackets, such as worn by the Ruffians who attended the Martyrdom of King *Charles* the First; as if the Masqueraders, could they have brought over the Mob, were to have led their Followers into some desperate Assassination, to have gratifi'd the Revenge of the Fallen Party, upon some of the present Ministry: And the better to encourage whatsoever wicked Designs they had in hand, upon that riotous Meeting, it is credibly reported, that a certain Lord, since kill'd in a Duel, and another Peer, who not long before had attempted to hang himself, with a Colonel of the Guards, and some other Whiggish Quality, were present in the Assembly; and that they were the Persons who appear'd in the Balcony with their Swords drawn, which they brandish'd, in order to animate the Mob to begin Mischief, when by their guzling Draughts they had intoxicated their Senses. The Balconians beginning a Health to the Queen and the House of *Hanover*, and follow'd the same with, *Success to the Low-Church and Confusion to the High;* which extravagant Excursion sate not easy upon the Stomachs of the Rabble, that they utterly refus'd to pledge their Benefactors, and were so incens'd, that the majority of the Mob, in direct opposition to the Whigs unchristian Wishes, cry'd, *God bless the High-Church and Doctor* Sacheverel; then pulling down the Pile, so bombarded the Balcony with Faggot-Bats and Firebrands, that the worsted Enemy were glad to retire into close Quarters. After which the Assailants attack'd the Windows with such impracticable Fury, as if they had all been Glasiers. The Tumult arising to such ungovernable Madness, that it was not in the Power of the Constables and Watch to suppress the Riot, but they were forc'd to send for the Trainbands of the City, who were out that Night to prevent Disorders; by whose Temper and Conduct, after great Difficulty, the Rabble were appeas'd. But this not answering the End of the Company who were congregated in the Tavern, the most desperate of the Cabal appear'd again in the Balcony, after the manner as before, assaulting the Constables and Trainbands with Billets and empty Bottles, those ugly Granadoes, till, among other Mischiefs, they unhappily wounded a Midnight-Magistrate. But not content with this Success, the Noble Colonel of the Factious Party, to distinguish his Valour among the rest of his Associates, went down into the Street, and wrested a Truncheon out of a Marshal's Hand, as if he was desirious to become their General; but the Trainband Officers, by their prudent management dispers'd the Mob, and put an end to the Disorders. The famous Governor *Johnson*, whose Castle of Clarret had suffer'd great Damage in the fiery Storm, to make him part of amends was the next Day sent for by my Lord Mayor, by whom he was required to give a just Account of the over-nights Proceedings, but like a trusty *Trojan*, he refus'd, upon his Examination, to discover any Person present in the Riot, except Mr. *W—house* who was also sent for, but deny'd Attendance without his Lordship's Warrant, which, pursuant to his own Stubbornness, was dispatch'd accordingly, and by Vertue thereof, he was brought to be Examin'd, but, to shew his Integrity to the Faction, would discover nothing; affirming, *If the same was to be done again, he would do it.* So that, in the Conclusion, they were both bound over to appear the next Sessions, that their stiffneckedness might be humbled."

The text continues, and relates the history of the alleged attempt to murder the Lord Treasurer, by means of a box, which was left by the "Penny Post-

Man" at his house, and, when opened, was found to contain an elaborate apparatus, comprising loaded pistols, &c. intended for his assassination. Likewise satires on the Whigs of the day.

$3\frac{3}{4} \times 5\frac{7}{8}$.

1583.

Queen Anne defended by Peace and Justice. The Whigs limiting the authority of the Church. A Satire on the Whigs, or "Fanatics."

149. [1712]

This print was produced from the plate which supplied that described as "Frontispiece to 'The Fifth and last Part of *Vulgus Britannicus*,'" &c., 1710, No. 1540. It was used again, without alteration, as an illustration to "The Whigs Unmask'd, Being The Secret History of the Calf's-Head-Club," edition 1713, facing p. 149; likewise in the edition of 1714 (292. f. 17.) For an account of the editions of this work see "A Description of the Calve's-Head Club," Jan. 30, 1710, No. 1517.

The text consists of verses satirizing the "Saints," or "Low Church" party of the time.

4 × 6 *in.*

1584.

Der Fridens-Hoffzwischen der Rose und der versöhnten Lilie. A German Satire on the Peace of Utrecht, concluded March 30, 1713.

á London chez Turner. [*March* 30, 1713]

This is a German broadside, engraved, with a design which has many points in common with that described in this Catalogue as "Het hof van vreede," &c., Aug. 18, 1712, No. 1580. Below the design are three letterpress columns of verse in German, Dutch, and French, the same as that which, in the last-named language, is quoted under "Het hof van vreede," &c.; the German text is to the same effect. At the foot of the design is engraved a scroll, on which is "1. *Fridens-Entwurft;* 1, *Vreede ontwerp.* 1. *Le Plan de Paix.*"

The design represents in an ironical manner the rejoicings for peace; the figures are numbered, and, in the printed text, described. The inscriptions on the plate are in German and French. "1" is a scroll, inscribed, "*Paix entre les Lis et les Roses*", thus referring to the separate treaty concluded between France and England previously to the Peace of Utrecht, which comprised all the parties concerned in the War of the Succession to the Spanish Crown. See "Het hof van vreede," &c. "2", like "Pax" of the last-named Dutch broadside, is a seated female figure; she holds a branch of olive, has her left hand outstretched, and bears in her lap a scroll, which is inscribed, "*Juste Protestation des Allies.*"[1] This figure, here styled "Le Paix pleurant," as in the text

[1] "Charles, the new Emperor, being at Milan when he received a copy of the preliminaries (of peace with France), wrote circular letters to the electors

of "Het hof van vreede"; in this respect the text of the present broadside agrees with the other. "3". "L'Abbé Cardinal in Petto," as before, refers to the Abbé de Polignac, afterwards Cardinal; he now stands on the right of "La Paix pleurant," and addresses her with affected condolences and mock assurances. "4" is "*mont-d'Or*", as before, the Duke of Ormond, sheathing his sword; on his corslet is written the reversed name of this general: near the head of a person who looks over the shoulder of the last are a second "4", and "*Toris*", 5, L'Heraut de lis," has inscribed on his tabard, "*bonne paix des Anglois me rend gay*"; he is dancing. "6", "Filippine", a young woman—referring to Louise of Savoy, first wife of Philip V. of Spain—holds a paper. "7", her husband, stands behind. "8" is the Emperor, with an eagle hovering about his full-bottomed wig; "*wigh*", is written over the head of a man near the last, with reference to the Duke of Marlborough, late commander of the English forces, and one of the leaders of the Whig party in England. "9", "Pacificateur par le fer", is on the other side of the Emperor; to this figure, doubtless, the word "*Wigh*" more strictly refers than to the other, its neighbour. "10" is the Pope, represented as a young man, standing. The figures which have thus far been alluded to are placed on the right of "La Paix pleurant", so that in most respects the design of this print is reversed to that of "Het Hof van vreede" &c.; the compositions of the two works, however, are alike. "11" is a Jesuit, standing between "Filippine" and "Son Mari". "12" is the first Pretender, with a badge of an order of knighthood about his neck. "14" "Courtisane de Bourbon" (Madame de Maintenon?), and "13", the "Confesseur," form a group on the extreme right of this design; they are both youthful; the former sits on the knee of the latter and receives his caresses; the scroll, "1", seems to have fallen from her hand, as if the peace-making, so offensive to the author of this satire, had been her work. "15" and "15" stand between "La Paix pleurant", and the "Courtisane de Bourbon"; they are "Musiciens spirituels," *i. e.* choristers, who chant in honour of the peace. "16", standing next to the second "15", wears a fool's cap and bells; he is "Harlequin le franc." "17", "18", and "19", are "Esprits libres." "20" and "21", "Postillons", are in the rear; the former—see "Het hof van vreede"—with a telescope at his eye; the latter blowing a postilion's horn.

$9\frac{3}{8} \times 7\frac{1}{4}$ *in.*

1585.

A Satire on Louis XIV., Probably published on the conclusion of Peace of Utrecht, March 30, 1713.

[*March* 30, 1713?]

This engraving forms the four of diamonds in a pack of playing cards which

---

and princes of the Empire, exhorting them to persist in their engagements to the grand alliance. He likewise desired the States General to join counsels with him in persuading the queen of England to reject the proposals of France, and prosecute the war; or at least to negociate on the foundation of the first preliminaries, which had been signed (or, rather, agreed to, and afterwards, May, 1709, declined as beyond his powers to accept), by the marquis de Torcy (representative of France.) He wrote a letter to the same purpose to the queen of Great Britain, who received it with the most mortifying indifference. No wonder that he should zealously contend for the continuance of a war the expense of which she and the Dutch had almost wholly defrayed."—Smollett, *History of England*, 1711, vol. x. p. 78; edit. 1759.

refer to the War of the Spanish Succession, victories of Marlborough, &c. (See 7913. d. 1.)

The design represents an angel wearing a crown, and possibly intended to symbolize Queen Anne, flying in the air with a palm-branch in one hand, and with the other staying the sword of Louis XIV., who stands waist-high in water between two rocks, on which appear "*Peace*," a female figure, "*and Unity*", another female; with the sword Louis endeavours to cut a cord which connects "Peace" and "Unity."

Below the design are the following lines engraved:—

"In vain the gallick Tyrant strives to be
An enemy to Peace and Unity
The cord is twisted & ye Work is done
And ye 2 sisters are at last made One."

In the upper corners respectively are the sign of the suit to which this card belongs, and "*IV*" for its number.

$2\frac{1}{4} \times 2\frac{7}{8}$ *in.*

1586.

"Mr. Toby."

Alleged Portrait of the Author of "The Character of *Richard St—le,* Esq.; With some Remarks. *By* Toby, Abel's *Kinsman; or, according to Mr.* Calamy, A. F. &. N. *In a Letter to his God-father.* The Fourth Edition" (1726.)[1]

[1713]

This engraved portrait serves as a frontispiece to "Miscellaneous Works of Dr. *William Wagstaffe*, Physician to St. *Bartholomew's* Hospital, Fellow of the *College of Physicians*, and of the *Royal Society*. The Second Edition. 1726," (94. e. 21.) See "Frontispiece to Crispin the Cobler's Confutation of Ben H(oadly)," 1709, No. 1511, and "An Illustration to Miscellaneous Works of Dr. William Wagstaffe," &c., May, 1711, No. 1568. The latter contains an account of the publication of this book and suggestions of its probable origin.

The portrait, which is to the waist, represents a young man in a coat, buttoned to the throat, wearing a long white cravat; the face is in three-quarter view to our right, the eyes squint very much; the portrait is enclosed by an oval; below it is engraved "*Mr. Toby*", with, in MS., a reference, "*See P.* 121" of the volume.

This reference leads to the title of "*The Character of Richard St——le* (Steele), Esq.; With some *Remarks.* By *Toby*, Abel's *Kinsman; or, according to* Mr. Calamy, A. F. & N. *In a Letter to his Godfather.*"

Toby is the assumed name of the author of the "Character" of Sir R. St(ee)le, which, although included in the "Miscellaneous Works" of "Dr. Wagstaffe," has been ascribed, among others, by Steele himself, to Dean Swift; see the note to "An Illustration to 'Miscellaneous Works of Dr. William Wagstaffe,'" &c., 1711, No. 1568.

The text contains a bitter attack upon Steele. "It will be no Injury, I am persuaded, to the *Examiner*, to borrow him (Steele) a little, upon promise of returning him safe, as Children do their Play-things, when their Mirth is over,

---

[1] The first edition was published in 1713. 8vo.

and they have done with them. I cannot, I must confess, but Promise my self a little Merriment, and in Imitation of a laudable Custom of our Country at *Hockley*,[1] shall endeavour, after *Bruin* has been sufficiently Baited in another Manner, to give the Company the Diversion of a *Wheel-barrow*."

"All that Mr. *St——le* contends for at present is to be thought the *Politician of the Company*, and tho' an Infant, and a Pigmy in his Profession, to deal with Statesmen of a Gigantick Stature, and surpassing his *Vpholsterer* in argument; and he has behaved himself with such mighty Prowess in his first Encounters, that it is suspected he writes by the Direction of Mr. *Ridpath*, and that his Shield and his Sword are the Gift of some famous *Necromancer*, and equal in Virtue to *Mambrino's Helmet*. I would desire you, *Sir*, to take Notice, I say, it is suspected only he writes by the Assistance of Mr. *Ridpath*, since I would by no Means offer that Gentleman an Injury, now he is *dead and gone*, who, perhaps, if he was *alive*, would be unwilling to be concerned with Mr. *St——le*. If the *Jay* borrowed a Feather from the *Peacock*, another from the *Bullfinch*, and another from the *Magpye*, it is no Argument that *Dick* is made up of borrowed Colours; that he borrowed his Humour of *Estcourt*, Criticism of *Addison*, his Poetry of *Pope*, or his Politicks of *Ridpath*; and that his Qualifications, as a Man of Sense, like Mr. *T——'s*, as a Member of P——t, *lie in thirteen Parishes*." See pp. 124, 125.

For Ridpath, George, see below.

The following, pp. 127, 128, 129, 130, refers to Steele's political career, as M.P. for Stockbridge, from which post he was expelled in 1713, for an alleged libel, published in "The Englishman." The "Welch Estate" was bequeathed by his second wife's mother; it was Llangunnor, Caermarthenshire, where Steele died. Steele was, by Addison's interest, appointed one of the Commissioners of the Stamp Office:—

"Mr. *St——le*, *Sir*, having lately had a *Welch Estate* left him by his Wife's Mother, began to look upon himself as a considerable Person in Land, as well as Sense, as is Natural for those who have been Indigent and Necessitous all their Lives. He was told by the *Minor Poets*, his Companions at *Button's*, that a Man of his Sense must undoubtedly advance himself by being in the Senate, and that he knew the World, as *Dick* himself insinuates in his *Treatise upon Demolition*,[2] as well as any Man in *England*, and had all the Qualifications requisite for a *Minister of State*. There was no great Occasion to press him to any Thing of this Nature: He embraced it with all the Eagerness imaginable, but offered at first a sort of *Nolo Episcopari*, that it might go down the more plausibly. He considered wisely, that his Wit and Credit began to run very low, that the Chief of his Assistants had deserted him, that *C. Lilly* had lately refused to lend him half a Crown, *Jacob* dun'd him more than was consistent with good Manners, and if he got into the *House* he could not be arrested. What seduced him, more than all these Considerations, was a Pension from the *Party*, double the Income of the *Stamp-Office* at Present, and in Hand, for Speaking in the *House;* and he has amassed together a Multitude of *set Speeches*, which he Designs to get *Extempore* for that Purpose. He is at this Time so elated, I am told, that he has already promised several Places under him, when he is *Secretary*, or *Lord Treasurer*. Mr. *Button* is an *Auditor* of the *Exchequer*, and Mr. *Bat. Pigeon*, in the Room of Sir *Clement*, *Master of the Ceremonies*. He has declared publickly, he does not question overturning the Ministry, and doing that before the first Sessions of Parliament is over, which my Lord *W.* and *S.* have been foil'd at, for Three Years Together.

---

[1] Hockley-in-the-Hole, infamous for the brutal sports that were practised there at this period.

[2] The demolition of the fortifications of Dunkirk; see "The Importance of Dunkirk considered," by Sir R. Steele.

"I need not tell you, *Sir*, how exulted he seem'd at *Stockbridge*, and after what Manner he address'd the *Bailiff* and his Brethren.[1] There was nothing there to perplex him, but the Payment of a 300*l.* Bond, which lessened the Sum he carried down, and which an odd Dog of a Creditor had Intimation of, and took this Opportunity to recover. But, *Alas! Alas!* We may date the Ruin of the Man, and the Loss of his Intellects from this Juncture; as soon as he came to Town the *Political Cacoethes* began to break out upon him with greater Violence, because it had been suppressed, and He, who had lived so long upon the *Lucubrations* of others, was resolv'd at last to do Something. Mr. *John Snow* has since received such Marks of his Favour and Esteem, that he has appealed to him in the Dispute betwixt Himself and his Prince, *Whether it was expedient to demolish* Dunkirk *or not*, and has chosen Himself and the *Bailiff* of a petty Corporation to be Directors of her Majesty. To convince his Electors he can write, he has Dedicated a Book to their *Bailiff*, and for their Civility in attempting to chuse him, has inflicted the Punishment of reading it, upon the Corporation."

After assailing the argument of this letter, the author of the "Character" deals with Steele himself on the charges of insolence and ingratitude, and announces the despatch of a packet of "The Examiner" containing replies to Steele's letter. Thus, pp. 132, 133, 134, of Steele:—

"You will find, *Sir*, in the Packet I have sent you, that the *Examiner* has answer'd all his Reasons, if they can be called so, beyond the Possibility of a Reply; but our *New Polititian* who *knows the World* and himself better than to take an Answer, has Recourse to another Stratagem; and instead of Replying one Word to the *Examiner*, without any Sense of handsome Language, or good Manners, falls a throwing Dirt, and abusing the unblemished Character of a *Minister of State*, by whose Interest alone, he has been continued Three Years in the *Stamp-Office*.

"This, *Sir*, is that Gentleman of Merit! that Hero of good Sense! that Man of Charity and Publick Spirit! that *Censor* of Great Britain![2] that *Venerable* Nestor!

"O! Ye Literati of *Button's* Coffee-House! Ye Ladies of St. *James's*! Ye Milliners of the *Exchange!* Ye Upholsterers of the *City!* Ye Stock-Jobbers of *Jonathan's!* Ye Neighbours of Sir *Roger*, and Ye Family of the *Lizards!* Behold the Patron of Learning! the Encourager of Arts and Sciences! the Dispenser of Morality and Philosophy! the Demolisher of Tuckers and Hoop'd Petticoats! the Terror of Politicians! and the Debellator of News-Writers! dwindled on a sudden into an Author below the Character of *Dunton!*[3] below the Politicks of *Ridpath!* Ingratefully insulting his Queen, and committing Petty-Larceny upon the Reputation of a Great Man! See the Man who talked like an *Oracle*, who had all the Gay, the Delicate, the Humourous, at his Command, calling Names, and daubing his Style with the Language of a *Scavinger!*

O Tempora! O Mores! More Phlebotomy and fresh Straw.

For the Man in the Moon drinks Claret,[4]
Eats powder'd Beef, Turnip, and Carrot.

Is this that *Richard St——le*, Esq.; who published the *Tatlers* and *Spectators*, who was believed to be one of the most accomplished Gentlemen in the

---

[1] Refers to "The Importance of the Guardian considered, in a Second Letter to the Bailiff of Stockbridge." 1713.

[2] See "The British Censor," 1709, No. 1512.

[3] John Dunton, bookseller and author; see "An Emblem of ye Athenian Society," 1692, No. 1283.

[4] These lines pertain to a very old song; see "The Man in the Moone," &c., No. 905; also "New Mad Tom," &c. No. 1106.

World! It is impossible! 'Tis some Impostor, some Enemy to that Gentleman, some savage Miscreant, who had his Birth and Education in a Place *more barbarous than Carrickfergus.*"[1]

The assault on Steele continues in the most bitter fashion, accusing him of disloyalty, treason to the country, prodigality, literary incompetence, corruption, &c. Having thus furiously assailed Steele, the author proceeds, pp. 147, 148, to write of himself, and the portrait of "Mr. Toby:"—

"I beg your Pardon, *Sir*, for detaining you so long: The World perhaps will expect, that after I have said so much of my Antagonist, I should say something of my self, and as I am neither ashamed of my *Name* or my *Face*, I shall oblige them with my Picture, as my *Brother* has done before me. I have the Honour, you know, to be a Member with him of the same *Society of short Faces*, and we differ very little in the Lineaments of our Visage, notwithstanding we disagree in our Opinions. My Pen, I thank God, has never yet been employed in the defence of *Faction*, or to *insult* my Queen, and when ever it is, I desire to have as ill a Character as the Author of the *Importance*. As to my Abilities, however mean, I dare engage to write upon any Subject with my *celebrated Brother*, upon this condition, that we may be turned into a Room by our selves, with Pen, Ink and Paper, without Books, or the Assistance of Mr. *Ridpath*, on the one side, or my *Uncle Abel* on the other. I am, Sir, &c.

"*Will's Coffee-House, Oct.* 27. "TOBY."

Uncle Abel was Abel Roper, printer, and Toby the name assumed by the satirist, borrowed from that of Edward King, nephew of Roper; there is a print of King and Roper together, as described by Bromley, "Catalogue of Engraved British Portraits," Period VII., Class 8, "Roper," with his man "*Toby*," *i. e.* "*Edward King*," engraved by Van der Gucht. The portrait of "Toby" now in question, is mentioned by Bromley, "Catalogue," &c., Period VIII, Class 8, as "Edward King, Nephew of Abel Roper, Printer," and Van der Gucht named as the engraver. It was prefixed to the second edition of "A Character," &c. (1713), and described in the following extract from a letter by the Rev. James Granger, to Mr. Cole, antiquary of Cambridge:—

"The print which you have with the aspect of an idiot it has been mistaken for Dr. William Wagstaffe by Mr. Walpole and others; it is indeed in Dr. Wagstaffe's works, prefixed to his character of Richard Steele, Esq., with some remarks by (Toby) Abel's (Roper's) kinsman, &c., but it is most certainly Abel Roper's sister's son, who used to sell Newspapers and Pamphlets for him about town, and was nick-named *Toby*. I have read the life of Roper,[2] to which is subjoined a short biographical account of this man, who, after he left London, kept a public-house in his own country, which I think was Warwickshire, and hung up his own head for a sign. There is a good impression of the print before this account of Toby, for which it was originally done. The uncle and the nephew are represented in one print, which was from a private plate, very scarce, engraved by Vandergucht at Roper's expence, soon after he was called to account for the publication of a libel, for which Toby was the hawker. Roper, by his address, or by a bribe seasonably applied, generally if not always escaped those perils which threatened him from the Ministry and others to whom he had given offence." See "Letters Between the Rev. James Granger, M.A., Rector of Shiplake, and Many of the Most Eminent Literary Men of his Time," edited by J. P. Malcolm, 1805, pp. 352, 353.

---

[1] This is a reflection on Steele; see the last paragraph of "In State Opinions Alamode," 1714, No. 1591.

[2] "Some Memoirs of the Life of *Abel*, *Toby's* Uncle," by Dr. Andrew Tripe, 1726 (1418. c. 46.) See *post*.

Roper and Ridpath are named in "The Dunciad", Book ii. 147—150, with De Foe.

> "Earless on high stood unabash'd De Foe,
> And Tutchin flagrant from the scourge below;
> There Ridpath, Roper, cudgell'd might ye view;
> The very worsted still looked black and blue."

Swift, "Letter to Stella," Oct. 28, 1712, "Works," 1801 (633. k. 17), p. 333, states:—"These devils of Grub-street rogues, that write the Flying Post and Medley in one paper,[1] will not be quiet. They are always mauling lord treasurer, Lord Bolingbroke, and me. We have the dog under prosecution, but Bolingbroke is not active enough; but I hope to swinge him. He is a Scotch rogue, one Ridpath. They get out upon bail, and write on. We take them again, and get fresh bail; so it goes round." In "The Weekly Journal," Feb. 12, 1726, are obituary notices of the deaths of both Ridpath and Roper, which took place on the same day, Saturday, Feb. 5, 1726. By this we learn that Ridpath set up "The Flying Post" in May, 1695, and continued it until 1713, when several prosecutions for reflections on the existing administration forced him to fly to Holland, where he wrote "Parliamentary Right Maintained," &c., in answer to Dr. Bedford's[2] "Hereditary Right to the Crown of England Assisted." Ridpath returned to England on the accession of George I.

There are accounts of Abel Roper, and George Ridpath in Mark Noble's "A Continuation of 'A Biographical History of England,' by the Rev. J. Granger", 1806, vol. ii. p. 308, (275. l. 22.) This states that the former was born at Atherston, Warwickshire; adopted by his uncle,[3] a bookseller in Fleet Street, London, to whom he was apprenticed, but this relative dying, he was turned over to Christopher Wilkinson, of the same trade and resident in the same street. His term having expired, besides a year's service as journeyman, he opened a shop in that street, by taking one side of a sadler's shop next to Bell Yard, and opposite Middle Temple Gate, but he afterwards removed next door to the 'Devil Tavern' (?); his sign was the Black Dog. Those who had determined to expel James II. from the throne, fixed on Abel as the distributor of pamphlets, written to pave the way for the Revolution, in which he was indefatigable, and was the original printer of the famous ballad of "Lilli-burlero," afterwards reprinted, with a tune set by Richard Baldwin, when it sold with wonderful rapidity. At length Roper thought it of little importance what trash he sold, so that he gained by it; or whether it was subversive of religion, morals, or the government. His unequalled impudence and unmoved countenance carried him through many difficulties with impunity. He published "The Post Boy," in which he attacked the tories, and even the whigs, just as he was hired. Swift threatened to be revenged for his abuse, though he had joined in that of Marlborough, more hateful to him than even Roper or his

---

[1] The circumstance of two papers appearing on one sheet of paper is referred to by Pope in "The Dunciad" thus:—

> "Next plung'd a feeble, but a desp'rate pack,
> With each a sickly brother at his back:
> Sons of a Day! just buoyant on the flood,
> Then number'd with the puppies in the mud.
> Ask ye their names? I could as soon disclose
> The names of these blind puppies as of those."
>
> Book ii. 305—310.

[2] Really by George Harbin, a nonjuring clergyman; Bedford was fined 1,000 marks and imprisoned on account of this publication, the first title of which was "Hilkiah," &c., 1713.

[3] Another Abel Roper, a wealthy bookseller.

"Post Boy," or any other of his writings. He published the ribaldry of Tom Brown, and libelled Louis XIV.; besides which, he lampooned the celebrated women of the day in "The Auction of Ladies;"[1] and thus exposed several young persons, especially tradesmen's daughters, to ridicule and contempt. The vignette affixed to this periodical paper was a black ram, alluding to the well-known custom of frail matrons bestriding that animal to save their lands. But this scandalous paper, to the credit of the public, did not extend to more than eight or nine numbers. The unwarrantable liberties of his pen often brought him into danger; his "News Letters into the Country" procured him a severe reprimand from the Earl of Nottingham, secretary of state. He was compelled to appear before Mr. Secretary Trumbull, for printing Mr. Southwell's play without a licence; before Mr. Secretary Boyle, afterwards Lord Carlton, for some misdemeanour: and he was summoned before the lord mayor and court of aldermen for reflecting upon the "Society for the Reformation of Manners." He was afterwards prosecuted for an obscene pamphlet, entituled "The Art of Cuckoldom," but a bribe saved him from the severity of the law; though it fell upon him for publishing Dr. Drake's work, who, disowning it, Roper was for a short time in the custody of a messenger.[2] Tom Brown attempted to cane him for publishing Dr. Kingston's attack upon him; but it ended in a boxing match, when Abel beat Tom. From enemies they became friends, and Tom assisted him in his "Auction of Ladies."[3] An obscure Frenchman,[4] the quondam master of the "Post Man," a writer and translator of the lowest description, from an assistant was at length taken into partnership by Roper, who would not change the title of his paper, but retained that of the "Post Boy."

"George Ridpath, a Scotchman, and the editor of 'The Flying Post,' was tried at Guildhall for inserting some scandalous reflections in his paper, upon Queen Ann; but had not the curiosity to wait in court till the jury brought in their verdict: on the contrary, he modestly, as well as wisely, retired; nor stopped, when he was informed of the result, till he found himself in Holland." "Ridpath was the opposer of 'The Examiner,' 'The Post Boy,' and other Tory papers. He invented the writing engine. Henry Hart, an editor of 'The Flying Post,' was sent, for some scandalous paragraphs, to Newgate." "Such were the editors of 'The Post Boy,' 'The Post Man,' and 'The Flying Post.' This infamous man died in 1716.[5] Of him it has been remarked that, "like many others of his brethren of the quill, he had an excellent talent at a specious lie, and knew how to make vice of virtue, or virtue of vice, according as they clashed or coincided with his party." Roper persuaded Faithorne[6] to erase the head of Cromwell in the equestrian print of him, and to substitute

---

[1] This is probably "The Invention of Ladies," a series of coarse satires on alleged proclivities of women of many classes in London, included in the "Works" of Mr. Thomas Brown (commonly called "Tom Brown"), vol. v. p. 304 (12271. a.); see below.

[2] A series of troubles befel Abel Roper at this period, not mentioned here; see Dr. A. Tripe's "Memoirs of the Life of Abel Roper," 1726. See *post*.

[3] Sometimes attributed to "Tom Brown."

[4] "Mr. Fontvif," according to "Dr. Andrew Tripe."

[5] An error for 1726; see before.

[6] "Dr. Andrew Tripe," see *post*, says (p. 4), probably with more correctness, that this was Loggan; the anecdote is questionable. There is a portrait of the Protector, by Moncornet, which agrees in general with the description of the print given in "Some Memoirs of the Life of *Abel;*" the portrait by Faithorne does not agree so closely with the account in question. There is no portrait known, by Faithorne, of William III.

that of the Prince of Orange, afterwards William III. Mr. Granger, from whose notes I have the above particulars, says, that the print of Roper, and his man, with warts on his face, by Vander Gucht, he had seen inscribed Dr. Wagstaff, in manuscript, a fellow labourer, and brother in iniquity: but, in another note, he remarks, that "the print, as Mr. Bull was informed by the late Mr. Ger. Vander Gucht, was done at Roper's expence by old Vander Gucht; and that Toby was not designed for Wagstaffe; and that Roper was author of the 'Post Boy,' a whig paper in opposition to the 'Flying Post,' and Toby his man. On the back of Mr. Bull's print, at the bottom, is the pillory, with No. 8 affixed to it; as is the pamphlet, inscribed 'Impartial Account.' The print is uncommon."

It is evident that this account of Abel Roper was abridged from "Some Memoirs of the Life of *Abel, Toby's* Uncle, Composed, Collected, Comprized, Compiled, Digested, Methodized, Written and Illustrated By Dr. *Andrew Tripe*," &c. London, 1726 (1418. c. 46.) It is probable that "Dr. Andrew Tripe" was a *nom de plume* of Dr. William Wagstaffe's; see "A Letter from the Facetious Dr. *Andrew Tripe*, at Bath," &c., printed, p. 449, among "Miscellaneous Works of Dr. *William Wagstaffe*," &c., 1726 (94. e. 21.) In addition to "Some Memoirs of the Life of *Abel*," &c., the former volume contains "Memoirs of Toby, Abel's *Kinsman*;" to the latter this portrait of "Mr. Toby," is prefixed, without as described in this entry, the name of the subject, but with the name of the engraver, "*M V. de Gucht. Sculp*" The "Memoirs of Toby" gives a humourous account of that person, and of the occasion of the appearance of the portrait which is here in question before "The Character of Richard St(ee)le, Esq.," and attributes that "Character" to Dr. Wagstaffe, adding, p. 47, "However, when *Toby* was ask'd whether he wrote Mr. *S——le's Character*, he would shake his Head, squint, and say nothing."

There is a portrait of Abel Roper, copied in "Portraits, Memoirs, and Characters, of Remarkable Persons, from the Revolution in 1688 to the End of the Reign of George II.," by James Caulfield, 1819, vol. 1, facing p. 125; see "Edward King," 1713, No. 1587. Roper is referred to in Swift's "Letter to Stella," Nov. 15, 1712.

4 × 6⅝ *in.* Brit. Mus. Library, 94. e. 21.

1587.

Edward King (Abel Roper's Man Toby.) Copy of "Mr. Toby."

R. Grave sc. [1713]

This print is a copy from the portrait of "Mr. Toby," described under that name, 1713, No. 1586. It is enclosed by an oblong—not, like the original, within an oval frame. The copy is comprised in "Portraits, Memoirs, and Characters, of Remarkable Persons," &c., by James Caulfield, 1819, vol. i. facing p. 125. A memoir is appended to it.

3⅞ × 4⅝ *in.*

1588.

Lord Bolingbroke?

[1713]

An engraving, designed for a book print, representing a nobleman, decorated with the ribbon and badge of an order of knighthood, seated at a table, and holding a

folded paper; a demon is blowing into his ear. He appears to be dictating to two secretaries who are writing; two other persons are standing near the table with papers in their hands. On the ground and hanging against the wall are three fools' caps. Above two of them hangs a picture, representing a person sitting up in a bed and writing a letter upon the exposed back of a lady. Another picture is a portrait of an old gentleman wearing spectacles, a fur cap, and robe.

The former picture is supposed to represent Lord Bolingbroke writing a letter to Prior, then Minister in Paris (or signing the Treaty of Utrecht), and using as a table the person of Miss Gumley, his mistress.[1] He is said to have superscribed the epistle accordingly, thus, "From the fairest ——— in Christendom."

Anna Maria Gumley was a daughter of Mr. Gumley, of Isleworth, Middlesex, glass manufacturer, who is said to have amassed a large fortune in that business or as an army contractor. She appears to have been possessed of considerable means, at any rate her husband, William Pulteney, Earl of Bath, is said to have received a large fortune with her when they were married, which event took place some time after that which is alleged to be represented in the picture in question.[2] Walpole called Mr. Henry Vane, afterwards Earl of Darlington, "Pulteney's toad-eater," "toad-eater and spy of all parties," and thus expressed his indignation at his appointment to the Treasury, 1749, of which "there is no enumerating all the circumstances that make his nomination scandalous and ridiculous." Of this Mr. Vane, Sir C. H. Williams wrote in "The Country Girl":—

"Though with joint-lives and debts before
Harry's estate was cover'd o'er
This Irish place repairs it.
Unless that story should be true,
That he receives but half his due,
And the new Countess shares it.

'Tis said besides, that t'other Harry
Pays half the fees of Secretary
To Bath's ennobled doxy;
If so, good use of power she makes,
The Treasury of each kingdom takes,
And holds them both by proxy."
"New Foundling Hospital for Wit," vol. iii. p. 6.[3]

"The new Countess" was Miss Gumley. William Pulteney was created Earl of Bath in 1741. They appear to have been married in December, 1741,

---

[1] There is a reference to this incident in "The Rival Wives, Or, the Greeting of Clarissa to Skirra (? Miss Skerret, Sir R. Walpole's mistress and second wife) in the Elysian Shades," 1738 (840. m. 1/12,) p. 12:—

"St. J—n in State Affairs the Mark could hit,
And temper *Politicks* with *Love* and *Wit:*
From that *soft Desk*, wou'd fire the Hermit's Soul,
He sent Dispatches round from Pole to Pole."

"Rival Wives answer'd; or Skirra to Clarissa", appeared in Aug. 1738.

[2] "General Pulteney is dead, having owned himself worth a million, the fruits of his brother's virtues," H. Walpole's, "Letter to Mann," Oct. 29, 1767.

[3] See likewise "An Ode Humbly inscribed to the Right Honourable W—— E—— of B——," verse 4:—

"With your obedient wife retire,
And sitting silent by the fire,
A sullen *tête a tête*,

on the resignation of Walpole. Thus it was said by Pope in "The Looking Glass," which he addressed to her as Mrs. Pulteney:—

"With scornful mien, and various toss of air,
Fantastic, vain and insolently fair,
Grandeur intoxicates her giddy brain;
She looks ambition and she moves disdain.
Far other carriage graced her virgin life
But charming G———y's lost in P———y's wife.
* * * * *
"Or could the sire, renowned in glass, produce
One faithful mirror for his daughter's use."

Again, Sir C. H. Williams wrote:—

"How Pulteney trucked the fairest fame
For a Right Honourable name
To call his vixen by."
"An Ode addressed to the Author of
the Conquer'd Duchess."

The incident represented by this print became public, as it is understood, and was by their political antagonists used as a weapon against both Bolingbroke and Pulteney, by means which are thus described in "The European Magazine," 1793, xxiii. 171. "This long inveteracy between Mr. Pulteney and Sir Robert Walpole, it is thought, originated from a deeper root than a difference in political opinions. It is attributed to the following circumstance, now very little known. On the seizure of Mr. Prior's papers (1715), which were brought before the Secret Committee for inquiring into the conduct of Lord Bolingbroke, &c., Sir Robert, as chairman of that committee, willing to pique Mr. Pulteney, hastily snatched up a note from a bundle of papers lying on the table, and put it in his pocket. Mr. Pulteney seeing this, and not knowing the contents, instantly exclaimed 'Sir Robert, we'll have no garbling of papers, let the Clerk read it.' Sir Robert pretended to evade it by saying 'it is a thing of no consequence.' But this only excited the other's curiosity, he obliged him to give up the paper; which being read, turned out to be a confidential note from Lord Bolingbroke to Prior, casting some very indecent reflections upon a very near part of Mr. Pulteney's family. The Committee on this burst into a fit of laughter, and as this circumstance was no part of the secrets of the Committee,

---

Think over all you've done or said,
And curse the hour that you were made
Unprofitably great."

In "The Statesman," by the same, is the following, verse 5:—

"Proclaim him as rich as a Jew;
Yet attempt not to reckon his bounties.
You may say, he is married; that's true:
Yet speak not a word of his countess."

Lady Bath died Sept. 14, 1758. The copy of "A Collection of Poems," by Sir C. H. Williams, which contains Walpole's MS. notes (C. 28. c. 3.), edit. 1763, states, in Walpole's handwriting, p. 19, that the first "Harry's Estate" was the Vice-Treasurership of Ireland; and that "t'other Harry" was "Furnese, Secretary of the Treasury." On "The Statesman" is the following: "This was said to be written by Dr. King of (Christ-Church) Oxford, and was never owned by S[r] Ch. Williams, yet I always beleived it writen by him." On Pulteney and his wife, see "The Westminster Journal", Feb. 19, 1743, p. 3, cols. 1 and 2. "Home Affairs", last verse; (Brit. Mus. Library, Newspapers.)

the story became public, which Mr. Pulteney felt so severely, that it is thought he never forgave him (Sir R. Walpole)." The letter thus signed and superscribed seems to have been an important dispatch connected with the Treaty of Utrecht, not of course, the treaty itself, and doubtless, that referred to in the print.

It appears that more than one print was published illustrating the incident of the writing desk. An article by "S. P. B.," in "Notes and Queries," 3rd series, vol. ii. p. 401, contains much of what is known on the subject, except that which appears in the MS. which accompanies this print. By the former it seems that another print was described as "A Curious Metzotinto Print of the Famous WRITING-DESK and the SECRETARY at it, Done from the Original, in the Possession of HARRY GAMBOL Esq. (Bolingbroke)". The above description is extracted from one of four "advertisements" attached to a tract styled "*As much as may be publish'd of A Letter From the late B——— of R—ch—r to Mr.* ———, (104. b. 44.) Another advertisement is as follows "*In a few Days will be reviv'd*, By the same Company that acted last Winter. At the Great House near *Piccadilly*, next Door to the *Dispensatory*, AN Entertainment in Grotesque Characters, called the CABAL: or HARLEQUIN a Patriot. The Part of HARLEQUIN by Mr. SQUAB. To which will be added, the *Metamorphosis;* Or the LADY a WRITING-DESK. In which HARRY GAMBOL has promised to play his original Part of the SECRETARY, and the LADY will not fail to perform hers with her usual Spirit."[1] See Walpole's "Letter to Mann", July 19, 1743, and, the same to John Chute, Esq., June 8, 1756. Writing to the Countess of Ailesbury," Walpole said, of the first Earl of Chatham and his wife "they are now as quiet, good sort of people, as my Lord and Lady Bath who lived in the vinegar-bottle." Miss Gumley's brother was known as Colonel Gumley; his duel with, and humorous remark to General Braddock are reported in the same writer's "Letter to Mann", Aug. 28, 1755. Col. Gumley is mentioned in Mrs. Delaney's "Letters."

There can be few doubts that Bolingbroke is represented by this satirical print, for it is observable that the gentleman who is dictating in one place and writing on the other does not appear to wear a wig, but, instead of that then fashionable decoration, his own abundant hair in ringlets; Lord Bolingbroke is said to have been remarkable for this, although one of his portraits exhibits a wig of the ordinary size. There can, however, be no mistake in respect to the likeness which is borne by the face in this print to that of the etched portrait of St. John, which is attributed to the elder Richardson.

See, for references to Bolingbroke, "Frontispiece to 'The State Juggler'", 1733.

$4\frac{5}{8} \times 5\frac{1}{2}$ in.

1589.

VREEDE-GALM, TUSSĒ SPANJE EN HOLLAND. Joyes de Paix, entre L'Espagne et l'Holland.

[*June* 26, 1714]

t Amsterdam by A. Allard in de Beurs straat by den Dam.
paCe repertag VIes Magna hoLLanDIs. Vt IberIs. (a chronograph, 1714.)

THIS Dutch broadside consists of an engraving with three columns of letterpress, in Dutch and French, to the same effect in both languages.

The engraving represents Peace seated at an altar, joyfully waving her caduceus

[1] This book comprises, with the above, "*Harry Gambol's* Soliloquy. In *Imitation of* HORACE, Ode 1. Lib. 4."

and holding a scroll, on which is "*Vreede tussen Spanje en Holland* 26 *Junii* 1714" [Peace between Spain and Holland, June 26, 1714.] She drops into a burning brazier, "*Oorlog's Declaratie*" [Declaration of War.] On the altar are the shields of the United Provinces and Spain, two clasped hands, palm and olive boughs, and a wedding-ring, surmounted by a burning heart. Behind her is "*Libertas Batava*", clad in garlands and crowned with roses, holding a branch of palm and the heraldic arrows of the Seven United Provinces. Plenty with brimming cornucopias, and strewing flowers and fruits, flies in front, she is styled

"*De milde Vree*
Deeld Schatten me."

[Kind Peace
Carries Treasures.]

Two doves are billing on the ground, another dove bears an olive branch in the air. Three youths are dancing round an olive tree, which has a label inscribed "*Pax veras haec dat olivas.*" Near the dancers are inscriptions:—

"*Hethrachtigste aas*
Is Texel kaas."
[The most powerful prey
Is Texel cheese?]

Also:—

"*Eedle vrucht waar van men leefd*
Twee maal daags u Holland geeft".
[Noble fruit, that makes me live
Twice a day that Holland can give.]

The former of these verses refers to one of the dancers who has a cheese in his hand, to this the first verse refers; this is the "fruit" mentioned in the second verse. A third dancer holds a trumpet and an inverted torch; near him are the lines:—

"*De Vreebazuin*
Past Hollands tuin".

[The Trumpet of Peace
Suits Holland's pasture.]

The second dancer has under his feet a torn flag, the staff of which is significantly surmounted by a *fleur-de-lis;* on the flag is:—

"*Oorlogs glori legter neder*
Vrede voorspoed komē weder".

[War's glory is dashed,
Peace and Prosperity return.]

In the distance is the sea, very calm, inscribed:—

"*Sek en Mee*
Vierd de Vree".

[Every one celebrates Peace.]

A ship floats on the water, before its prow is

"*Elk blust Oorlogs vaar*[1]
Vreede zit aan't staar".[2]

---

[1] This seems to refer to the torch which the dancer is extinguishing, near to which is the inscription.

[2] This refers to the ship, in which a man appears at the helm.

[Every one extinguishes War's fires,
Peace sits at the rudder.]

"*Vreede Wapenen*" (Weapons of Peace), a scythe, pitchfork, spade, &c., lie on the ground.

The French version of the letterpress is as follows :—

"La Moisson desvraies Olives Pacifiques, jointe à L'Echo de la Paix, entre L'Espagne & la Hollande, Conclüe à

"Utrecht le 26 Juin 1714.

"La volatile Paix, enchangement constante,
Revient (apres avoir se caché tres long temps),
Par les grands faits de Mars, & sa gloire éclatante ;
Et pour elle, & contr'elle, on eut combats sanglans,
Cette belle on avoit surprise par derriere ;
Son sein de liberté, à sa lance elevé,
On auroit tôt forcé par une unjuste guerre ;
Commançant elle avoit plus perdu, que gagné ;
Lors que sa blanche robe encor par sang fut teinte,
Quoique Albion se venta de son blanc naturel ;
Qui nous fit voir en Aigle, attendant Paix par crainte ;
Qui chez elle a choisi tôt son douteux hotel.
Si tôt qu'elle parut au jour (O ! liesse aimable),
Chaque cloche on tira, feu de joye en brulant,
Tres magnifiquement ; jeu impraticable,
Non sans danger : mais plus assuré maintenant ;
Puisque notre Patrie a Paix universelle,
Qui l'Espagne à present determine avec nous,
La Navigation d'Hollande revit, telle,
Qu'on n'auroit esperé, apres tant des courroux,
On ne dût recherches repas, par fausse intrigue ;
Par fierté flegmatique on le voit reconquis,
Qui cherche lache Paix est d'une traitre ligue ;
Son or & son argent changent en fleurs de ris,
Maintenant c'est le temps de joie veritable.
Par jour, par nuit, par feu, par eau, mangeant, buvand ;
Cachant les armes. Ha ! la Guerre est detestable,
Si non, de verre & pot s'armand ; dansant, jouant,
Soies donc bien venue, o Paix, tu, qui te baisse
Du contré Angelique, & reviens du coté ;
Qu'on baisse tres cordat ta bouche Hollandoise,
Parlant sincerement, dont on est assuré.
Ton fier Lion nul ne peut forcer, dont la vaillance,
Brave chaque animal, soit bête, soit oiseau ;
Perturbant par son bruit les trompeurs, en constance ;
De Liberté partout protegeant le chapeau :
Combinant tout cela avec sa Paix heroïque,
Qui supporte à son col, & nourrit dans son sein.
Et Richesse feconde & le profit publique :
Et produit de son cœur le salut du destin.
Souffrant, de ses pieds forts, toutes joies exquises.
Pourvu qu'on en jouit tres bien & sagement ;
Et ne risque trop fier, sur mer, les marchandises ;
Ce qu'on fait à propos par addresse souvant.
Navigez donc, Marchands, pour l'Inde Occidentale,
Cherchant or fin, aussi joiaux dans l'Orient.

Retournez, bien chargez, avec riches cabales,
Beaucoup des raretez utiles rapportant:
Même du Nord tres froid, & du chaud sud du More,
Vas decharges portant: boutiquier, ouvrier,
Refleurirez par la, subsisterez encore;
Le pauvre païsan fleurit en son metier.
On sent ainsi, pourquoi on a porté les armes;
Protegeant Liberté, Pardonnons l'Ennemi;
Et faux ami: secchons, aux vrais pauvres, les larmes,
Louons l'Auteur de Tout, qui nous a tant beni".

For entries in this Catalogue, referring to the Peace of Utrecht, see "Balans van Oorlog en Vrede, t' Vtrecht", Jan. 1712, No. 1578; "De Spot met d'oorlog", &c. Jan. 1712, No. 1579; "Het hof van vreede", &c. Aug. 18, 1712, No. 1580.

$11\frac{5}{8} \times 7\frac{1}{8}$ *in.*

1590.

LE COURONEMENT DU ROY GEORGE ROY DE LA GRANDE BRETAGNE Estant assis Sur Son Trone, Et Couronné par La Renommée, et Les Genies des Peuples; proche Sont Les Armes d'Angleterre et La Religion; Acoste de Sa Majesté est Le Prince, et La Princesse, parlants auec Minerve, laquelle leur montre Le Roy, comme le Modelle de la Sagesse, et de la Prudence; Sous Sa main gauche, est Le Globe du monde, qui fait connoitre, Sa Domination. A Sa droite est La Justice qui Luy offre L'Angleterre, Laquelle luy met Le Sceptre en main; et pres d' Elle est l' Abondance du Pays; plus, bas est, Le Lion attribu de L' Angleterre, qui est animé Contre Les vices, qui Sont L' Enuie L' Erreur, La Fraude, et La Discorde, dont le tems decouvre toutes les machinations renuersées sous les pieds de sa Majeste, par La Vertu Et L' Eloquence Representées par Hercule et Mercure.

Presente a Sa Majesté par Son tres humble et tres obeissant Seruiteur Et fidel Sujet C. Dubosc.

L. Cheron In. del. C. Dubosc Sculp. A. Amsterdam Chez B. Picar Sur le Singel a letoile. [*Oct.* 20, 1714]

THIS engraving represents George I. seated on his throne, and attended, as described in the title. Likewise the Vices appear falling down the steps before his Majesty.

The date of the coronation of this monarch is given to this allegorical print, in defect of a better. The Prince, abovenamed, became George II.; he was born, March 16, 1687. The Princess was Sophia Dorothy, Queen of Prussia, married to Frederick William I., who inherited his throne in 1713.

$13\frac{3}{8} \times 17\frac{3}{8}$ *in.*

1591.

In State Opinions Alamode.

[1714]

An engraving representing Dean Swift on horseback, leaning forward, and appearing to hear with difficulty what is said by a gentleman standing at the gates of his own mansion, and with his hand refusing the Dean admission. A clergyman on horseback, followed by a courier blowing a horn, is galloping past the house. In the distance is a country church.

This is the frontispiece to "Essays *Divine, Moral, and Political:* London, 1714," (12350, c.) a bitter pamphlet, directed against Swift, and full of charges against him of the grossest kind.

The author, believed to be Judge Thomas Burnet, son of Bishop Burnet, see "Robert Powel, the Puppet Show Man", 1715, No. 1598, thus, p. 19, satirizes the Dean of St. Patrick's, especially in referring to "A Tale of a Tub." (See "Frontispieces" and "Illustrations" to "A Tale of a Tub," Nos. 1298 to 1333, 1696):—

"A *Drunken* or ——— Priest is represented as a Scandal to Religion. To Obviate this, I have, some time ago, form'd a *Project*, which if put in Practice, would be a great means to prevent the Growth of Scandal against the Clergy. The[1] Project, I mean is, That *Clergymen*, except on extraordinary Occasions, should wear Lay-Habits; by this means they would be less taken Notice of in the Commission of any *Lewdness*: The Priesthood would not be involved in the *Scandal*, but it would wholly revert upon the *Laiety*. But if this will not be Granted, I would have *Orders* denied to every One who had not, either in Possession or Prospect, a Competency to carry him handsomely thro' the *Modish way* of Living in Town. Custom has made it Scandalous to see a *Dagle-Tail'd Parson* Reeling Drunk out of an *Ale-House*, thro' the Streets, at Midnight: Whereas, if he frequented a *Tavern*, and was able to bear the Expence, he might get Drunk *Decently;* a *Coach*, or a *Chair* might carry him to his Lodgings, and none but the Maid of the House be let into the Secret. But it may be Objected here, That this will only have Effect on Posterity; and, notwithstanding the denying Orders for the *future*, the *present Scandal* would not be remov'd: But I have a Salve for this too, and would have it Order'd, That all the *Clergy* under such an Income, should immediatly be Transported to the *Indies*. *There*, if they have an Inclination to Drunkenness, they may indulge that Appetite with *Rum;* and, no doubt on 't, a poor Drunken Parson would wonderfully Instruct the *Wild Indians*, and Propagate the *Gosple*. This Article of Transportation may seem Harsh to some, that a *Clergyman* should advise the Transporting of his Brethren, when none but the most scandalous Malefactors are sent thither, and that the Punishment is but a slender mittigation from Hanging.

It 's a notorious part of my Character, *That I shun those of my own Coat, especially the Poor ones*, but this not only concerns me in Particular, But the Generality.

The *poor Clergy* may bring a Scandal on the *Community*, and every Thing must give place to the good of the *Church*. Far be it from me to advise the Transporting of my Brother of *Holbourn*,[2] and such like, (however they may deserve it). It 's none but the *poor Clergy* that I would send thither. The *Poor* are not worth Hanging, so Transportation may serve their turn.

---

[1] "See the Project for Reformation. Inscrib'd to the C. of *Barkly*."

[2] Dr. Sacheverell.

To talk of Hanging in an Essay of Priests, may, perhaps, seem absurd to some Criticks; but I think I have somewhere shewn, That there is a Connection between the Pulpit, the Ladder, and the Stage itinerant;[1] 'It's true, the Ladder, tho' erected *sub* Jove *pluvio in triviis & quadriviis*, is the great Seminary of the two Former, and its Orators are sometimes preferr'd to the One, and sometimes to the Other, in Proportion to their Deservings, there being a strict and perpetual Intercourse between all Three.'

I can't dismiss this Essay, without taking Notice of two Things from which the Priests of this Island are debarr'd; and for which, I think, there is no manner of Reason, I mean *Swearing* and *Revenge*. There's nothing, *they say*, shocks a man more than to hear a Clergyman Swear: But I have endeavour'd, all that possibly I could, to root out that Prejudice from Mankind; for which Reason, I once thought of Ranking it among the *Liberal Sciences*, and would have been at the Charge of Erecting a School to that Purpose, where one might have learn'd to Swear by Rule, and elegantly tag the End of each Sentence with a Curse or an Oath. To make way for which Project, I have here and there, in my Writings, interspers'd the most Modish Oaths and Curses, and have, after the Modern Way, put a Dash between the Letters: As for Example, when I affirm any Thing, I write it thus: *By G—d it's so. Z——ds, don't you believe it? G—d confound you eternally, if you offer to believe otherwise. By G—d I saw it my self, and the D——l broil them eternally that will not believe me.* That has past better on Paper than in Conversation; for some time ago, in a Coffee-House, being mov'd to affirm something positively, I said, *It's true by G—d;* but a saucy Layman retorted my Oath, and briskly reply'd, *Is it by G—d?* Which set the whole Company a Laughing, and almost (which is a Miracle) made me blush."

This satire also attacks Swift on account of his alleged treatment of Sir R. Steele, his "old acquaintance, and Bottle Companion," and Wootton, the critic, and assails "A Tale of a Tub" as a whole and in detail. Of Dr. Sacheverell, who was Rector of St. Andrew's, Holborn, London, is the following, p. 17:—

"My Brother of *Holbourn*, and I, have manifestly shewn, That a man may be as openly Proud' Vain, nay even Licentious and Lewd as he pleases, and yet none of these be imputed as Crimes, or be Obstacles to his Preferment. *Hypocrisy* is a Worn-out Cheat, which was useful only in the *Infancy* of *Christianity*, when Purity of Morals and Christian Charity were expected from every Clergyman; but the case is now alter'd, nor is it practicable to attempt the Restoration of Primitive Christianity." Again, p. 79, bears this reference to the famous High Church Doctor. As to Whigs, "Such Persons as these should have no Quarter allow'd, but be Treated as my Brother of *Holbourn*, in a late Charitable Sermon of his, Preach'd at St. *Martin's*, *advis'd*, Down With Them, Down With Them; on which Pious and Christian-like Expression, I design a Particular Treatise, to be Dedicated to all the Friends of Moderation." There are also references to Boyle, Bentley, and others. This book includes a satirical list of "Books to be Printed." These comprise, pp. 56, 57, "A Sermon on Moderation," By Doctor S(acheverel)*l*. "The *Cameleon*, in Imitation of the *Salamander*, By Dr. *Swift*." "Intriegues Amourous and Political, By the L(ord) V(iscoun)t B(olingbro)ke." (See "Lord Bolingbroke?" 1713, No. 1588.) "Poetry and Politicks, reconcil'd, By Mr. Prior. "The Destruction of Jacobitism, By Sir C(o)ns(ta)n(tin)e P(hipp)s." Sir C. Phipps was Lord Chancellor of Ireland for Queen Anne, and defended Dr. Sacheverell, died 1723; he was ancestor of the Earl of Mulgrave.

Of Sir Richard Steele is the following, p. 54:—

"If a Churchman is *Eminent* for his *Piety*, he is still *a Foe to the Church*,

[1] This refers to the exordium of "A Tale of a Tub."

being *a Friend to Moderation*; and if a Person is *eminent* for his Wit, he may be deal'd with after this manner;—*Richard S——e*, Esq.; who Publish'd the *Spectators* and *Tatlers*, was believ'd to be one of the most Accomplish'd Men in the World, but since the *Political Cacoethes* has broke out on him, his *Liberal Education* has vanish'd; it is apparent, That he has convers'd with nothing but *Porters*, *Carmen*, *Fort-Soldiers*, *Players*, *Bullies*, *Bawds*, *Pimps*, *W——s*, *and D——r S——ft.* Has he not been arrested for *Bastards?* And would a Man of *Liberal Education* contrive a Battle between the same Word, and bring *All* out against *All?* The Payment of a Bond of 300*l.* to an odd Day of a Creditor; the Importance of *Dunkirk*, by an Author born at *Carrackfergus*,[1] who stiles himself an *Englishman*; the Setting up for an *Adviser of Princes*, when he ought to pay his Debts; the Abusing of a *Minister of State*, *of an unblemish'd Character*, *who has rescu'd the Nation from the Scorn and Derision of its Confederates*; his Publick Spirit in Recommending of Tradesmen to the Town; his double Equivalent for his *quondam* Place in the Stamp-Office, his being whip'd, when at School, by Dr. *Walker*, and the like; are all *plain Indications* of his being a *Fellow* of no Consideration; and so far from being *Dis-Interested*, or a Gentleman of a *Liberal Education*, *that he exposes his Integrity to Sale*, *and letts his Wit*, (tho' he has none) *out by the Day*, *and Jades and Hackneys down his Genius to supply his Luxury*."

$3\frac{3}{4} \times 6$ in.

1592.

"Het Hoog en lager-huys van Engelandt."

[The Upper and Lower Houses of Parliament in England.]

Edit à J. Covens et C. Mortier. R. de Hooghe fecit. [*March* 21, 1715]

This etching represents King George I. on the throne in the House of Lords. This impression is from the same plate as that by Romeyn de Hooghe representing Queen Anne on the throne, but with the requisite alterations and changes of numerals. The throne in the House of Commons is vacant. The title and compartments below the design have been cut away. See the same title, March 11, 1702, No. 1424.

$22\frac{1}{2} \times 16\frac{1}{4}$ in.

1593.

Louis XIV. and William III. meeting in the Shades.

[*Sept.* 1, 1715]

This print represents the Elysian Fields, with a fountain and alleys, the latter being formed by rows of clipped box-trees; in the foreground Louis XIV. and William III. meet, the latter salutes the other by taking off his hat.

In the air Mercury appears carrying a scroll, on which is "*Important News from the Earth*"; a third man eagerly grasps at this scroll.

---

[1] See a note to "M^r. Toby," 1713, No. 1586.

Below the print are the following lines:—

"Pow'r, Honour, Crowns and Royal Birth,
What hinder'd us from living Friends on Earth
Are now all Empty Shade and We
Can live in Peace through blest Eternity."

Louis XIV. died Sept. 1, 1715.
$5\frac{3}{8} \times 5\frac{5}{8}$ *in.*

1594.

Rebellion of 1715.

Printed for Carington Bowles, in St. Pauls Church Yard, London. Lud. Du Guernier inv. H. Terasson Sculp. [*Sept.* 6, 1715]

This print represents various events connected with the Rebellion in 1715. "*The March of the Kings Forces and Cannon to Perth*" is inclosed by an architectural frame. On the architrave are seated two Fames[1] amid trophies of arms, and between them is a shield representing the "*Battle of Dumblain*", Nov. 15, 1715. At the sides of the frame are suspended six other shields, namely, "*E. of Marr Plotting against ye King*", "*Proclaiming ye Pretender*", Sept. 6, 1715, "*attempt to Surprise Edinbh Castle*", Sept. 8, 1715, "*Highlanders Passing ye Frith*", Oct. 12, 1715, "*Bps &c. addressing ye Pretender*", Dec. 1715, and "*Pretender's Flight*", Feb. 4, 1716.

Below is a compartment, containing a narrative of these events, placed between an angel destroying the demons of hypocrisy and strife, and a soldier binding two captives. The narrative is as follows:—

"In August 1715 the late Earl of Mar went from London to the Highlands, the 3d of next Month he met his Associates at Aboyne, in Aberdeenshire, the 6th they set up ye Pretenders Standard, Proclaim'd him, and form'd a Plot to Surprise Edinburg Castle ye 8th at Midnight, but were Prevented by ye Care of the Goverment, the 12th of Octobr. at night 1500 of their Men cross'd over ye Frith of Edinburg, and Soon after joyned ye English Rebels, on ye Borders. The main Body of ye Highlanders who keep on the other side being 9000 Horse & Foot, were defeated by ye D. of Argyle Nov. 30. at Dumblain. Decem^{r}. 22^{d}. ye Pretender Landed at Peterhead, from Dunkirk, was soon after presented with an Address from the Jacobite Magistrates and Episcopal Clergy, of Aberdeen, as he went to Perth where he Joynd ye Rebels, but ye 30th of next month on ye Approach of the Kings Forces, he Fled with them to montrose, where he Stole away from them, ye 4th of Feby. at Night, & got aboard a Ship which carry'd him to France."

See "Proclaiming the Pretender," &c. Sept. 6, 1715, No. 1595.

10 × $13\frac{5}{8}$ in.

---

[1] One Fame is blowing a trumpet, to which the arms of England are attached; the other, with drooping wings, holds her unused trumpet in her hand.

1595.

Proclaiming the Pretender, Punishment of the Rebels, &c.

Printed for Carington Bowles, in St. Pauls Church Yard, London.
Lud. Du Guernier inv. H. Terasson Sculp. [*Sept.* 6, 1715]

This print represents various events connected with the Rebellion of 1715, and the punishments of some who were concerned in it. "*A View of the Rebels, as they were brought Pinion'd to London*", December 9, 1715, is enclosed by an architectural frame. On the architrave are placed four genii, with flags and other military trophies, among which is conspicuous a Highlander's broadsword; in the centre of this architrave is a shield representing "*The Six Lords Pleading at Westminster Hall*", Jan. 19, 1716. At the sides of the frame are suspended six other shields, namely, "*Proclaiming ye Pretender*", Sept. 6, 1715; "*Lds. surrender at Preston*", Nov. 13, 1715; "*Deserters Shot*", Dec. 9, 1715; "*Rebels Hang'd*"; "*Ld. Nithdale Escape*," Feb. 23, 1716; "*Lord Derwentwater and Kenmuir behd.*", Feb. 24, 1716.

Below is a compartment, containing a narrative of these events, placed between an angel destroying an hydra, and a Highlander imprisoned and bound. The narrative is as follows:—

"The English Rebels under Foster, & the Scots that came over ye Firth, with Brigadier Mackintosh, arriv'd, Nov. 8th, at Preston, where they were so warmly Attack'd on ye 12th, by Genll. Wills, y^{t} next day they sent out Lord Darwentwater, & ye Brigadier as Hostages, with an Offer of Capitulation, wh Genll. Wills (being now reinforc'd by Genll. Carpenter) refusd, so yt on ye 14th they Submitted to ye King's Mercy. December 2d, Major Nairn, Captain Lockhart, & Shaftoe, & Ensign Erskine, were Shot at Preston for Deserting. Decem. ye 9th, ye Chief Rebels were brought up from thence, & Pinion'd from Barnet to London, to distinguish them from the Spectators. 7 of them, Viz. Lord Darwentwater, Nithsdale, Winton, Carnwrath, Kenmuir, Widdrington, & Nairn, were examin'd in Council, Impeach'd in Parliament, pleaded guilty, & Sentenc'd on ye 9th of February by the Lord Chancellor, except ye E. of Winton, who pleaded not Guilty but was try'd & convicted March ye 15 & 16, was also condemn'd ye 19th. In ye mean time ye Judges being sent to Liverpoole, to try the Common Sort of Rebels, arriv'd there the 9th of January last & within a month's time ye Grand Jury found Bills against 161, of whom 63 were try'd & convicted, 56 condemn'd, 34 Executed in Lancashire, 31 Repriev'd, & 7 acquitted, and the rest were upon there Petition, transported to our Plantations in America, the Earl Nithsdale, escap'd out of the Tower, February ye 23d in a Riding hood, & next day ye Lds. Darwentwater, & Kenmuir, were beheaded, but the other Lords have since obtaind his Majesty's most gracious Reprieve. Vivat Rex, et Floreat Regnum."

See "Rebellion of 1715," Sept. 6, 1715, No. 1594.

10 × 13$\frac{5}{8}$ *in.*

1596.

"Perkins and Sullivan."

London, Printed and Sold by J. Baker, at the Black-Boy in Paternoster Row, 1715, *price* 3*d.* [Oct. 28, 1715]

This woodcut is a copy from the illustration to a broadside, and represents two

human heads stuck on poles above Temple Bar, the arched pediment of which appears below, with the tablet or altar, from which spring palm boughs, and which is surmounted by C's entwined; a cornucopia is on each side. The words "*Perkins and Sullivan*" are in a line, just below the heads of the men.

The title of the broadside is "Perkins against Perkin: a Dialogue between Sir Wm. Perkins and Major Sullivane, the Two Loggerheads upon *Temple-Bar*, concerning the present juncture of affairs. To which is annexed the Pretender's Commission to the Earl of Mar."

The woodcut occurs on p. 143, in "Catalogue of a Collection of Printed Broadsides in the possession of The Society of Antiquaries of London," compiled by Robert Lemon, Esq., F.S.A., 1866. The text of this Catalogue states that the Chetham Collection has not a copy of this curious dialogue; but that it contains two other broadsides, Nos. 53 and 2715, relative to the execution of Sir William Perkins, who, with Sir John Friend, suffered death at Tyburn for high treason, in conspiring the king's death, being concerned in Sir John Fenwick's plot, April 3, 1696. Joseph Sullivan, *alias* Silver, was, together with Robert Whitty and Francis Hara, hanged at the same place, for enlisting men in the service of the Pretender, Oct. 28, 1715.

$5\frac{1}{4} \times 3$ *in.* Brit. Mus. Library, 11902. h.

1597.

"The Pretend^rs Courier."

[1715]

This is a copy from an old woodcut, and represents a devil mounted on a flying dragon, which rushes through the air; behind the rider is a bag; he is blowing a horn. The title is inscribed on a label over the heads of the group.

This woodcut copy occurs on p. 144 of "Catalogue of a Collection of Printed Broadsides in the possession of The Society of Antiquaries of London," compiled by Robert Lemon, Esq., F.S.A., 1866.

$3\frac{3}{4} \times 2\frac{3}{4}$ *in.* Brit. Mus. Library, 11902. h.

1598.

Robert Powel the Puppet Show Man.

Burlesque referring to the Lord High Treasurer, the Earl of Oxford.

[1715]

This engraving, which formed the frontispiece to "A Second Tale of a Tub: or, the History of Robert Powel the Puppet-Show-Man. London: Printed for J. Roberts near the *Oxford Arms* in *Warwick-lane*, 1715, Price 3*s.* 6*d.*" (292. e. 10.), represents the Lord High Treasurer, Robert Harley, Earl of Oxford, with a wand in his hand, and standing before a stage, which is furnished with lamps and scenery; on this two puppets are placed and made to play. The book is attributed to Thomas Burnet, youngest son of Bishop Gilbert Burnet, a Judge of the Common Pleas. The text begins with an ironical address "To the Right Honourable The E——l of O——d," who, June 10, 1715, had been, on the motion of Sir R. Walpole, impeached by the House of Commons for high-treason, and, July 9, in the same year, committed to the Tower, where he remained two years; until, after a trial, June 24 and July 1, 1717, he was acquitted. The dedication cites the recent withdrawal of the smiles of the "Lady Majority" from

the Earl, which had "left you to enjoy Your own cloudy sullen Brow. But cheer up, my Lord, 'tis time enough to wear a *hanging Look* when that *Lady* shall come impartially to examine Your Conduct, and when You may be in danger of being condemned, even by *Your own Peers*." The Earl's protection is invoked for Robert Powel, "whose Actions are too ingenious not to merit Your *Approbation*, and whose Fortunes bear too near a resemblance to Your Lordship's, not to claim Your *Pity*. And here, *My Lord*, had I the Genius of a *Bentley*, I would in a familiar Dialogue inform my Book of all Your Lordship's Virtues, not omitting to mention Your *Wife* and *Children*. But, Alas! these are Flights too high for a Poor Publisher; who must be content with only touching upon one or two of your more remarkable Endowments, such as your *Noble Spirit*, or your *Open Sincerity*. One of which you have given signal Instances of, from the very moment you were dismist the Management of Publick Affairs: And the other has been the Charm with which you long have held all *Europe* linked to your Interest; For, my Lord, 'tis that *undesigning Integrity* and *sincere Conduct* of yours, that has made Mankind repose such Confidence in your Lordship, and stile you the *Retriever of Public Credit*. But no longer to trespass upon your Modesty, whilst I am doing Justice to your Merit; I shall only assure your Lordship, that should this Book meet with a favourable Reception from the Town, I shall impute it wholly to your *Lordship's Character*; and am, with all *due Respect*," &c.

The book is dedicated "To the Lady *Majority*, the *Infallible Decider* of Cases Known or Unknown." The dedication refers at length to Robert Powel, a puppet-show man, who was well known at St. Bartholomew's Fair, and elsewhere in London, and at Bath, and who had "melted a whole Audience into Pity and Tears, when he made the poor starved Children in the Wood miserably depart in Peace, and a Robin bury them," and was a great performer of "Punch," eminent with "Prince Bladud," &c., (p. xxv.) The Introduction, p. xvii, states that the book contains "the History of a Person now living, and that no small one too—no less than a Lord, which, *prima vel secunda facie*, you may perceive by his Back; an Introduction will be highly requisite to a Person of such Quality, whose Life and Actions I have undertaken to describe; and who, in short, is the *Great*, the Illustrious, and the Celebrated Mr. Powel, the Puppet-Show Man, who has worthily acquired the Reputation of one of the most dextrous Managers of human Mechanism, no *English* Artist ever coming in vie with him—His Wires were perfectly invisible, his Puppets are well jointed, and very apt to follow the Motions of his directing Hand; and as for *Punch*, who used heretofore to be nothing but a roaring, lewd, rakish, empty Fellow, a perfect *Mohock*, he now speaks choice Apothegms and sterling Wit, to the Amazement of the applauding Audience both in Pit and Boxes." The Introduction continues with references to the Dukes of Ormond and Marlborough, the Earl of Peterborough, Harley himself, the Bishops of London, Durham, Rochester, and Chichester, Dr. Sacheverell, &c.

The text satirizes the Earl of Oxford in respect to his birth, parentage, and education; derives his birth from "Sir Oliver Volpone, a Man much addicted to Visions and Prophecies," p. 46; and "Dame Druida;" it states that the baby Harley had a remarkably red nose, which caused his father much concern, and led to recondite enquiries for its origin; how, when his father died, the youth persuaded his mother to dismiss all her former servants, including an ancient steward, and accused the latter of not having accounted for thirty thousand pounds; he made his mother think black was white, and the reverse, at his will; he changed her opinions and directed her conduct as he chose; banished the chaplain, having accused him of being a "*Mahometan*;" he got drunk, and made his mother so; he further proceeded, as here described in a satire on the alleged corruption and modes of corrupting others, of the Earl of Oxford; p. 65:—

"He had hitherto been a sad Prodigal, and covetous of nothing but Authority and Drink; but now he was taken with a small Touch of *Avarice*, which was

soon perceiv'd by the Neighbourhood, and especially his Mother's Tenants, who did not fail to make Presents to their young Landlord, in order to get better Bargains of their old Landlady, being directed in this by Ovid;

'*Munera crede mihi capiunt hominesq; Deosq;*'

Though he was tricking, cunning, and of a sour Temper, little inclinable to do much for his Clients, yet he was so mollify'd, and brought over, that good Bargains were very easy to be had, through his Means; for the old Lady did every thing as her Son advis'd her. If a Farm of five or six hundred Pounds a Year, was to be lett, the Farmer making a small Present to Mr. Powel, of Money, and some Wine (for he hated dry Bargains) immediately the Estate was lett for two or three hundred Pounds *per Annum*. If his Mother wanted a Bailiff, or any other Servant to put in a Place of Trust; Mr. Powel, for the sake of Money, would promote the most vile, profligate, unqualify'd Fellow imaginable; by this Means doubly serving himself, first, by putting Gold into his Pockets, and then by letting none be employ'd, but such as were proper Tools to be made use of. These were the Politicks, by which he was hastening on the Ruin of the good old Woman, who, instead of Money or Accounts, now and then received a Present of Wine, which pleased her so well, that she seldom enquired after anything else."

The text continues with many political and personal allusions, including those to "Sir Anthony Slyboots," one of whose "tools" was stabbed "with a *Brid-port* Dagger"; a description of the city of Otipolis (London?) succeeds. The progress of "Mr. Powel" is recorded; among other matters noted is that of his arrival at Otipolis, when, "coming in at the West End of the Town, he sets up at a very great Inn, the Sign of which, they say, was the *Thistle and Crown*. The Landlord was a very plain Man, and as he himself was exceeding honest, so he hated tricking and knavery. At this Place Mr. Powel continued some time without doing much mischief. It is true he would often, according to his laudable Custom, play some little sly Pranks; but the Landlord thinking him honest in the main, past all these *Peccadillos* over. At last Honest William, the Landlord, found him out, and was going to turn him away, had not the cold Hand of Death prevented him on a sudden. On William's Decease, his Sister took the Care of the Inn upon her——She was a very good Woman, but had not by a great deal so much Insight as her Brother, which gave Mr. Powel greater Opportunities of accomplishing his pernicious Designs." P. 113. Next follows an account of how Mr. Powel persuaded the landlady (Queen Anne) to expunge the Thistle from her sign, retaining the Rose only, which act half-ruined the tavern; the Thistle was restored, but so like a rose that none could tell it from that flower, so "This is a Thistle" was written over the picture. In the succeeding part of the text "Perfido," the rich mercer, appears to be France, or Louis XIV., who (p. 121) set up false claims to his neighbour's property. "Vanherrinck," a fishmonger, who joined "Martinetta Marrall," a rich widow, against Perfido, may have been intended for Holland. It is stated that Mr. Powel became a servant in the house of the widow, betrayed her to Perfido, and incensed her against Vanherrinck, so that, instead of an alliance with the latter, she joined the former, &c. After many adventures, Mr. Powel appeared at Bath and Bristol, and the text concludes with a statement that he intended, on the first of the then following April, to present the ladies of Bath with a puppet-show, in honour of the founder of the city, Prince Bladud.

For another work attributed to Judge Thomas Burnet,[1] see "In State Opinions Alamode," 1714, No. 1591.

---

[1] Of the Mohocks, Swift wrote to Stella, March 8, 1712, "The Bishop of Salisbury's son is said to be of the gang. They are all whigs." See "Riots in Bloomsbury," Oct. 1712, No. 1581. Pope names Burnet, "Prologue to the Satires," 147; and "Satires of Dr. Donne," &c. iv. 61.

Powel is referred to in the following verse from "The Puppet Show," by Dean Swift. Stretch was another puppet-show man:—

"Thus *Dædalas* and *Ovid* too,
That man's a blockhead have confest,
Powel and *Stretch* the trust pursue,
Life is a farce, the world a jest."

The performances of Robert Powel are described in "The Spectator," Nos. 14 and 372; likewise in "Mist's Weekly Journal," for Saturday, Dec. 25, 1723. In "The Daily Post," Sept. 8, 1726, is an advertisement of "Powel and Yeates's Puppet Show and Posture-Master," which states that the "Powel" whose performances were announced, was a son of Robert Powel, and refers to the comments of "The Spectator" and "The Tatler."

$3\frac{3}{8} \times 5\frac{1}{4}$ *in.*

1599.

The Loyal Britain: Or, George for Ever.

[1715]

This ballad is accompanied by two woodcuts, one at the top, the other at the foot. The former represents a bird-cage, with a dove, about the head of which is a glory, approaching it. The cage contains a man in the costume of the beginning of the eighteenth century, standing, holding his hat in one hand, and in the act of singing. Between these cuts is the following ballad:—

"Your Laddy can't fight, but your Laddy may sing
The scheme that he lays are in vain to be King,
Such Helish Contrivances never shall bring,
A Crown on the Head of your Laddy.
In the midst of the Rebels in Dunkirk he stands,
While King George's Forces do join Hand in Hand,
We'll keep all such Rebels quite out of the Land,
Both them and their Bastardly Laddy.
His Plots are in vain about England's Crown,
Whilst God has blest us with a King of our own,
All Popish Pretenders we'll ever disown.
So lightly we set by your Laddy.
Our Laws and Religion we'll ever maintain,
Both Pope and Pretender we'll ever disdain,
While Glorious King George doth over Us Reign,
We'll never have a Bastardly Laddy,
Tho' France does threaten to Invade our Land,
And furnish him with Men and Arms out of Hand,
Thinking thereby to put Us to a stand;
By theratning Us with their Laddy,
Their Plots and Conspiracies all are in Vain,
No Popish Pretender shall over Us Reign,
The House of Hanover we'll ever Maintain,
And a Fig for their Cowardly laddy.
They tell us he's bred up a Protestant true,
And fain would perswade Us the Crown was his due,
But who will regard such a Damnable Crew,
Why, none but the Friends of the laddy,

For each loyal Britain will join Hand in Hand,
To fight for King George and obey his Command,
Who up for our liberty firmly doe stand,
Against all Attempts of the laddy.
So God bless King George and long may he Reign,
For to be a Terror to Proud France and Spain,
And prosper his Fleet on the Wartery Main,
To give a home Stroke to their laddy.
I hope no Offence is in what is here Penn'd,
To displease a true Britain, I did not intend,
With Success to old England, my Song I shall end,
And a Rope for the Friends of the laddy."

1.—$1\frac{7}{8}$ × 2 *in.*
2.—$2\frac{3}{8}$ × $3\frac{1}{4}$ *in.*

Brit. Mus. Library, C. 20. f. "Roxburghe Ballads," vol. iii. p. 753.

1600.

A New Song, concerning Two Games at *Cards*, play'd betwixt the King of *England*, King of *France*, and Queen of *Spain*; shewing the true Honour and Honesty of Old *England* against the Pretender.

To a good Tune.

[1715]

A woodcut portrait of George I. (?) wearing a full wig, a crown, order, and ermine cape; it is enclosed by a circle, in a square frame. This is placed over the following ballad:—

"Come jolly Brittons and play your game at Whist,
Keeping of *France* and *Spain* in a Mist,
And play your Cards before they speak,
I know this Game their Hearts will break,
And ne'er Pretender undertake,
To Rule England.
The King of France joined with the Queen of Spain,
Against the King of England, who plays the Dead Man,
Knowing that neither King nor Queen,
Can bang his Ace at Trumps unseen,
With twelve of Sute which makes thirteen,
Brave old England.
Old England's the Game, cries Lewis unto Spain,
Not thinking that Clubs would be Trumps on the Main,
But finding the King of England's Hand,
All of a Suit and at Command,
I'm beggar'd quite crys Lewis Grand,
By old England.
The next Game was Putt, Grand Lewis would play,
To put in a King of his own by the way,
But tho' he's all Legerdemain,
He cannot get his King to Reign,
Nor dare he come for being tak'n,
By old England.
He thought to get the first Trick by playing a Knave,
And play'd him on Scotland King George to deceive,

But having neither Duce nor Tray,
He's thrown his Knave and Gold away,
And lost his Game what e're he play,
With old England.
Then Britons rejoice, and let this be your Song,
We'll corb the proud French, yea and likewise their Dons
For if we fight, or if we play,
I hope we still shall win the Day.
And so God bless King George I say,
And Old England."

3 × 3 *in.* Brit. Mus. Library, C. 20. f. "Roxburghe Ballads," vol. iii. p. 400.

1601.

The Jacobites Coat of Arms.

London, Printed and Sold by H. Hills in Blackfryars. [1715]

This broadside consists of a woodcut with two columns of verse below it. The former represents the armorial bearings, as described by the latter. The shield is placed on a mantling, and has for supporters Louis XIV. and the Pope, both proper. The helmet is that used in heraldry for a knight. The crest is a buzzard; the motto is "*Per ire per altum juvant.*"

The verses are as follows:—

"The Coat Emblazen'd and Explain'd.

Per Fess Sable and *Gules* in chief he Bears;
An *Ass* Couchant, hard laden in her Gears,
With the Dead weight of Hampers 2, the one
With *Obedience Passive*, and *Resistance non:*
In the Other Wooden Shooes and Tooles of cruelty;
To carry on Tyrrannick Rule and *Popery.*
On the Side Sinister a *Prist* to Slash,
Stand's briskly whipping the poor Slavish *Ass.*
The Pious Tribe do force her on the way,
What crafty Knaves Command, Dull Fools obey.
Thro' *Fess* wav'd, plac'd in Vertues Station,
Gluides the River *Or* of Moderation.
Which do's the Lands prosperity Explain,
Where safe from Stormes doth Sail the Royal Ann
In *Base*, a *Sea-Crab* that doth backward craul
To his Perdition, certain so do All.
The *Flyers high*[1], and *Jacobites* to *Rome*,
And Slavery precipitate their Doom.
The *French King* and the *Pope* Supporters are.
There Darling Offspring to promote with Care;
They Hawl the Lines to poize the *Buzard Kite.*
These are his Pray, but they direct his Flight.

[1] "High Flyers" were the High Church men, the alleged allies of the Jacobites.

Under a *Sable Mantle* hidden lyes,
The *Popes* Consecrated *Artelery*
The Course he takes t' Exterpate Heresy.
His *Kites and Jacks* must like such *Asses* fall,
And silly *Crab's* to their Destruction crawl."

$6\frac{1}{2} \times 4\frac{7}{8}$ *in.* Brit. Mus. Library, C. 20. f. "Poetical Broadsides," p. 228.

1602.

The Antichrist Blowing y^e^ Light of y^e^ Gospel to put it o(ut). With y^e^ Pretender and y^e^ False Brother who uphold him.

[*c.* 1715]

This print represents the Pope seated, holding the triple crosier, and endeavouring to extinguish with his breath the light of a candle which stands on the floor. His tiara is falling from his head. A gentleman with a baton in his hand, probably intended for a soldier, and a clergyman, who catches the falling tiara, stand behind the Pope.

Below are the following verses, engraved on the plate:—

"*Papistes, Iacobites, faux Refugiés,*
Enemis d'Angleterre, et de sa Majesté,
Au Comité francois, qu'avez vous tant donné,
Pour Sauver l'Antechrit, et Ses Associés:
Soutien de la Bête, Protecteurs mercenaires,
Vous verrez à regret, que Dieu est le vrai Maitre."

4 × $4\frac{3}{8}$ *in.*

1603.

Frost Fair on the River Thames. "London".

Printed on the Thames Ian $17\frac{15}{16}$ [*Jan.* 1716]

This engraving represents London, the parts about St. Paul's, including London Bridge, and the Thames, as the latter appeared during the severe frost of Jan. 1716, when the river was frozen over, so that booths, &c., were set upon the ice. On our left a street is formed of booths from "*Temple Stairs*" to the opposite shore; at right angles to this, connecting it with London Bridge, is a second street of booths marked "*Thames Street*". In front, a group of men are playing at skittles, or bowls; a man and woman appear to have warm drinks for sale; a man, with a box before him, shouts, "*Buttons or Buckles*". On our left is "*H*" a "merry-go-round," as mentioned below.

Below the print is the following reference table, and the corresponding letters appear in the design.

"A Goldsmiths. B Turners. C y^e^ Rowling Press Printers. D y^e^ comon Press Printers. E Milleners. F Tunbridge Ware. G Toyshops. H Flying Coaches. I Gameing Table."

For other illustrations of Frost Fairs, see "Frost Fayre," Jan. 1716, No. 1604; "Frost Fair," Jan. 1740; "Ice-Fair," Jan. 1740; "Frost and Ice Fair," Jan. 1740; "The View of Frost Fair," Jan. 1740.

This print is No. 227, in Part VIII. of the "Crowle" Pennant's "Some Account of London."[1] "A True Description of Blanket Fair upon the River Thames, in the time of the great Frost In the year of our Lord, 1683," with many curious illustrations of manners and customs, and verses on the subject, is No. 229, of the same volume with the above. Also No. 230 of the same volume, which is styled, "A Map of the River Thames. Merrily Cal'd Blanket Fair As it was Frozen in the Memorable Year $168\frac{3}{4}$." &c.

$7\frac{3}{8} \times 5\frac{1}{8}$ *in.*

1604.

"Frost Fayre".

Printed & Sold by Iohn Bowles at the Blace Horse in Cornhill [*Jan.* 1716]

This engraving represents London, the parts about St. Paul's, with a crowd of church steeples and towers, most of which are identifiable. London Bridge is not shown. The view extends from the Temple Stairs to the site of the now existing London Bridge. On the frozen river are "merry-go-rounds," see "41" below; two rows of booths, forming "*New Thames Street*", and the objects which are described by letters on the plate, in the following inscription, which is engraved below the design.

"An Explanation of y^e^ Severall Booths & Figures &c. 1 Temple stairs. 2 White fryers. 3 Fleet ditch. 4 Black-fryers. 5 Pauls wharf. 6 Trig stairs. 7 Broken wharf. 8 Queen hith. 9 Three cranes. 10 Stilyard. 11 Old swan. 12 Toll booth. 13 y^e^ Feathers booth. 14 Goldsmiths. 15 a Copper plate Printer. 16 Roast beef booths. 17 Picture shop. 18 Spining of glass. 19 y^e^ Hand in hand Tunbridge ware shop. 20 Nine pin play in Temple street. 21 Letter printers. 22 Milliners. 23 White images. 24 a Glover. 25 a Ribbon seller. 26 Gameing boards. 27 Marble board. 28 Brasiers. 29 Turners. 30 Glass shops. 31 Cutlers. 32 Pewterers. 33 Toy shops. 34 Vintners. 35 Coffe houses. 36 Musick booths. 37 a Sheep roasted. 38 an Ox roasted. 39 another Ox roasted. 40 a Bear baited. 41 Flying coaches. 42 Brandy and Geneve booths."

In the above, 21 refers to letterpress printers; 23 is an open stall, or table for the sale of casts in plaster-of-Paris; 41, the "merry-go-rounds," see "Frost Fair on the River Thames," Jan. 1716, No. 1603.

In a cartouche, above the view, is the following inscription: "*Frost Fayre Being a True Prospect of the Great Varietie of Shops and Booths for Tradesmen, with other Curiosities & humors, on the Frozen River of Thames as it appeared before the City of* LONDON, *in that memorable Frost in y^e^ second year of the Reigne of Our Sovereigne Lord King George Anno Domini*, 1716." On the other side of the sky in this print are the arms of the City of London.

For other illustrations of "Frost Fairs," see "Frost Fair on the River Thames," Jan. 1716, No. 1603, and the references which are given with that entry in this Catalogue.

This print is No. 232, in Part VIII. of the "Crowle" Pennant's "Some Account of London."[1] No. 234 in this volume appears to be one of the prints issued, at a later date, from the printing and rolling, or copper-plate presses, which are named above.

$20\frac{1}{4} \times 15\frac{1}{4}$ *in.*

---

[1] In the Department of Prints and Drawings.

1605.

An Excellent New Ballad, Entituled, *Mar's* Lament for his Rebellion.

To the Tune of, *Now comes on the Glorious Year.*

[*May*, 1716]

A broadside with two woodcuts. 1. Represents a man, probably originally intended for a Dutchman, standing with his right hand thrust into his breeches pocket, smoking and holding the pipe with his left hand. 2. A ship sailing to our right, with a flag hoisted at its stern, which bears St. Andrew's Cross; St. George's and St. Andrew's Crosses combined, as in the Union Jack of this date, that is, the first Union Jack, are painted on the poop.

Below is a ballad which refers ironically to the rebellion of John Erskine, Earl of Mar.

1.—$1\frac{5}{8}$ × 2 *in.*
2.—$2\frac{1}{8}$ × $1\frac{3}{4}$ *in.*

Brit. Mus. Library, C. 20. f. "Roxburghe Ballads," vol. iii. p. 585.

1606.

Curll flogged and tossed in a blanket.

[*July*, 1716]

A print, in three divisions. Upper—Curll tossed in a blanket by Westminster Schoolboys. Middle—Curll laid on a table and flogged on his bare posteriors by the same. Lower—Curll on his knees in the midst of them. Beneath is engraved:—

"Ibis ab Excuso Missus ad astra Sago.
Æthereas, lascive, Cupis Volitare per Auras,
I, fuge, Sed poteras Tutior esse domi." (sic.)
(Martial. Epig. i.)

This print is the frontispiece to a pamphlet entitled, "Neck or Nothing: A consolatory letter from Mr. D—nt—n to Mr. C—rll[1] Upon his being Tost in a Blanket, &c.," 1716 (164. m. 8.) Who was the author of this satire does not appear. The following extracts from the pamphlet illustrate the print:—

"What Planet rul'd that luckless Day,
When Thou, by Traitors call'd away,
Thy hasty hapless Course didst steer
To fatal Flogging *Westminster?*

* * * *

Lo! wide-extended by the Crowd,
The Blanket, dreadful as a Shrowd,
Yawns terrible, for Thee, poor *Mun*,
To stretch, but not to sleep upon.

* * * *

This Scene some Graver shall invite,
To stamp thy Form in Black and White:

[1] John Dunton and Edmund Curll.

Haply in future Times to grace
Some ever-open Frontispiece.

* * * *

I ken Thee dancing high in Air,
With Limbs alert, and quiv'ring there.

* * * *

Their Rage goes further, and applies
More fundamental Injuries.

* * * *

The School, the direful Place of Fate,
Opes her inhospitable Gate;

* * * *

And first of all, the cruel Rabble
Conduct Thee, trembling, to a Table:
Thy wrigling Corps across they spread,
Two guard the Heels, and two the Head.
The rest around, a threatning Band,
With each his Fasces in his Hand,
Dreadful as *Roman Lictors* stand.

* * * *

And now upon thy Rump they score thee,
And pink thy fleshy Cushions for thee."

* * * *

His "Rogueries" are thus alluded to:—

What makes you keep in Garret high
Poor Bards ty'd up to Poetry?—

* * * *

. . . didst Thou not th' Oration print
Imperfect, with false Latin in't?

* * * *

. . . . . have a care,
False Latin's never pardon'd here!"

"One of the first Things that made him (Curll) talk'd of among the learned World was, that in 1716, soon after the Funeral of Doctor *South*, he having, by some Means procured an imperfect Copy of the Funeral Oration spoken by one of the King's Scholars,[1] publish'd it; upon which the rest of that Fraternity, under Pretence of helping him to a more perfect Copy, decoy'd him to their Hall, where they amus'd themselves for some time with tossing him in a Blanket; and afterwards conducting him to the School, gave him the Discipline of the Rod, till that very Instrument of Vengeance wept, as *Shakespear* has it, for the poor Bookseller's Sufferings."—*Remarks on* Squire Ayre's *Memoirs of the Life and Writings of Mr. Pope*, by H. (J.), 1745, p. 47 (641. e. 28/9.) See "The Dunciad," ii. 153;[2] Mr. Carruthers's Note in his edition of Pope's "Works", to Book i. 40, in the same poem; and "Notes and Queries," Second Series, vol. ii. p. 21. Curll averred that this chastisement was inflicted with a rug, not with a blanket. For Curll, see "The Distressed Poet" (No. 1.), 1736.

$2\frac{1}{8} \times 3\frac{3}{4}$ in.

---

[1] King's Scholars of Westminster School.

[2] "As from the blanket high in air he flies
And oh! (he cried), what street, what lane, but knows
Our purgings, pumpings, blankettings and blows?"

1607.

An Account of the Whole Procession (of Pope, Devil and Pretender), As it was carried thro' the City and Suburbs, and burnt at *Charing-Cross* on *Saturday*-Night last," &c.

London: Printed and Sold by J. Read in White-Fryers, and J. Baker in Pater-Noster-Row. 1717. *Price Three Pence.* [1717]

This is a pamphlet consisting of eight folio pages, and decorated with four woodcuts, with letters on the cuts, and references below.

The first cut represents a posse of constables with their staves, leading the horses whereon, "*A*" and "*B*", effigies of the Earl of Mar and General Foster, are mounted; next follows, "*C*", a man on horseback, carrying the first Pretender's standard; then a drum muffled; last, "*E*", four Scots in their Highland dress on horseback.

The second—a horseman, "*F*", holding up a warming-pan;[1] next, "*G*," the champion in armour; then, "*H*," a horseman ringing a Saint's Bell; then, "*I*", two on foot sprinkling holy water; last, a cart, "*K*", on which are seated effigies of the Pope, the Devil, and the first Pretender.

The third—a cart, bearing effigies, "*L*", of a Cardinal, a Jesuit and a Cordelier, followed by another bearing those of, "*M*", four other ecclesiastics, afterwards, *N*", four men carrying the royal standard.

The fourth—effigies of the Pope, the Devil, and the first Pretender are tumbled into the flames, in front of the statue of King Charles I. at Charing Cross.[2]

The pamphlet gives a full description of a procession promoted by the "Loyal Society" at the "*Roebuck*" in *Cheapside*, from whence it started; and, after taking a very circuitous route, arrived at "*Young Man's* Coffee-House at *Charing-Cross*," where all the effigies were flung into a "sumptuous Bonfire."

Before the burning is begun the effigies are described as giving accounts of their lives and crimes. General Foster denies that he was drunk at the time of the Battle of Preston, and declares himself "Lieutenant-General of the *Chevalier's* routed armies, and Military Guardian of the true *Non-juring High Catholick Church of England.*" "The *Pretender's* Speech" is as follows:—

"*Gentlemen*,

I have not much to Trouble you with. I am brought hither a sad and dismal Spectacle; tho' I am not the first sad Example of this kind. You see me from my Birth to my Exit: A Life of various Disasters, full of Trouble and Disappointments. In the First place I came Squaling into the World, damn'd Orthodox *Warming-Pan*, and Sail'd out of *England* in my *Cradle*. As I grew up, they told me I was a Prince; and that I might appear so, it was reported that I killed a monstrous Wild Boar at Seven Years Old. I had scarce ——— my third pair of Breeches before I was saluted King, tho' I never knew any Thing of it, but the Name and Bows of a few Sycophants, that had forfeited their Honour at Home to follow my Fortunes; to whom I bequeath the Brains of all the Saints who now suffer with me. Old *Lewis* assur'd me he wou'd never desert my Interest, and he kept his *Bona fide*, till he was drub'd into the humble Condition of suing for Peace; and I was

---

[1] See "The Warming Pan, Portraits of the Pretenders," No. 1156.

[2] On popular manifestations of anti-popery feeling, at this time, see "A True Relation of the intended Riot," &c., in Swift's "Works," 1801, vol. xviii. p. 87, dated Nov. 24, 1711; Swift's "Letter to Stella," Nov. 17, 1711, and "The Post Boy" newspaper, for this date (Brit. Mus. Library, Newspapers).

seemingly to be Sacrific'd to the Resentment of my Enemies, but our *dear Sister*, and the *Tories*, Concerted privately to eluded the Force of the Treaty, and kept me at Barleduc; from whence I make a trip to Somerset House, but was soon Frighten'd away again by the Sound of a Proclamation, at which Sir Patrick and I scowr'd off. Soon after dear Sister departed this mortal Life, but the Schemes not being yet entirely finish'd, and my good Friends not having the Spirit of Greece, *Hanover* whipt over before me. I lay Wind bound at Barleduc, till the Tories, like themselves, began to Plot before me, and I was in a hopeful way, but as the Divil wood have it again, old Friend tipt off the Stage, to the prejudice of the Cause of Popery; However, by the Encouragement of 500 Great Names, and 5000 Drunken Oaths, I prepar'd for an Invasion, assisted by Holy Father the Pope, and other Catholick, and Protestant, Friends. But such is the vicissitude of Humane Affairs that before I cou'd be with 'em, I had the lamentable news of *Dumblain* and *Preston*. Still I went to *Scotland* to encourage 'em with my Presence; where I made a Speech, Wept, and whipt back again, and left my Friends to Hang or Drown for the sake of the Church."

(1.) $6\frac{3}{8} \times 2\frac{1}{2}$ *in.*
(2.) $6\frac{3}{8} \times 2\frac{1}{2}$,,
(3.) $6\frac{3}{8} \times 2\frac{1}{2}$,,
(4.) $4\frac{3}{4} \times 2\frac{5}{8}$,,

1608.

An Ode, On his Excellency the Earl Stanhope's Voyage to France. By Mr. Tickell, June, 1718.

[*June*, 1718]

An engraving. At the top of the sheet are two ovals. In one, Earl Stanhope is walking, with a single attendant, towards a boat; a ship in the offing; motto above, "*Idem Pacis Eras.*" In the other, he is on horseback, likewise with a single attendant; troops and a castle are in the distance; "*Almanara*" is inscribed upon a rock beneath; motto above, "*Mediusque Belli.*" At the corners of the design are four Rivers, and, between the ovals, the arms of Earl Stanhope, and his cypher of "E. S."

July 27, 1709, the Earl defeated the French and Spanish forces at Almanara. July 2, 1717, he was created Viscount. April 14, 1718, he was created an Earl. June 14, same year, he set out for Paris, to bring to a conclusion the negotiations for a general peace. Having, July 7, induced the French Court to sign an accommodation, he proceeded to Madrid, where his overtures were rejected; and, Aug. 22, he quitted Spain and returned to England. When Admiral Byng had, July 31, destroyed the greater part of the Spanish fleet, and the King of Spain found himself deserted by his allies, he consented to join the Quadruple Alliance.

Below the ovals are engraved four verses.

$8\frac{3}{8} \times 4$ in.

1609.

A Suit of Law fits me better than a Suit of Cloaths.

Ias Smith Invt. et Sculpt. Publis'd according to Act of Parliament. Augt. 12, 1719, by B. Dickenson ye corner of Bell-savage-Inn on Ludgate Hill. Price 6d. [1719]

This line engraving represents a gentleman, handsomely clad according to the

fashion of *c.* 1719, standing in a garden, with a vase on a pedestal behind the figure and on our right; his right hand is on his hip, his left holds a scroll, on which is written "*I'll go to Law.*" In the distance are huntsmen preparing a horse and dogs for the chase, a man blowing a horn, etc.

Below the print are engraved the following lines:—

"Thus blest was I before I went to Law,
I fear'd no Writs, I felt no Bailiff's Paw,
My Lifes expence I could wth pleasure pay,
I then was Easy, Jocular and Gay."

Probably this satire may refer to the ruin of an individual who had "gone to Law," *i.e.* taken shares in the Mississippi Company, which was promoted by John Law of Lauriston; see "Quinquenpoix Bombario", 1720, No. 1639.

$8\frac{7}{8} \times 12\frac{1}{2}$ *in.*

1610.

"The Bubblers Medley, or a Sketch of the Times Being Europes Memorial for the Year 1720." (No. 1.)

Printed for Tho: Bowles Print & Map Seller next y^{e} Chapter House in S^{t} Paul's Church Yard London; where may be had ——— of curious Prints Maps Painting upon Glass, Copper ———.[1] [*Aug.* 10, 1720]

This Medley consists of an engraved representation of various prints and papers, lying in confusion upon one another, and almost concealing a print of a maritime subject, and having, in the corner, another of a boy blowing bubbles. At the top of the medley is the "*Mint Coffe House*" with the inscription "*Si Populus vult Decepi Decepeatur*". Parties of rogues and their victims are seated at tables, labels attached to individuals indicate their acts and characters.

One says "*English Copper*[2] *has ruin'd me, I sold my Mannor & bought y^{e} Stock at* 105 *P. Cent*". His neighbour complains, "*As for me I laid out not only my own Estate but my Ward's Fortune in York Buildings*[3] *at* 300." A third states, "*I was to have took S. Sea at* 1000 *but chose rather to live here like a Knave than to go to jayl like a Fool.*" A fourth tells the last speaker, "*And I sold a Bear of* 50000*l. but Stock rising whipt over here & will never Pay the Difference*".[4] The waiter says, to a third group of these men, "*Gentlemen you must Lye* 4 *in a Bed or 'twill be Impossible to find Room for* 6 *Merchants I expect here this Night.*" The Mint Coffee House was in Southwark, this explains the allusion of the speaker who says that he "whipt over" there. There is a reference to this place in "The Bubblers Mirrour", &c., "(Grief)", 1720, No. 1621, and another in "The Bubbler's-Kingdom in the Aireal-World," 1720, No. 1622.

"*The Dutch Bubblers*" is the title of the next print on our left; it shows a ballad singer and newsman in a street, surrounded by listeners. Below are verses ridiculing the "crafty" Dutchmen for being as "foolish as any neighbouring nation." The verses are as follows:—

---

[1] This print was again issued with the new publication line:—"*Printed for Carington Bowles, N^{o}.* 69 *in S^{t}. Pauls Church Yard London,*" and numbered "22".

[2] See "The Bubblers bubbl'd or the Devil take the Hindmost", 1720, No. 1625.

[3] See "A Monument dedicated to Posterity", 1720, No. 1629.

[4] For "Bear," see "The Stocks," &c., March 28, 1734.

"*The Dutch, who once were thought to be,*
A crafty Generation,
Are grown as foolish now we see,
As any Neighbouring Nation:
They coppy England, England France,
In vile destructive Bubbles,
And e'ery idle fraud advance,
That can augment their troubles.
Three Nations sure were never curs'd,
Before with such a Madness,
That raises joyfull hopes at first,
But terminates in Sadness."

At one side of these verses are mice in a strong box, destroying deeds and documents; on the other, the Frog emulating the Ox.

The knave of hearts is the subject of the next design.

"*QUINQUEMPOIX STREET.*"[1] follows; it was the scene of the great bubble operations of John Law[2] at Paris. This print is a copy from one published in "Het Groote Tafereel der Dwaasheid,"[3] a collection of satires on the schemes of Law and others in 1720. The original is described in this Catalogue as "Rue Quinquempoix en l'Année, 1720", 1720, No. 1655. It is No. 30 in the first volume of the series, "Het Groote Tafereel", &c.; the copy has been reversed from the original. Below the copy here in question are these lines:—

"*Behold the famous Pile*[4] *where Law of late*
Bubbl'd the Publick to enrich the State,
But Traytor like when he ye Work had done,
Was glad to Fly the Peoples rage to shun;
Some say for Safty he is fled to Rome
Yet let us not reflect but look at home,
T'wixt France & us this difference is found
Their Bubblers run but ours must stand the ground
Grieve not my friends 'tis but a merry farce
To hear ye Kettle call ye Pot black ——."

"*Bubble Poem*" is the next subject, in it is a design of speculators buying stock in front of the Stock Exchange, London, with verses beneath, descriptive of such transactions. The verses are as follows:—

"*There is a Gulf where Thousands fell,*
Here all the bold Advent'rers came;
A Narrow Sound, tho' Deep as Hell,
Change-Alley is the dreadfull Name.

Nine times a Day it Ebbs and Flows,
Yet he that on the Surface lies,
Without a Pilot seldom knows
The time it Falls, or when 'twill Rise.

Subscribers here by Thousands float,
And justle one another down;
Each padling in his leaky Boat,
And here they sigh for Gold and drown.

---

[1] See "Quinquenpoix Bombario", 1720, No. 1639.
[2] For Law of Lauriston see "Quinquenpoix Bombario", 1720, No. 1639
[3] That is "The Great Table of Folly".
[4] So, the Rue Quinquempoix, see *post.*

Now bury'd in the Depth below,
The mounted up to Heav'n again;
They Reel and Stagger to and fro,
At their Wits end, like Drunken Men.

Mean time, secure on Garr'way's Cliffs,
A Savage Race by Shipwrecks fed,
Lye waiting for the founder'd Skiffs,
And Strip the Bodies of the Dead.

As Fishes on each other Prey,
The Greet Ones Swallowing up the Small,
So fares it in the Southern Sea;
But Whale Directors Entrap all.

While some build Castles in the Air,
Directors build 'em in the Seas;
Subscribers plainly see 'em there,
For Fools will see as Wise Men please.

Thus by Directors we are told,
Pray Gentlemen believe your Eyes;
Our Ocean's cover'd o'er with Gold,
Look round about how thick it lies:

Oh! would these Patriots be so kind,
Here in the Deep to wash their Hands;
Then like Pactolus, we should find,
The Sea indeed had Golden Sands.

The Nation too too late will find,
Computing all their Cost and Trouble,
Directors Promises but Wind,
South Sea at best a Mighty Bubble."

In the next print, "*STOCK JOBBING CARDS, or the Humours of Change Alley*" is on a label held by an angel over a vista of a street, and people hurrying along it, with verses, thus:—

"*Thus with like haste thro' different Paths they run*
Some to Undoe and some to be Undone."

Below the view of the street the following lines are engraved:—

"*See with what haste Unthinking Fools are Running,*
To Humour Knaves and Gratify their Cunning;
All seem Transported with a Joyfull Madness,
But soon their mighty Hopes will turn to Sadness."

Likewise is engraved the following publication line:—"*Sold by Tho: Bowles Print Seller in S^t. Paul's Church Yard London.*" [1]

The last print is "*The London Gazette to Aug.* 16, 1720," containing a proclamation from the Lords Justices and directing the Attorney General to bring writs of "*Scire facias*" against the York Buildings, Lustring, English Copper, and Welsh Copper and Lead Companies.

---

[1] This publication line was altered before the print was issued the second time (see the previous note to this entry) to the following: "*Sold by Carington Bowles. N^o. 69, S^t. Paul's Church Yard London.*"

The Rue Quinquempoix is the name of the street in Paris in which was the Exchange, where the transactions in Law's French Mississippi Scheme were commenced. It became notorious for the extraordinary scenes which were exhibited by the adventurers, varying from the most extravagant expectations to the deepest despair. There is a view of the Rue Quinquempoix in "Quinquenpoix Bombario," a print described under that title in this Catalogue, 1720, No. 1639, and another in "Op en ondergang der Actieonisten," 1720, No. 1647. See also "Almanach de la Fortune," 1720, No. 1618.

This and many other prints were occasioned by the South Sea Scheme and the various mad speculations which inflamed the people at that time; a large proportion of the nation became stock-jobbers and projectors; persons of the highest rank were deeply engaged; and there are no expressions so strong, nor representations so gross, in these prints, as to surpass the actual transactions and scenes which occurred during the existence of this mania.

The first issued impression of this plate, which is described above, is in the "Crowle," Pennant's "Some Account of London," Part XII, No. 133.[1] There are two impressions of the later issue, with the number "22", being that o its place in the series of Carington Bowles's publications, of which several are described here. This is one of the prints referred to in the publication lines of "Robin's Flight," Jan. 22, 1721, and "The Bubbler's-Kingdom," 1720, No. 1622.

$9\frac{5}{8} \times 13\frac{3}{8}$ *in.*

1611.

"The Bubblers Medley, or a Sketch of the Times: Being Europe's Memorial for the Year 1720." (No. 2.)

"Si Populus vult Decipi, Decipiatur"

Printed for Tho: Bowles, Print & Map Seller next y^e^ Chapter House in S^t^. Paul's Ch: Yard London; where may be had variety of Prints, Maps, Paintings, &c. [*Aug.* 10, 1720]

This is an engraving of similar general character to that which is described as (No. 1.), with the same title and date, No. 1610. Its elements are, however, totally different. A sea piece seems to be, in one part, at the bottom of the represented pile of engravings; a landscape is at another part. In the centre, at the upper portion of the design, is engraved a print of a South Sea speculator looking between the bars of a prison window, and, with his hands pressed together, imploring alms. The pot which it was formerly the custom to suspend from the windows of debtors' prisons, in order that when a donation was placed in it by a passer-by it might be pulled up by the beggar, is shown in this print. Below are the following lines:—

"Behold a poor dejected wretch,
Who kept a S-Sea Coach of late,
But now is glad to humbly catch,
A Penny, at the Prison grate.

'Tis strange One sett of Knaves should sour,
A Nation fam'd for Wealth & Wit,
But stranger still that Men in Power,
Should give a Sanction to the Cheat.

---

[1] In the Department of Prints and Drawings.

What ruind Numbers daily mourn,
Their groundless hopes & follies past,
Yet see not how the Tables turn,
Or where their Money flies at last.

Fools lost, when the Directors won;
But now the Poor Directors loose,
And where the S-Sea Stock will run
Old Nick, the first Projector knows."

At the top of the design, on our left, dated May 19, 1720, is a receipt for 1000*l.* in full for 100*l.* in the Capital and Principal Stock of the South Sea Company.

Next, below, is an engraving showing a man laughing at a browsing ass, and these lines:—

"*A Wise Man Laugh'd to see an Ass*
Eat Thistles, and neglect good Grass:
But had the Sage, beheld the folly,
Of late transacted in Change Alley;
He might have seen worse Asses there,
Give Solid Gold, for empty Air,
And sell Estates, in hopes to double
Their Fortunes, by Some worthless Bubble,
Till of a suddain all was lost,
That had so many Millions cost:
Yet ruind fools are highly pleas'd,
To see the Knaves that bit 'em squees'd,
Forgetting where the Money flies,
That cost so many Tears and Sighs."

In the upper corner, on our right, is a print representing "*The Stock-Jobbing Ladies.*" in a large chamber; one party conversing eagerly with a bearded man who is evidently meant for a Jew, another party talks with a second man. Below are these verses:—

"*OMbre and Basset laid aside*
New Games employ the Fair:
And Brokers all those Hours divide,
Which Lovers used to share.

The Court the Park the foreign Song,
And Harlequin's Grimace,
Forlorn; amidst the City Throng
Behold each blooming Face.

With Jews and Gentiles, undismay'd,
Young Tender Virgins Mix;
Of Whiskers, nor of Beards afraid,
Nor all their Cou'sning Tricks.

Bright Jewels, polish'd once to deck
The fair One's rising Breast,
Or sparkle round her Ivory Neck,
Lie pawn'd in Iron Chest.

The gentle Passions of the Mind
How Avarice controules!
Ev'n Love does now no longer find
A Place in Female Souls."

Under this is engraved a letter directed "*To* (Thom)*as Bowles Print Seller next to the Chapter house S^t. Pauls Church Yard Londo*(n[1])," and marked "3", for the postage.

The knave of spades is in the corresponding place on the opposite side of this design, to that which is occupied by the letter.

Below it is another print, with an engraving of two horsemen galloping, and two footmen walking on a country road. A crutch, bottle and tobacco-pipe lie on the ground near the mounted beggars. Below are engraved the following lines:—

"*This evil Solomon espi'd,*
Among the Rabble-ront,
That Beggers did on Horse-back ride
Whilst Princes walk'd on foot.

South-Sea has verified ye same,
For Mighty Men of late,
Are brought to Poverty & Shame
Whilst Scoundrels ride in State."

Below this is "BUBBLE CAR(D)"; on it is engraved a tree, up the stem of which many persons are endeavouring to climb, while some, among others who have reached the branches, fall from them on the ground, or into the sea, which surrounds it. The tree is propped by beams of wood, a serpent issues from its trunk. Under the tree are engraved the following verses:—

"*The Headlong Fools Plunge in South Sea Water.*
But the Sly Long-heads (Wade with caution a'ter):
The First are Drowning but the Wiser Last,
Venture nor deeper than the Knees or Wast."

Below this is the publication line of the Bubble Card, thus—"*Sold by Tho: Bowles Print Seller in S^t. Pauls Church Yard London*".[2]

In the lower central part of the design is a representation, larger than any of those which are above described, of a broadside, styled "*A South Sea* BALLAD," with an engraving above two columns of verse. The engraving represents Change Alley, London, during the South Sea share mania. Many men are assembled; in the centre, one has dashed his hat to the pavement, is tearing his hair and crying "*Self Wife and Children all Undone*". His neighbour, wringing his hands together, says "*A numerous Family ruin'd without Remedy*".[3] A third, who seems to be walking away and elated by good fortune, says "*An Agreeable Fellow & 50000: may conquer the strictest Virtues*". Behind the last another man remarks "*Heavens ——— that a lucky Lye in a few Hours should acquire so immence a Summ*". Another, on our right of the centre, says "*First to the Heralds Office and then in Quest of a Title*";[4] this speaker is addressing and leading a gentleman who walks at his side and raises one hand as

[1] This was altered in the later issue of the print, to "*To* (Carin)*gton Bowles*" &c.: see below.

[2] Altered in the later issue to "*Sold by Carington Bowles N°. 69 in S^t. Paul's Church Yard London*", see below.

[3] On the miseries of those who were ruined by their speculations in the bubble schemes of this period, see a tragical series of designs in the second volume of "Het Groote Tafereel der Dwaasheid," a series of satires on the Mississippi and South Sea Companies, Nos. 33 to 38.

[4] This remark appears to be intended to apply to the good fortune of the man who is being led to the Heralds' Office, and who was doubtless a well-known speculator.

if to express astonishment. Another person, who is walking away, says "*Rare Mornings work for Pill Garlick, quick advancem^t from a Stall to a Berlin*". Below is the following :—

"*A South Sea* BALLAD.[1]

1 *In London stands a famous Pile,*
And near that Pile an Alley,
Where merry Crowds for Riches toil,
And Wisdom stoops to Folly.
Here Sad and Joyfull, High and Low,
Court Fortune for her Graces,
And as she Smiles or Frowns, they Show
Their Gestures and Grimaces.

2 *Here Stars and Garters do appear,*
Among our Lords the Rabble,
To Buy and Sell, to see and hear,
The Jews and Gentiles squabble.
Here crafty Courtiers are too Wise
For those who trust to Fortune;
They see the Cheat with clearer Eyes,
Who peep behind the Curtain.

3 *Our greatest Ladies hither come,*
And ply in Chariots daily,
Oft pawn their Jewels for a Sum,
To venture in the Alley.
Young Harlots too, from Drury-Lane,
Approach the Change in Coaches,
To fool away the Gold they gain
By their obscene Debauches.

4 *Long Heads may thrive by sober Rules,*
Because they think and drink not,
But Headlongs are our thriving Fools,
Who only drink and think not.
The lucky Rogues, like Spaniel Dogs,
Leap into South-Sea Water,
And there they fysh for Golden Frogs,
Not careing what comes a'ter.

5 *'Tis said that Alchimists of Old*
Could turn a Brazen Kettle,
Or leaden Cistern into Gold,
That noble tempting Mettle;
But if it here may be allow'd
To bring in Great with Small Things,
Our cunning South-Sea like a God,
Turns Nothing into All Things.

6 *What need have we of Indian Wealth,*
Or Commerce with our Neighbours,
Our Constitution is in Health,
And Riches crown our Labours.

---

[1] There is what appears to be a reference to this ballad in "The Bubblers Mirrour," &c. "(Joy)," 1720, No. 1620.

And South-Sea Ships have Golden Shrouds,
The bring us Wealth, 'tis granted;
But lodge their Treasure in the Clouds,
To hide it till its wanted.

7 *O Britain! bless thy present State,*
Thou only happy Nation,
So odly Rich, so madly Great;
Since Bubbles came in Fashion.
Successfull Rakes exert their Pride,
And count their ai'ry Millions,
Whilst homely Drabs in Coaches ride,
Brought up to Town on Pillions.

8 *Few Men, who follow Reason's Rules,*
Grow fat with South-Sea Diet,
Young Rattles and unthinking Fools
Are those that flourish by it.
Old musty Jades and pushing Blades,
Who've least Consideration,
Grow Rich apace, whilst wiser Heads
Are struck with Admiration.

9 *A Race of Men, who t'other Day*
Lay crush'd beneath Disasters,
Are now by Stock brought into Play
And made our Lords and Masters.
But should our South-Sea Babel fall,
What Numbers would be Frowning,
The Losers then must ease their Gall,
By Hanging or by Drowning.

10 *Five Hundred Millions, Notes and Bonds,*
Our Stocks are worth in Value;
But neither lie in Goods or Lands,
Or Money let me tell ye.
Yet tho' our Foreign Trade is lost,
Of mighty Wealth we vapour,
When all the Riches that we boast
Consist in Scraps of Paper." [1]

By the side of this representation of a broadside lies another print; it is an anamorphosis, and shows the figures of a man and horse as distorted by false perspective. On this is the number "23".

On the opposite side to the last is a print, of which a tree, part of a landscape, and two human legs are all that are visible, the rest of it is overlaid by the "Bubble Card." The publication line, cited with this entry, is that of this nearly concealed print.

The first state of this print, as published by Thomas Bowles, see the publication line, is No. 134, in Part XII. of the "Crowle", Pennant's "Some Account of London;" in the Department of Prints and Drawings.

There are two impressions of a later state, published by Carington Bowles,

[1] "The Political State of Great Britain", Sept. 1720, p. 179, states that "The Ballad, which was publickly sold and cry'd about Change Alley, could not but be grating to the Ears of the Nobility, Officers of the Army, and other Persons", who, in its satirical statements, heard of their own ruin.

with the publication line altered thus: "*Printed for Carington Bowles, N°. 69 in S^t. Pauls Church Yard London.*"[1] Also a third impression of this later state in the Print Room illustrated copy of "Lettres de Madame de Sévigné," Tome XII. 1^e. Partie, No. 205. To these three "23" has been added for the number of the altered print in the series of C. Bowles's publications; see (No. 1.), same title and date, No. 1610. This is one of the prints referred to in the publication lines of "Robin's Flight," Jan. 22, 1721, and "The Bubbler's-Kingdom," 1720, No. 1622.

$9\frac{3}{4} \times 18\frac{1}{8}$ *in.*

1612.

WAARE AFBEELDING VAN DEN VERMAARDEN HEER QUINQUENPOIX.

[True Portrait of the renowned Mr. Quinquenpoix.] A Satire on John Law of Lauriston.

[*Sept.* 1720]

A DUTCH broadside comprising a print and, engraved on a separate plate, enclosing it, verses. The former shows a medallion portrait of John Law, holding a heavy purse of gold, placed behind a cauldron, or "*Brouwketel.*" This portrait in no respect resembles the financier; compare "M^re Jean Law," &c. 1720, No. 1645.

Diogenes with his lantern, and bearing a volume inscribed "*Ominem Quero.*" seeks an honest man at Paris, but finds many fools. He perceives a cauldron heated by a demon with billets of various bubble schemes. A blockhead, in hopes of wealth, throws in handfuls of gold, producing only fresh issues of paper. Vanity displays a picture of Icarus falling, the symbol of a bankrupt adventurer; behind her, Envy gnaws the head of a serpent; opposite, a female holds a torch of straw, representing the short-lived joy of the rabble, and bears in her other hand a paper with "*Quinquenpooi Vreugt van strooi.*" Despair, with a torch and dagger, waits to seize the blockhead who has melted all his wealth. A glutton mounted on a sow laments his ruin, and is wallowing in mire. He holds two papers, on one of which is "*'t Ben kaal en naakt Door't spel geraakt.*" (I have got bald and naked by play), and, on the other, "*Myn lieve zoch, Keer naar den troch.*" (My dear sow, return to the trough.) A satyr curses the "actions" or shares which, like the scorpion he holds, have a venomous tail. These are represented by inscribed books and papers, "*Premie van de Zuid*" (First series of the South Sea Company's shares"), *van de Bank*" (of the Bank), "*van Cacau.*" (of Cacau); on the papers which the demon is placing under the cauldron are "*France staat Briefjes.*" (French national notes), "*Bank Briefjes*" (Bank notes), "*Munt briefjes.*" (Mint notes). To supply further fuel papers are falling, with "*Zuid Zee.*" (South Sea Company), "*Assurancie, &c.*" (Assurances, &c.), "*de France Oostindin Compag.*" (the French East India Company), "*Koning Bank briefjes.*" (Royal Bank notes), and "*Missisipi.*" engraved on them.[2] Folly, flying in the air, bears a

[1] There is an impression of this state of the print in "Bowles and Carver's Caricatures," vol. i. 1820, p. 5 (Tab. 1292. a.) This impression has been coloured.

[2] These were the successive schemes of Law and his fellows, the Banque Générale de Law et Compagnie, Banque Royale, East India Company, and Mississippi Company following in order of time. For accounts of the life of John Law of Lauriston, of his financial schemes and their effects, see "Memoirs of the Life of John Lauriston"; by J. P. Wood, 1824 (1452. b.), and "A Sketch of the Life and Projects of John Law of Lauriston", 1798 (182, b. 5.)

coronet of peacock's feathers and thistle leaves, on the rim of which is "*M.D.CCXXI.*"; a riband across her finger bears "*Voor wys en zot, Voor elk ten spot.*" (For wise and foolish, for every one a laughing stock); she is about to crown Law with this coronet. Above, a raven and an owl hold a scroll, inscribed "*OF STRONT OF KONING.*" (Either Dung or King.)

At the sides of the print are engraved two columns of Dutch verse, to the following effect, referring to the state of Paris and other cities during the mania for the Mississippi and South Sea Companies' Stock, or "acties" —— "Come out, it rains ducats," every one cried on the markets and streets; "come out, man and wife, little and big." —— Diogenes appeared and asked "What people are here? I seek men." But then he saw a representation like a king's coronation —Mr. Quinquenpoix (Law) in full majesty, while Folly prepared for him a crown of idle peacocks' feathers and thistles to his honour: his coat of arms shows how Icarus, inexperienced in flying, fell into the waves. His young spendall is going to distil doubloons, which turn into paper of the Mississippi and other bubble schemes; which again turn into flame by the hoof of the Devil. —The philosopher, when he had looked long enough, crept back into his tub."

There is an impression of this plate in the first volume of "Het Groote Tafereel der Dwaasheid," &c. 1720, a collection of satires on the Mississippi Company and other bubble schemes of that period. This is No. 63 in that volume. In the supplementary volume to the same collection No. 37 is another impression of the same, and of the same state.

No. 64, in the former volume, having, engraved above the design and verses the title in French, "Veritable Portrait du tres fameux Seigneur messire Quinquenpoix," is another impression, same state, with French verses at the sides, to the same effect as those in Dutch; in both cases the design and the verses have been printed from separate plates; in the latter case the design is printed higher on the paper than before, so as to leave room below for the insertion of a table with numbers referring to similar numbers, which, for this service, have been engraved on the plate; the inscription thus added and the numbers are as follows:—

"N°. 1. Aut Cesar Aut Nihil, Tout ou Rien."
„ 2. Je dois ma Couronne a la Folié publique.
„ 3. La joye des Actions a passé comme un feu de Paille.
„ 4. J'ai fait Fortune par la hausse des Actions.
„ 5. Et j'ai tout perdu par la baisse.
„ 6. Chaudiere des Actions."

"*No.* 1" has been added on the scroll which is borne by the raven and the owl.

In the [1] "Lettres de Madame de Sévigné," illustrated, Tome XII., 1e. Partie, No. 203, is another impression from the same plate as the last named, with the same verses in French. These verses begin:—

" Certain Diogene moderne,
Cherchant dans tout le genre humain
Quelqu' un que la raison gouverne,
Vint à Paris un beau matin:
Il portoit en main sa lanterne.
Quel spetacle s'offre à ses yeux!
Quinquenpoix un fourbe adieux
Qui merite qu'un coup de berne.
Lui montre le faubourg des Cieux,
Je trouve, dit il." etc.

---

[1] In the Department of Prints and Drawings.

There is also a second state of the print, with all the inscriptions altered to French, *e. g.* "*Of Stront of Koning*", is "*Tout ou Rien*"; "*Brouwketel*" is "*Chaudiere*"; on Folly's label is "*Je dois ma Couronne a la Folie publique*"; "*Feu de Pa'ille*" is on the scroll held by the bearer of the torch of straw; the inscriptions borne by the man on the sow are "*Un Instant m'a enrichi*", and "*Un Instant m'a ruiné*". This second state had "*N. IX*", as if it had been used as a book plate, placed in the upper corner, on our right. The reference table and its numbers on the plate do not occur in this second state.

See "Veritable Portrait du tres fameux Seigneur messire Quinquenpoix," etc., same date, No. 1613.

Law established the *Banque Générale de Law et Cie.* in 1716, and is here called Quinquenpoix, from the street where the money market was first held. In 1718 he was appointed the Director of the bank, which was then styled *Banque Royale;* he became afterwards Comptroller-General of Finance, from which office he was removed in May, 1720. The following month he was deprived of his directorship. In July he took refuge from popular fury in the Palais Royal; afterwards escaped to Brussels; then, after a short residence in England, removed to Venice, where he died in 1729, in distressed circumstances. Volume ii, of "Het Groote Tafereel der Dwaasheid," contains an engraving, No. 9, which in many compartments illustrates the career of Law; *vide*, "Opkomts, Midden, en Geen Eynde van den doortrapte Jan Lauw.", 1720, No. 1686. For a concise history of Law and his schemes, with references to more elaborate works on the subjects, see the article "Law de Lauriston" in the "Nouvelle Biographie Générale", Paris, 1862. See "Quinquenpoix Bombario", 1720, No. 1639.

$3\frac{7}{8} \times 5\frac{7}{8}$ in.

1613.

Veritable Portrait du tres fameux Seigneur messire Quinquenpoix

"N°. 1. Tout ou rien."

[*Sept.* 1720]

This engraving is a close copy of "Waare afbeelding van den vermaarden Heer Quinquenpoix," Sept. 1720, No. 1612, reversed, and entitled as above.

Many of the inscriptions have been altered: the date on the crown, held by Folly over the head of John Law, is "*M: D: CCXX.*", her label bears "2, *Je suis le joüet du Sage et du fou.*" "*Quinquenpoix joye de paille* 3", is with the bearer of the torch of straw. The man on the sow bears "*Je suis gueux et Nud.* 4". The numbers refer to the reference table which has been quoted above, and which is repeated on this reversed copy, together with the verses of the French version. For Law, see "Quinquenpoix Bombario", 1720, No. 1639, and "Waare afbeelding van den vermaarden Heer Quinquenpoix", 1720, No. 1612.

$3\frac{7}{8} \times 5\frac{7}{8}$ *in.*

1614.

Neck, or nothing, or the downfall of y^e^ Missisippi Company.

Engrav'd by Mons^r^. Duchange Engraver to the Missisippi Company in France. Sold by y^e^ Printsellers of London & Westminster Price 6^d^.

[*Sept.* 1720]

An engraving of three subjects. In the centre is an inscription:—

"*Should Law*[1] *be just to unjust Laws,*
And all his proud Directors,
The Law must hang up Laws, because
The vilest of Projectors.
Let this invite you to behold
Their decent Execution,
Who basely, for the sake of Gold,
Have brought us to confusion.
A Sermon, you shall allso hear,
From Jerry's Lamentation,
To comfort suff'rers that appear
Upon this sad occasion."

The words appointed for the text are "*Lamentations. Cha. iv. verses the 5 & 13.*

"*They that did feed delicately, are become desolate in the Streets. They that were brought up in scarlet, embrace dunghills. They hunt our steps, that we cannot go in our Streets; our end is near, our days are fulfilled, for our end is come.*"

Above is Justice seated below a label with "*Fiat Justitia, Ruerunt Regna*"; behind her are the sea and numerous ships, some of which are foundering, an allusion to the downfall of the Mississippi Company.

Below, in a landscape, appear three waggons, conducting the fraudulent schemers to the triple gibbet, where several are already suspended, near whom is a preacher standing upon a tub.

This plate was used again, with alterations, as "The Bubblers funeral Ticket," Feb. 1721.

$8\frac{3}{8} \times 6\frac{5}{8}$ in.

1615.

De stervende Bubbel-Heer in den schoot van Madame Compagnie. (No. 1.)

[The dying Bubble-Lord in the lap of Madame Company.]

A Satire on the downfall of the South Sea and other Companies.

[*Sept.* 1720]

A Dutch broadside, comprising an engraving and two columns, in letterpress, of verse in that language. The design of the former has been adapted from that which is described as "The Distress of Louis XIV., having lost the Battle of Ramillies" (No. 1.), May 12, 1706, No. 1446. The plate described as (No. 2.), with the same title and date, No. 1447, is now in question. Louis XIV. is now the Bubble-Lord; his mistresses and followers are described below.

The artist's signature has been removed from the plate, the inscriptions have been altered, and other changes made, to adapt that which was originally a satire on the arrogance, vices, and defeat of Louis XIV. to become a satire on the downfall of the Bubble schemes of 1720 and its shortly preceding years. The inscriptions have been removed from the top of the plate, including the chronograph, and that which begins "3 *Valse zacht!* 3 *Franse Koningen*", &c. Likewise the inscriptions above the heads of the Pretender and the Duke of Berwick have

[1] That is, "John Law of Lauriston"; see "Quinquenpoix Bombario", 1720, No. 1612.

been taken away. The inscription appertaining to the "Plenipotentiare des Filles" was placed differently and changed to:—

"*Ik draag helaas de brieven,*
Die't Actie hart doorgrieven."

[Alas, I hold the papers
Which grieved the Shareholders.]

On one of the papers in her hands is:—

"*Actieen den—de Zuidze Zal haast Zyn als Zy over een Iaar geweest heeft*". [Action of the South Sea will shortly be as it was a year ago.] By this it appears that she is supposed to be living in hopes of a recovery of the moribund Company, or Bubble-Lord. The inscription applied to the Count de Toulouse has been removed; that over the head of Philip V. has been placed differently from before, but remains nearly the same.

"*'k Heb Franse knevels*
aangedaan,
En egter wilt met my
niet gaan."

[I have put on French whiskers, yet nothing goes well with me.]

This probably alludes to the fact that the South Sea Scheme was, in some respects, a copy from the Mississippi Scheme, which came first into vogue in France. "*Eind der Actien*" [End of Shares] is on the bandage over the face of the figure which formerly represented Marshal Tessé "11." The inscription remains on the orb of sovereignty, which lies at the side of the prostrate Bubble-Lord.

The Dutch verses are to the following effect:—"Ah! Help! The Wind trade (*i. e.* trade in schemes and shares) is going down, for my Lord Bubble cries O me! I can't get breath, for the poor neck is in trouble, and will die on the top of Miss(issippi) Company." No medicine does him good, nor Miss Company's draughts; and though a Mississippi Nun[1] reminds him of the wind (schemes) while shone upon by a French sun, he seems to express his aversion to her. Meanwhile, the sympathizing South Sea[2] seems to be lamenting in widow's weeds; no wonder, she has also experienced the loss of hope. A Jew, deeply interested in my Lord Bubble's accounts, who also finds his illusions dissipated, is feeling, with his peacock and serpent staff,[3] whether the heart has parted with life,[4] whilst he tries with his light fingers to coax into his purse again the money that my Lord Bubble has got rid of. The news that the sale of shares is ruined, knocked down by the wind, makes an old share proprietor pull his head which is full of wrinkles;[5] despair is to be read in his face; he

---

[1] The female figure representing the Duchess de La Vallière, "2" of the former service of this plate, is now referred to.

[2] Formerly the figure of Madame de Maintenon, "4" of the previous issue of this plate.

[3] This refers to the representation which erst stood for Pere la Chaise "De Pater Conducteur", "9", of the first issue of this plate (No. 2. of the series, No. 1447.) In the hand of this figure is a sceptre, at the extremities of which are the heads of a serpent and of a peacock, thus satirizing the cunning and pride of Louis XIV. The head of the peacock was not in the original design, its place being occupied by a *fleur de lis*.

[4] He appears to be supposed to be acting as a physician.

[5] This refers to the figure formerly Philip V., "5" of (No. 2.), in the series, No. 1447.

can scarcely cover his body with rags: see how he jumps about on his wooden crutches at the death of the Bubble-Lord,[1] whose death brings life to merchant-trading again.

This print is No. 75 in the first volume of "Het Groote Tafereel der Dwaasheid," &c. 1720, a collection of Dutch satires on the Mississippi Company and other schemes. Another impression is No. 46 in the supplementary volume of the same collection.

See "De stervende Bubbel-Heer," &c. (No. 2.), same date. No. 1616.

$7\frac{1}{8} \times 10\frac{3}{8}$ *in.*

1616.

De stervende Bubbel-Heer in den schoot van Madame Compagnie. (No. 2.)

[The dying Bubble-Lord in the lap of Madame Company.]

A Satire on the downfall of the South Sea and other Companies.

[*Sept.* 1720]

This engraved broadside is a copy from that which is described as (No. 1.), with the same title and date, No. 1615. The inscriptions are nearly the same in both cases. The copy is slightly shorter than the other, and is much weaker and very inferior in execution.

This broadside is No. 74 in the first volume of "Het Groote Tafereel der Dwaasheid," &c. 1720, a collection of Dutch satires on the Mississippi Company and other schemes of that period.

$7\frac{1}{8} \times 10\frac{1}{8}$ *in.*

1617.

De stervende Bubbel-Heer in den schoot van Madame Compagnie. (No. 3.)

[The dying Bubble-Lord in the lap of Madame Company.]

A Satire on the downfall of the South Sea and other Companies.

[*Sept.* 1720]

An engraved Dutch broadside, altered from that which is described under "The Distress of Louis XIV." &c., (No. 3.), May 12, 1706, No. 1448. The figures originally intended for the Duke of Berwick and the first Pretender remain, but the inscriptions concerning them no longer exist. On the bandage which covers the eyes of the figure which stood for Marshal Tessé is "*Eind de Actien*" (End of Shares); near to that which referred to Philip V. is:—

"*'k Heb Franse knevels aangedaam,*
En egter wilt met my niet gaan."

---

[1] This refers to the figure of Marshal Tessé, "11" of the former issue, (No. 2.) in the series, No. 1447.

The female figure, with the papers in her hands "8", of the former print, says :—

"*Ik draag helaas de brieven,*
Die't Actie hart doorgrieven!"

For translations of these verses, see the same title and date (No. 1.), No. 1615. Two columns of Dutch verse occupy, in letterpress, the sides of the print.

$7\frac{1}{8} \times 10\frac{1}{2}$ *in.*

1618.

Almanach de la Fortune. ou Agenda de la Rue Quimquempoix.

Benard. Inv. Scul. Par Permission. 1720. [1720]

This is a Kalendar in letterpress, it is placed beneath an engraved view of "La Rue Quimquempoix," in Paris, which was, at this period, renowned for the multitude which thronged it, and the scenes of which it was the theatre. The passengers are all going in one direction and form a dense crowd at the end of the thoroughfare. After the establishment of the Banque Générale in the Palais Mazarin, Rue Vivienne, 1716, the exchange or money market was held in the Rue Quinquempoix.[1] For other views of the Rue Quinquempoix, see "Abbildung des auf der Strase Qvincampoix in Paris," &c., 1720, No. 1656, which is in vol. 1, of "Het Groote Tafereel der Dwaasheid," &c., 1720, a collection of Dutch satires on the schemes of Law and others; see likewise "Quinquenpoix Bombario," 1720, No. 1639, which is No. 2, in the same volume, and "Op en ondergang der Actieonisten, 1720, No. 1647.

At the foot of the print is an emblematical device, suitable to the joyous and hopeful prospects of the Mississippi Scheme at that time. In a shield is a meridian sun, the favourite emblem of Louis XIV.; above it is a sort of maritime crown, decorated with cockle shells instead of *fleurs de lis;* issuing from it are palm branches and a trident; around the shield are anchors, lyres, trumpets, and cornucopiæ.

$9\frac{1}{2} \times 10\frac{1}{8}$ in.

1619.

"Hotel de Soissons etabli pour le Commerce du papier en 1720."

A. Humblot. jnvenit a Paris Chez F. Gerard Jollain rue S^t^. Jacques a l'Enfant Jesus [1720]

This print, published in France, refers to the proceedings in that country, but, as a native of Great Britain was the projector of the bubble schemes which disturbed, about the same period, England and Holland as well as France, it is described here as illustrative of the effects of the South Sea Scheme and other bubbles. An inscription below the print, and in French, thus sufficiently describes it:—View of the "*place*" in front of the Hôtel de Soissons at the hour of the exchanges of papers. We perceive the nature of the different transactions which

[1] The Rue Quincampoix, as the name is now spelt, extends from near the Tour de St. Jacques de la Boucherie to the Rue des Ours, and is parallel to the Boulevard de Sebastopol, Paris. It is an extremely narrow street.

happened there in the varied attitudes of the assembled people; some appear content with their gains; some purpose to make fortunes, by trafficking their pearls and diamonds; others are in despair at the loss of their property. Bills are posted. One hundred and eighty offices are set up for the convenience of business, and a guard is established to preserve the peace.

In the year 1718 the Rue Quinquempoix was found too narrow for the multitude that resorted to it, and was deserted.[1] The exchange was transferred to the Place Vendôme, but the Chancellor, who resided there, demanded its removal, and the Prince de Carignan offered the Hôtel de Soissons, for, it is said, a rent of 1,400,000 livres, and had many boxes constructed in the garden, each of which let for 500 livres per month, the whole producing the annual sum of 500,000 livres; the place was thus used until Nov. 28, 1720, when stock-jobbing was forbidden. For views of the Rue Quinquempoix, see the references which are given with "Almanach de la Fortune," 1720, No. 1618.

For Law, see "Quinquenpoix Bombario," 1720, No. 1639.

$13\frac{1}{2} \times 7$ in.

1620.

"The Bubblers Mirrour, or England's Folley." (Joy.)

Printed for & sold by Tho: Bowles next the Chapter House in S^t. Pauls Chu: Yard London [1720]

A PRINT, comprising a mezzotint half-length figure of a person in the costume of a gentleman, holding, and pointing to a full purse, the result of successful speculations. Above is a combination of allusions to bubble schemes, derived from Dutch caricatures on the subject. A projector, with a windmill on his head, is evacuating papers marked "*Sugar*", "*Rock Salt*", "*Salt Petre*", "*Radish Oil*", "*Silk Worms*", and "*Drying Malt by the Air*"; he devours solid gold from a sack. Winged ships fly in the clouds. With these are, a Wheel of Fortune marked "*South Sea, 4^th Subscription*"; a dove bearing a letter to a person on the top of the wheel, advising him to "*put a Peg there*", that he may remain where he is; a windmill; a castle in the air; an ape, on a branch of a tree, looking through a telescope, and observing "*Who can see y^e end?*"

Below, is an armorial shield in the air, garnished with cornucopiæ open at the bottoms, so that the wealth is running out of as fast as it runs into them, and dropping into the sea. The bearings are, quarterly,—1. A Wheel of Fortune, and windmill, as above; 2. A Coach without horses and stuck fast in mire; 3. A man catching bubbles; 4. Three shuttlecocks. The supporters are two foxes; crest, a head in a fool's cap. The motto, on the sea, is "*Mar del Zur*" (South Sea); all proper. Under this are verses, descriptive of the fortunate adventurer:—

"*Thus Fortune's Darling Glories in Success,*
And boasts his Riches with a Smiling-face;
South Sea he bought when low, for little Gold,
And luckily Sold out for Seven fold;
Paid off the Mortgage of his dip'd Estate,
And blusters now among the Rich and Great;
Laughs at the South Sea Fools the Losing throng,
Who bought too late or tarry'd in too long;

---

[1] A rich stock-jobber was murdered and plundered at a tavern in the Rue de Venise by the Count Horn, a Fleming, and two of his associates, March 22, 1720; this decided the fate of the Rue Quinquempoix as a stock market; on March 27 following the use of this street for this purpose was forbidden by edict.

With secret pleasure Sees the Town undone,
Blames others Conduct and extols his own;
Conceits his Wisdome did his Wealth advance,
And to himself, ascribes the work of Chance.
So happy Mortals who from Heav'n derive,
Those usefull Arts and Means by which they thrive,
Do to themselves Assume, for want of sence,
The praise that's only due to Providence."

On our left, in the form of a long scroll unrolled, is "*A List of The Bubbles, with the prices they were Subscrib'd at and what each Sold at when highest Together w^th^ Satyrical Eppigrams upon each by ye Author of y^e^ S-Sea Ballad.*"[1] On the other side the list is "*Continued,*" *i.e.* concluded. The "*List*" begins as follows :—

"*South Sea Paid in . . 100 Pound p^r^. Cent. Sold at 1050 Pound p^r^ Cent.*

"*When Western Storms the flowing Tides impede,*
They drive the shallow Thames, from Mud & Weed
So South-Sea Ebbs before a boist'rous Wind,
And only leaves a Stinking Oze behind.

1^st^. 2^d^. 3^d^. & 4^th^. Subscription. 1^st^ Sub: at 300£.—Paid in 120£. Sold at 750£.—2^d^. Sub. at 400£. Paid in 80£.—Sold at 600£ 3^d^ Sub. at 1000£ Paid in 100£. Sold at 400£. 4th Sub. at 1000£. Paid in 200£. Sold at 45 Prē(mium).

South-Sea, who'd Four Subscription Legs we find,
Tho' pretty Sound before, prov'd Lame, behind;
Which the Wise Bank observing, e'er too late,
Spurr'd on 'ith nick of Time, and won the Plate."

The following schemes are described and satirized in a manner similar to the above:—"*Bank*" (of England), "*African*" (Company), "*India*" (East India Company), "*Orkney Islands Fishery*", "*National Permits*", "*Royal Fishery*", "*Whale Fishery*", "*Holy Island Salt*", "*River Douglas*" (a scheme for the improvement of the navigation of that river), "*Liverpool Fresh-water*", "*Puckles Machine*", "*York Buildings*", "*Lustring*", "*Bahama Islands*", "*English Copper*" (and Brass Company), "*Welch Copper*" (Mining Company), "*Building Ships to Lett to Freight*", "*Trade to Harborough*", "*Fish Pool*", "*Lending Money on Bottomry*", "*Hemp & Flax*", "*Sr J^n^ L——t's Improvem^t^ of Land*",[2] "*Grand Fishery*",[3] and "*Temple Mills*". Of these, those to which noteworthy verses are attached, besides the above, are:—

"*India*

Paid in —— 100 Pound p^r^ Cent, Sold at —— 405 Pound p^r^ Cent.
A gainfull Trade the Indian Foxes drive,
And Still, the more they're Curs'd, the more they thrive;

---

[1] "Ye S-Sea Ballad" is probably that which is quoted in this Catalogue with "The Bubblers Medley," &c. (No. 2.), Aug. 10, 1720, No. 1611.

[2] Sir John Lambert's Improvement of Land Company; see "The Bubblers Mirrour," &c. "(Grief)", 1720, No. 1621, and "The Bubblers bubbl'd or the Devil take the Hindmost", 1720, No. 1625. He was also a promoter of a Greenland Fishing Company.

[3] See a note to "De Wind Koopers met Wind Betaald", 1720, No. 1623.

But should they once be Doom'd to Die unpity'd,
Let loose the Weavers, and they're all Dewitted." [1]

and "*Liverpool Fresh-water*

Subscribed at —— 10£ *Pr Share Sold at* —— 20£ *Pr. Share*
This Town does to our Western Islands deal,
And serves 'em with Malt Liquors, and with Meal,
Both excellently Good, then how in Nature!
Can People Brew Fine Drink, that want Fresh Water."

The verses referring to the African Company are—

"*Poor African, who long have Strove in Vain,*
Their Ancient Trade and Credit to regain,
Ee'er long will find an unexpected turn,
And Swell, with Joy, whilst Bubbling dealers Mourn."

Of "*National Permits*" [2] we learn that—

"*The* 5000£ *Permits before any money was advanced.—Sold at* 60£.
You that have Money, and have lost your Wits,
If you'd be Poor, Buy National Permits;
Their Stock's in Fish, the Fish are still in Water,
And for your Coin, you may go Fish hereafter."

Of "*Puckles Machine*" [3] it is stated that it was—

"*A rare invention to Destroy the Crowd,*
Of Fools at Home instead of Foes Abroad;
Fear not my Freinds, this Terrible Machine,
They're only Wounded that have Shares therein."

Of "*Trade to Harborough*" the satirist's opinion was—

"*You that delight to take up foreign Linnen,*
At Har'brough made, a little Town in Bremen,
Encourage Trade abroad for time to come,
And like kind Fools, neglect their own at home."

The verses which occur with "*York Buildings*", are the same as those quoted with "A Monument dedicated to Posterity," 1720, No. 1629, which see for an account of the company in question, its origin, objects and fate. The verses given here with "*Welch Copper*", are likewise the same as those which are quoted under the same title and with that entry in this Catalogue. Also with the "*Lustring*" (Lute String Company) the like occurs, and with "*Temple Mills*". For the "*English Copper*" (and Brass Company) see "The Bubblers bubbl'd or the Devil take the Hindmost," 1720, No. 1625; to which refer likewise for several other schemes named here.

On two smaller scrolls, placed at the sides of the armorial bearings, are "*A List of y^e^ Bubbles of less Note whose Prices were for y^e^ most part uncertain,*" and the same "*continued,*" *i. e.* concluded. These "Bubbles," are styled thus, "*Purchaseing Estates Illegally detain'd.*" "*The Freeholder*"—"*Greenland*

---

[1] See "A True Picture of the Famous Skreen," March 11, 1721. This term is used in the same sense as the above in Swift's "A True Relation," 1711, "Works," 1801, vol. xviii. p. 94.

[2] The nature of "permits" is explained in a note to "The Bubblers Mirrour", "(Grief)", 1720, No. 1621.

[3] See "The Bubblers bubbl'd or the Devil take the Hindmost," 1720, No. 1625.

Trade"—"*Cleaning y Streets*"—"*Paving y^e Streets*"—"*Corral Fishery*"—"*Settling Cott:* (cottagers) *in Accadia N. America*"—"*Fatning of Hoggs*"—"*Cureing Tobacco for Snuff.*" "*Bastard Children*", "*An Inofencive way of Emptyg Houses of Office*", "*Cureing ye Grand* ———."—"*Erecting Hous^e of Office in ye N. of Eng. & Scot:*" "*Oil of Poppies*", "*Holland & Sail Cloth Manufactory*", "*Insurance from Fire over England*", "*Ditto for Goods*", "*Trade K: Geo: Dom̃* (Trading in King George's Dominions)", "*Madder Wood*", "*Importation of Swedish Iron*", "*Supplying London with Sea Coal*", "*Building Houses &c*", "*Making Musling* (Muslin)", "*British Allum Works*"—"*Settling Blanco P^r. &c.*", "*Deal Fresh Water* (*i. e.* a company to supply ships which anchored in the Downs with fresh water)", "*Flanders Lace*"—"*Breeding Horses*"—"*English Iron & Steel*", "*Improveing Land in Flint Shire* (draining salt marshes and bringing hill sides into cultivation)", "*An Unknown Undertak*(ing)"[1] "*Lend^g Money at Intrest*", "*Loan Office*"—"*Pitch & Tarr &.*" "*Importing Copper and Brass &c.*" "*Pantile Trade &c.*" "*Grand Dispensary*"—"*Milling of Lead &c.*" "*Making of Soap*"—"*Santa Cruz Settlem^t*", "*Darby Shire Pits &c.*" "*Glass Bottles &c.*" "*Perpetual Motion*"[2]—"*Improving of Gardens*" "*Insur^g Childr^ns Fortunes*", "*Londing Goods &c. at y^e Custom House*", "*Virginia Walnut Trees*", "*Manchester Stuffs*", "*The Silk Worm*"—"*English Comodities*", "*London Markets*"—"*Joppa & Castle* (Castile) *Soap*", "*Making Glasses.*"[3]

Some of these minor schemes are referred to in the entries to this Catalogue, which are indicated above.

The sequel to this satire and its inscriptions is to be found in "The Bubblers Mirrour: or Englands Folly," &c. "(Grief)," 1720, No. 1621.

There is another impression of this print in the illustrated "Crowle", Pennant's, "Some Account of London," Part XII., No. 138.

$9\frac{3}{4} \times 13\frac{1}{2}$ *in.*

1621.

"The Bubblers Mirrour: or Englands Folly." (Grief.)

Printed for & sold by Tho: Bowles next y^e Chapter House in S^t. Paul's Chu." *Yard, London* [1720]

A PRINT, comprising a mezzotint half-length figure of a person in deep mourning, holding an empty purse, and lamenting his losses and folly. Above, are various allusions to disappointed hopes. One man holds a scroll, marked "*Poverty is at y^e end*". Another has, "*Speed my Feet to the Mint*";[4] the Devil whispers in his ear. Two men fall from the clouds. A total eclipse. Two persons in grief and astonishment at seeing their bubbles rising out of their strong-box and bursting, while a dove brings them a scroll inscribed "*Nothing but Dissappointments.*"

Below, is an armorial shield, in the air, garnished with cornucopiæ open at the bottoms, the wealth running out of as fast as it runs into them, and falling into

---

[1] This probably refers to a scheme the precise object of which was to remain secret from the subscribers who supplied money to promote its success (!); writers of the day describe such a venture.

[2] See "The Bubblers bubbl'd", &c., 1720, No. 1625, where several of the schemes named in this paragraph are noted.

[3] Probably a proposal to manufacture mirrors.

[4] See "The Bubblers Medley, (No. 1.)," &c. Aug. 10, 1720, No. 1610, and "The Bubbler's-Kingdom in the Aireal-World", 1720, No. 1622.

the sea. The bearings are, quarterly—1. Castles falling from the clouds; 2. A prison; 3. A man begging; 4. Three empty purses reversed. The supporters are two asses; the crest is a Janus head; beneath, the following descriptive verses are engraved:—

"*Behold a Canting Miser who of late,*
For twice the value sold a faire Estate
To purchase South Sea Stock, in hopes to grow
As rich as Croesus, e'er it fell so low;
But fickle-Fortune, that inconstant Queen
Turning her wheel and changing of the Scene,
Expos'd the Fraud that had so long prevail'd,
And with her Frowns the rising Monster quel'd,
Cross'd the vain hopes of each aspiring breast,
And ruin'd poor old Cant among the rest,
Who now no more of South Sea conduct brags,
But mourns his folly o'er his Empty Bags;
Raves at the tricks a pack of Knaves have playd
And Curses those for whom before he Prayd;
So he that Games and is by Dice undone,
Damns his ill-fortune, when the fault's his own."

On our left, in the form of a long scroll unrolled, is "*A List of the Bubbles; with the prices they were Subscrib'd at, and what each sold at when highest. Together with Satyrical Eppigrams upon each, by y^e^ Author of y^e^ S-Sea Ballad.*"[1] On the other side is the same, "*Continued*," *i. e.* concluded.

These "Bubbles" are named as follows:—"*Westleys Actions*" (*i.e.* Shares), "*Welby's Golden Mines*", "*Long's Melioration of Oil*", "*British Insurance*", "*Globe Permits*", "*Salt Petre*", "*Rose Insurance*", "*Water Engine*",[2] "*Coal Trade from Newcastle*", "*Stockings*",[3] "*Irish Sail Cloth*", "*Furnishing of Funerals*", "*Insurance on Lives*", "*Royal Assurance*",[3] "*London Assurance*", "*Manuring of Land*", "*Rock Salt*", "*Exporting Timber from Germany*",[4] "*Bleaching of Hair*", "*Insurance on Horses*", "*Sugar*" "*Radish Oil*", "*Pensilvania Company*", "*Buying Seamens Tickets*", "*Pasteboard Manufactory*", and "*Drying Malt by the Air*".

To each of these names of schemes are appended the alleged cost and selling prices, at certain periods, of the respective stocks, with satirical verses. Those which refer to several of the above are as follows:—

"*British Insurance Paid in 2 Shillings 6 Pence Sold at 3 Pound*
Come all ye Much-Worm Landlords of Old Houses,
That Dream of Fires by Night, and 'fright your Spouses.
British Insurance, if you please to Buy it,
Will keep you Safe, and make you Sleep in quiet."

Of "*Globe Permits*" we are advised: "*No Money advanced Sold at 50 Pound*

You that have tatter'd Ships that lye at ease,
For want of Canvass Wings, to mount the Seas;

---

[1] "y^e^ S-Sea Ballad" is probably that which is quoted in this Catalogue with "The Bubblers Medley," &c., (No. 2.), Aug. 10, 1720, No. 1611.

[2] Probably that referred to in a note to "A Monument dedicated to Posterity", 1720, No. 1629.

[3] See "The Bubblers bubbl'd", 1720, No. 1625.

[4] See "A Monument dedicated to Posterity", 1720, No. 1629.

Buy Globe Permits, and the Sail-Cloth Projectors
Will use ye kindly, —— like y^e South Directors."[1]

As to "*Salt Petre*" it is averred: "*Paid in* 2 *Shillings* 6 *Pence Sold at* 1 *Pound* 10 *Shillings*

Come all ye Black Infernal Powder Makers,
And Rocketeers, that deal in Squibs and Crackers;
Buy Petre-Stock, let me be your Adviser,
T'will make you [*tho' not Richer*] *much the Wiser.*"

Of "*Exporting Timber from Germany*" it is said that it was "*Paid in* 10 *Shillings Sold at* 1 *Pound*

You that are Rich, and hasty to be Poor,
Buy Timber Export from the German Shoar.
For Gallouses, built up of forreign Wood,
If rightly us'd, may do Change Alley good."

On the "*Pensilvania Company*" the comment is as follows:—

"*Come all ye Saints, that would for little Buy,*
Great Tracts of Land, and care not where they lie,
Deal with your Quaking Friends,[2] *they're Men of Light,*
Their Spirit hates Deceit, and Scorns to Bite."

See, under that heading, the references as to the verses which occur on the sequel to this print, *i. e.* "The Bubblers Mirrour," &c. "(Joy)," 1720. No. 1620, and the same for several of the above-named schemes; likewise see "The Bubblers bubbl'd or the Devil take the Hindmost," 1720, No. 1625.

On two smaller scrolls, which are placed at the sides of the armorial bearings, are "*A List of y^e Bubbles of less Note whose Prices were for y^e most part uncertain*," and the same "*Continued*", *i. e.* concluded. These are thus named:—

"*Silk Manufactory*"—"*Tin & Lead Mines in Cornwall &c.*" "*Lending Money on Stocks, &c.*", "*Widdows Pensions*", "*Malt Liquor*"—"*Grand America Fishery*", "*Lincoln shire Fenns*", "*River Oronoko*"—"*Naval Stores*"—"*Colchester Bays*" (Baize), "*Feeding Cattle*"—"*Insurance on Serv^ts.*" "*Corn Trade*", "*Turn Pikes & Wharfs*", "*Extracting Silver from Lead*," "*Making China in Engl:*"[3] "*Importing Tobacco*", "*Hay & Straw*"—"*Ballast*", "*Fitting Ships against Pyrates*", "*Timber from Wales*", "*Transmutation of Quick Silver*", "*Packing Cloth &c.*" "*Making Iron with Pit Coal*", "*Jersey*"—"*Nova Britania*", "*R. Thanett*", (River Thanet?), "*Morison's Haven*"—"*Jamaica*"—"*Cureing the Gout and Stone &c.*" "*Italian Padlocks*," "*Extracting Butter from Beech Trees*", "*Insurance from Thefts*", "*Paper Manufactory*", "*Cambricks Lace*"—"*Holland &c.*" "*Beaver Furr*"—"*Jappaning of Shoes*"—"*Flying Engine*"—"*Insurances of Marriages from Divorce*", "*Encouraging Wise Men to cast Nativities*", "*Air Pump for the Brain*", "*Engine to remove S. Sea House to Moor*

---

[1] "Globe permits" were square pieces of card, with the impression in sealing-wax of the sign of the Globe tavern, conveying to their possessors merely the permission to subscribe some time afterwards to a new sail-cloth company not yet formed. "These were sold at the exchange for sixty guineas and upwards"; "Caricature History of the Georges", by Thomas Wright, p. 43.

[2] *i. e.* the Society of Friends—"Quakers."

[3] This is nearly the earliest known proposal for the purpose, and very remarkable on that account. Thomas Billin claimed a patent with this object in 1722, but the specification was not enrolled.

Fields,"[1] "*Insurance against y^e* —— *Disease*", "*Insurance of* ——", "*Besides y^e Bubbles here Nam'd an Innumerable Number Perish'd in y^e Embrio.*"

The sequel to this Satire and its inscriptions is to be found in "The Bubblers Mirrour," &c. "(Joy.)", 1720, No. 1620.

This print is in the illustrated "Crowle", Pennant's "Some Account of London," Part XII. No. 139.[2]

There is another impression from the plate, in a second state, which has been coloured, and has the following publication line, "*Printed for Bowles & Carver.* 69, *St. Pauls Church Y^d, London*;" this is placed at the foot of the smaller scroll, on our right.

There is another impression, not coloured, with this publication line removed from that place and the following placed at the top of the space which is occupied by the armorial bearings: "*Printed for Carington Bowles next y^e Chapter House in S^t. Pauls Ch. Yard, London.*"

This is one of the prints referred to in the publication-lines of "The Bubbler's-Kingdom," 1720, No. 1622, and "Robin's Flight," Jan. 22, 1721.

$9\frac{3}{4} \times 13\frac{3}{4}$ *in.*

1622.

"The Bubbler's-Kingdom in the Aireal-World."

Printed for, and Sold by Tho: Bowles Print and Map Seller next the Chapter-House in S^t. Paul's Church Yard London, Where may be had the Bubblers Medley, or Europe's Memorial for y Year 1720 *& the Bubblers Mirour, or Englands Folly, with a list of the Bubbles &c.*[3]
I: Pine sculp: [1720]

This print is a copy, with the alteration of one group, and reversed, from "De Verslagen Actionist," &c., 1720, No. 1660, being No. 38 in vol. 1 of "Het Groote Tafereel der Dwaasheid," a collection of Dutch satirical engravings on the Mississippi Scheme, &c., 1720.

There is another impression of the original in the supplementary volume of that collection, No. 20, and another of the copy in the "Crowle," Pennant's "Some Account of London," Part XII. No. 1322.

Upon two scrolls are the following lines:—

"*Here you may see the Dutch, like us,*
Grow wondrous Rich in Nubibus,
By Bubbles, whims and Devil's-dreams,
That plung'd 'em into vile extreams,
Till they became as Mad as we
That drown'd our Senses in South Sea;
Strange Emblems here are to be seen,
But who can tell what 'tis they mean,
Here first a Wind-mill, next a Woman,
A Hen-peckd Cuckold, these are common"

"*But what the Sculptor hints thereby,*
The Reader knows as well as I;

---

[1] Moorfields, the locality of the great Asylum for Lunatics

[2] In the Department of Prints and Drawings.

[3] The prints thus referred to are described in this catalogue, see their titles, 1720, Nos. 1610, 1611, 1620, 1621.

But, pray believe the Project good,
Tho, hardly to be understood,
For 'tis a maxim in this Land,
T' admire, what least we understand,
Or else, of late, the common cry
Had never rais'd South-Sea so high;
However, we are pleas'd to see
The Dutch ensnar'd, as well as we."

The design consists of several unconnected groups, all in the clouds, with inscriptions under most of them. In the centre is a windmill, dated "1720"; in front of it is a zany, seated in a child's chair, with a table in front, and upon wheels; he is blowing bubbles. Below his table is, "*From being Buisy with the Bubbles I'm now content to play with Wind and Water.*" A rook, perched upon his head, is pecking at him. At his side stands his wife, weeping; below her feet is "*By fretting at my Losses I'm grown so Thin that my Cloaths fall from my Back*". Near them are three ragged children quarrelling. They say, "*Because of our Father's Folly Nakedness and Poverty must be our Portion*". On the other side of the zany is a young man tearing his hair and shouting, "*By Losses in bad Bargains, I'm grow Mad.*" A flag in the midst of this group is inscribed, "*The Noble Company of Merchant Bubblers*".

A zany, with a kite which is falling, states, "*My Hopes of Gain which mounted like the Kite, now fall to nothing.*"

"*Diogenes*", who peers about with his lantern in his hand, remarks, "*My Ghost came at Noon Day with a Lanthorn looking for an honest Man*", but before him is a group of disappointed speculators,[1] above whom is an owl assailed by small birds. The group consists of the following. A man, who stoops to gather gold, expels wind, which is marked "*Missisippi*"; another, who bends behind him, holds a label, marked "*All Wind*". The former appears to have already expelled labels with "*Sadlers Hall*",[2] "*Welch Copper*" (Mining Company),[3] and "*Stoqdales Remittances*"; a third person, with a melancholy expression of countenance, holds a label marked "*Money Lost*". A man, carrying an ape, rides away upon a winged ass, at the feet of which is, "*Needs must when the Devil Drives*". One with bellows blows in the ape's mouth, "*Eat Wind ——t Actions*". The ape evacuates "*All Wind*" into the mouth of a fallen man, near whose figure is written, "*Catch at all and hold Nothing*". The donkey expels wind, inscribed, "*Nothing but Stench*".

On the other side of the design a fallen man has dropped shares in "*Royal Assurance*",[3] and "*York Buildings*".[3] At his feet is "*An untimely End is preferrable to Poor Old Age*".

A man fires a mortar, which sends forth labels marked "*Golden Mines in Iamaica*", "*English Copper*" (Mining Company),[4] "*Orkney Isles*", "*Fish Pool*", "*Devonsh Mines*", "*Bahama Isles*", "*Lusstring*". Below him is "*The Gold is Melted & nothing but Bubbles it produces*".

One approaches another with an open knife, "*Pay me the Difference or I'll cut your Throat*". The reply is, "*Pray do, and save me the Trouble*".

---

[1] Instead of this group of speculators, the original has a parrot, dog, and cat. On the three scrolls, which have the title and verses, it has pictures of ships foundered in the South Sea, cod and lobster fisheries, a playing-card mill and other schemes.

[2] For "Sadlers' Hall," see a note to "The Bubblers bubbl'd", 1720, No. 1625.

[3] See "A Monument dedicated to Posterity", 1720, No. 1629.

[4] See "The Bubblers bubbl'd", 1720, No. 1625.

A fool holding a flag marked "*S. P. Q. L.*", addresses a lady, who repulses him, "*I wont consent for less than* 1000 *Pound* 1*st Subscription.*"

A literary Icarus falling, drops his pens and shares in the "*London Assurance*",[1] and "*Temple Mills*".[1] Below him is, "*He that Aspires above Reason may fall below Pity.*"

A bat, flying in the rays of the sun, carries a letter "*Quick to the Mint*", his motto is, "*Tho' the Sun shines I find my way Blindfold*".[2]

Near the foot of the design is a hen walking without a head. Likewise a cat voiding coin.

For accounts of some of the minor bubble schemes which are mentioned on this point, see "A Monument dedicated to Posterity," &c., 1720, No. 1629; and "The Bubblers bubbl'd or the Devil take the Hindmost," 1720, No. 1625.

$18\frac{1}{2} \times 9\frac{1}{2}$ *in.*

1623.

De Wind Koopers met Wind Betaald, of de laaste zal blyven hangen.

[The Wind Buyers paid in Wind, or those who are last will remain hanging on.]

A Satire on the Bubble-schemes of 1720.

[1720]

A Dutch satirical print, with inscriptions on the plate and verses engraved below.

The subject refers to the South Sea and other schemes of 1720. The design represents the interior of a Stock Exchange; a cloister or colonnade, enclosing an open space or quadrangle, with buildings over the cloister. On the roof of the side which faces us is a clock, the hands of which indicate that the time is 9.15. On the dome over the clock is "*Quinquenpoix*".[3] Hanging from a frame, which two men support in the middle of the quadrangle, is a long placard inscribed "*Lyst van de Wind Negotie*" (List of Schemes in Wind), these are—"1. *Oostindische Comp.* 2. *Westindische Comp.* 3. *Zuyd Zee.* 4. *Banck. Vaarten Graaven* 5. *Commercie.* 6. *Navigatie:* 7. *Assurantie.* 8. *Disconteren.* 9. *Scheepsbouw* 10. *Traficq. Bodemery* 11. *Hout Negotie.* 12. *Lombaart.* 13. *Tollen. Zand Banken.* 14. *Pagten.* 15. *Zout Negotie.* 16. *Opregten der Koopmanschap.* 17. *Coffy.* 18. *Cacau.* 19. *Brandewyn.* 20. *Groote Vissery.* 21. *Klyne Vissery en nog veel andere.*"[4]

---

[1] See "A Monument dedicated to Posterity", 1720, No. 1629.

[2] For "Quick to the Mint," see "The Bubblers Medley, (No. 1,)" Aug. 10, 1720, No. 1610, and "The Bubblers Mirrour: or Englands Folly" &c. "(Grief)", 1720, No. 1621.

[3] See "Almanach de la Fortune, ou Agenda de la Rue Quimquempoix," 1720, No. 1618.

[4] 1. East India Company; 2. West India Company; 3. South Sea Company; 4. Bank for Canal Digging; 5. Commerce; 6. Navigation; 7. Insurances; 8. Discounting; 9. Ship Building; 10. Traffic in Bottomry; 11. Timber Trade; 12. Pawnbroking; 13. Tolls, Sand Banks; 14. Farming the Revenue; 15. Salt Trade; 16 Formation of Commercial Companies; 17. Coffee; 18. Cocao; 19. Brandy; 20. Great Fishery; 21. Small Fishery, and many others. With regard to some

The frame on which this placard is supported is held by two men, one of whom holds a paper with "*alle zoort van Wind Negotie to koop*" (All sorts of Wind Schemes for sale.) In front of this person stands the beadle or keeper of the Stock Exchange, with a long staff or wand in his left hand; on his breast is a label, with "*Ach! Ach! Ach!*" his cry while pointing to the long placard.

In front of the placard are many persons holding labels, as above; those on our left are disappointed dealers in stock. One, who has his hand to his face, says, "*ik kan niet Slaape*" (I can't sleep); another, "*Ik moet myn Winkel laate vaeren*" (I must leave my shop to its fate); a third, who is tearing his hair, says, "*Verdoemd is die wint Negotie*" (Damned is the Wind Trade); a fourth, a gentleman in a laced hat, says, "*Ik heb O, voor myn Project gekreegen*" (I have got O for my Project); a fifth says, "*Wie heest 2 P^c te leen*" (Who has money to lend at 2 per cent.?); a sixth, "*Ik ben geruineerd met die Neg.*" (I am ruined by this business.) On our right the persons are as follows:—a man walks away and holds out a label, inscribed "*wie will bederstyk Projecten koopen*" (who will buy rotten projects?); another, running away and smiling, says, "*Ik heb van daag* 10,000*gt. gew*" (I have gained to-day 10,000 gulden); his neighbour reads from a paper and says, "*'t witte Wambus al my deel zyn*" (the white [strait?] waistcoat will be my portion); "*ik Leef nog op Hoop*" (I live in hope), refers to another. In the cloister, beyond the pillars which enclose the open space, is a great crowd of persons, one of whom says, "*Ach! wat benik ziek*" (Oh! how sick I am!); another, "4 *P^t. of gkr— niet*" (you will get 4 per cent. on nothing); a third, "*al door Lauw*" (all because of Law[1]). "*Bombarie*" (Humbug) is on a label behind. On our right a man holds a label inscribed, "*wy blyve allemaal hange*" (we keep still hanging on.)

In a niche on our left and above the colonnade is a statue of Fortune (see below), scattering papers, on which are inscribed the following:—"*Kragt*" (power); "*Kindre*" (children); "*Schoonhyt*" (beauty); "*Rykdomen*" (riches); "*Lang Leeve*" (long life); "*Tonkhyt*" (youth); "*Eer*" (honour); "*Kroone*" (crown); "*Scepter*" (sceptre); and "*Gesondheit*" (health). On our left at the same level is another statue of a female scattering papers, which are respectively inscribed, "*koets*," (carriages); "*Schone Myden*" (beautiful maidens); "*Kooper*" (buyers); "*Paarde*" (horses); "*Silver*" (silver); "*Vrouwe*" (wife); "*Hof Steeden*" (farms); "*Goede wyn*" (good wine); "*goud*" (gold); "*Zyl Iagten*" (sailing yachts), and "*Leckermy*" (dainties.)

At the foot of the plate are three columns of Dutch verse to this effect:—

"Come gentlemen, weavers, peasants, tailors; whoever has relied on Wind for his gains can find his picture here. They rave like madmen; see the French, English, Hebrew, and Jack of Bremen; hear what a scream the absurd Dutch are making on the Exchange of Europe. There is Fortune throwing down some charming wishes to silly mortals; while Virtue, Art, and Intellect, are despised and impoverished in the land; shops and counting-houses are empty; trade is ruined. It is Quinquempoix,[1] all that you see; thus citizens easily get rid of their money."

This print occurs in "Het Groote Tafereel der Dwaasheid," a series of Dutch satires on the schemes of Law and others in and about 1720, vol. i. No. 11. No. 12 is another impression from the plate which produced the above, with additional verses in German, engraved below those in Dutch and to the same effect, but some-

---

of these names of schemes see "The Bubblers bubbl'd or the Devil take the Hindmost," 1720, No. 1625. The "Great Fishery" was the herring fishery, so important in Holland; the "Small Fishery" was a term applied, notwithstanding the bulkiness of the animals, to the whale fishery.

[1] That is, John Law; see "Waare afbeelding", &c., 1720, No. 1612; and "Quinquenpoix Bombario", 1720, No. 1639.

what enlarged. There is another copy of the original print, without the German verses, No. 3, in the supplementary volume of "Het Groote Tafereel der Dwaasheid," &c., 1720.

The place in which this scene is represented was probably the Exchange at Amsterdam; see the same building as shown in "Het Dolhuys der Actonisten", 1720, No. 1641, which is No. 6, in the first-named volume with the above.

See "A Monument dedicated to Posterity," 1720, No. 1629; "The Bubblers bubbl'd," 1720, No. 1625; "*The* Bubblers *Bubbled*," &c., 1720, No. 1626; "De Windverkopers of Windvangers," &c., 1720, No. 1624; "Monument consacré a la posterité," &c., 1720, No. 1627.

For Law, see "Quinquenpoix Bombario", 1720, No. 1639.

$10\frac{1}{4} \times 11\frac{1}{4}$ *in.*

1624.

De Windverkopers of Windvangers, die door wind, verliezen Geld en Goed: bederven Vrouw en Kind.

[The Wind buyers or Wind catchers, who, for Wind, lose money and goods, and ruin their wives and children.]

[1720]

This Dutch print is a copy, reversed, from that described under the same date as "De Wind Koopers met Wind Betaald," 1720, No. 1623.

The inscriptions are different in this case from those of the previously prepared plate. The long placard bears many other titles of Wind Schemes; thus, "1 *Draf* 2 *Speeling* 3 *Zuyd Zee* 4 *Banck, Vaarten Graaven.* 5 *Commercie* 6 *Navigatie* 7 *Assurantie* 8 *Disconteren* 9 *Scheepsbouw* 10 *Traficq Bodemery* 11 *Hout Negotie.* 12 *Lombaart.* 13 *Tollen. Zand Banken.* 14 *Pagten.* 15. *Zout Negotie.* 16. *Opregten der Koopmanschap* 17. *Coffy* 18 *Cacau* 19 *Brandewyn* 20 *Groote Vissery* 21 *Klyne Vissery en nog veel andere* 22 *Amunniteyten* 23 *Hesse karren* 24 *Lottereyen* 25 *Oude Vodde* 26 *Ramskoolbrock* 27 *Kool*".[1]

The man who holds the frame says, "*Wie Koopt mynd Acties*" (Who'll buy my Shares?). The beadle, or warden of the Exchange, has been turned into a stockholder, is without a staff, and, with his right hand, points to his breast, on which is a label inscribed, "*De acties slaan myn op 't hart*" (The Shares weigh on my heart); another person says, "*Tuszen hoop en vrees, de hel of 't vagevuur*" (*Between* hopes and fears, hell and purgatory); another cries, "*Hoe komen wy van d'acties op*" (How can we get rid of the Shares?); with another is a label, bearing "*Ryk door in beelding*" (Rich in fancy). Another appears to say "*Oostindien is myn voorland.*" (East India is *my* land.) The winner, who appeared before in the act of running joyfully away, now holds his label with the inscription "100000 *gl. winst ik ga't myn wijf zeggen*" (100,000 guilders gained; I'll go and tell my wife.) The man in front says, "*Wie geeft myn verlore geld weer.*" (Who'll give me back my lost money?); his next neighbour cries, "*O Acties! ô Acties*"! (Oh shares! Oh shares!). A man, who looks like a Jew, and wears a striped gown and peculiar hat, says, "*'k Heb myn vrouws juwelen verpand*" (I have lost my wife's jewels.) Behind the last is one who, lamenting, cries, "*Myn uitvinding is verworpen*" (My invention is rejected.) A man, whose back is towards us, and who wears a large wig, says, "*Ik zal nog*

---

[1] 1, Husks; 2, Playing; —— to 21, as before, in "De Wind Koopers met Wind Betaald", 1720, No. 1623; —— 22, Ammunition; 23, Hesse carts (?); 24, Lotteries; 25, Old Rags; 26, ——; 27, Cabbage.

dolworden" (I shall go mad.) Another states, "*De wind negotie doet myn hoofd zeer.*" (The Wind-trade hurts my head.) His neighbour avers, "*Myn winkel in hor*" (My shop is to let.) Under the colonnade the personages say, "*Ik ga vlug*" (I shall make myself scarce), "*na Vian*" (to Viana[1]), "*Ik kan neit slape*" (I cannot sleep), "*Ik neit meer*," "*Wie gief prem*—" (We give premiums), "*Ik kryg de stuyp*", and "*Wie koopt myn bederf*" [I get a convulsion fit, and, Who will buy my destruction?]

The statues are in the niches, as before, but the labels they scatter are differently inscribed. The naked Fortune disperses "*Inbeelding*" (Fancies), "*Droomen*" (Dreams), "*Bederf*" (Loss), "*Klagten*" (Complaint), "*Hoop*" (Hope), "*Wind*" (Wind), "*Waan*" (Illusions), "*Zugten*" (Sighs), "*Niet*" (Nothing). The other statue, in the hand of which is a cornucopia, distributes "*Winst*" (Gain), "*Geluk*" (Luck), "*Landen*" (Lands), "*Glorie*" (Glory), "*Vermaak*" (Joy), "*Schatten*" (Treasures), "*Heuwe lyken*" (Marriages), "*Aanzien*" (Influence), "*Scheepen*" (Ships), and "*Intrest*" (Interest).

At the foot are three columns of Dutch verse, to the following effect:—"You who waste your money, talent, and time in bubble banks, and hope to make treasure out of the rising or the falling of shares, whereby you find yourselves deceived, or deceive others with Wind, see here a print of the shareholders rushing madly about amongst themselves. Philip, well pleased, cries, 'What will you give me for Medenblick,[2] it has an excellent harbour?' How are you so confused as to offer me no more than ¼? Joost cries, 'What will you give me for Muien (? Muiden) . . . . . Francis goes madly off with the South Sea,' &c. 'Who offers?' crys another fellow, '8 per cent. for root shares' (? original shares). 'I have a carpet-bag full,' cries another, 'full of bubble shares, all higgledy-piggeldy. . . . . You can pay me in paper,'" &c. The verses are signed "Bombario."

This print is in the collection of Dutch satires on the schemes of Law and others, in and about 1720, which is styled "Het Groote Tafereel der Dwaasheid," &c. vol. i., No. 15. There is another impression in the supplementary volume of prints, with the same title, where it is No. 5.

10¼ × 11¼ *in.*

1625.

The Bubblers bubbl'd or the Devil take the Hindmost.

J. Cole Sculp. Sold by the Printsellers of London & Westminster. [1720]

This print is an English copy, reversed, from that which is described under "De Wind Koopers met Wind Betaald.", 1720, No. 1623. In this respect it resembles "De Windverkopers of Wind Vangers," &c., 1720, No. 1624. There are other impressions of this print, one of which is in the "Crowle," Pennant's "Some Account of London"; Part XII. No. 137. "Quinquenpoix" is not engraved on the dome of the clock; all the inscriptions are in English.

The keeper of the Stock-Exchange crys "*O Yes O Yes O Yes*" and points to the list of bubbles. The man behind him says "*Bubbles of all sorts*

---

[1] Viana, or Vianen, the name of a place near Utrecht, peculiarly appropriated to lunatics; hence, in proverbial Dutch, to go to Vianen is to go to the madhouse. There is special reference to this place in "De Viaantische Tol-Poort", No. 58 in "Het Groote Tafereel der Dwaasheid".

[2] For the names of these towns, see "De opgehulde Actionisten", &c., 1720, No. 1631; "De Laggende Law", &c., 1720, No. 1632.

sold here." One on our left says "*I have got* £4000 *out of nothing.*" His neighbour holds a label, on which is "*The hopes of my getting* £4000 *is at an end*". On the label of the smiling man, who is running away, is "*I have got* £2000 *by my Project*". "*I live still in hopes*", pertains to a man whose back is towards us. The man in the middle, lamenting, says "*I have lost* £1000 *this day.*" His neighbour, on our right, says "*A Goal must be my portion.*", next to him is one, who says "*Curse on these Bites.*"; near both is one with a label, inscribed "*I must be contented w^th^ my getting* £1000 *tho my project was great*". Near to these are three men, in various attitudes of distress, with labels inscribed "*I am ruin'd by these Bubbles.*" "*I must leave my Shop.*" and "*I cannot sleep*". In all the crowd only one man wears a sword.

"*A List of the Bubbles.*" appears at the top of the large placard; the schemes designated are as follows:—

"1 *Robins Fishery for Gudgeons.*[1]
2 *Moores most Royal Fishery.*[2]
2 *Grand Fishery.*
4 *For emptying Houses of Office.*
5 *A second more beneficial & less offensive than y^e^ former for Ditto.*
6 *Mutual Assurance of Ships*
7 *Schales for Ships.*
8 *Sams for Ships.*
9 *Johns*[3] *Coffee House for Ships.*
10 *Marine for Ships.*
11 *Symonds trade to Germany.*
12 *Symonds Assurance of Lives.*
13 *Bakers 2^d^. Edition of Ditto.*
14 *Frekes last Edition of Ditto.*
15 *Office for maintaining Bastard Children.*
16 *For lending Money.*
17 *Garraways lending upon Stocks*
18 *Fleece Tavern Ditto.*
19 *Improvement of Hops.*
20 *An Office for building of Ships.*
21 *Trade to Ireland.*
22 *Trade to Spain & Portugal.*
23 *Trade to Scotland.*
24 *For erecting Houses of Office in y^e^ North of England & Scotland for y^e^ convenience of Strangers. and Travellers.*
25 *Coal Trade from Newcastle.*
26 *Woollen Trade from Ireland.*
27 *Ram Insurance.*
28 *Old Insurance.*
29 *British Insurance.*
30 *Copper and Brass.*

---

[1] This refers to the South Sea Scheme itself, "Robin" being Robert Knight the cashier of the company; see "Robin's Flight", Jan. 22, 1721.

[2] This Moore may be Arthur Moore, Director of the South Sea Company, Commissioner of Trade, M. P., who was expelled the company, *c.* 1714; often mentioned in the satires of this period, and notorious as a promoter of schemes, &c.

[3] Jonathan's Coffee House?, see "A Monument dedicated to Posterity," 1720. No. 1629.

31 *Lute String.*[1]
32 *Bohamia Island.*
33 *Orkney Islands.*
34 *Rock Salt.*
35 *Swan & Rummer.*
36 *Salutation Permits.*
37 *Lending Money to necessitous Persons.*
38 *Office for cureing y^e Grand P— or C—.*
Puckle's Machine.
Holy Island.
42 *For Makeing Women's Silk Stockings & Mens Britches.*
cum multis aliis."

The labels scattered by the statue on our left bear "*Globe*";[2] "*Sadlers Hall*";[3] "*Coal Trade*"; "*Copper & Brass.*"; "*Improvem^t of Land*";[4] "*Grand Fishery*" "*Insurance of Ships*"; "*orkney 'Iland'*"; "*Sugar*"; "*Westley*"[5] and "*Timber*". The figure of Fortune on the other side of the design casts away labels on which are "*Water Ingine*";[6] "*Bastard Children*"; "*Garraways*"; "*Silver Extract*"; "*Sale cloath*"; *Rock Salt*"; "*Shales*"; "*Bohemia Iland*"; "*Sadler Hall*" and "*Swan and Rummer*".

The persons under the colonnade bear labels, as follows:—"*Incognito.*";[7] "*I buy*"; "*Will ye by Stock*"; "*I shall keep my Coat*"; "*Bond Permi*(ts) &c."; "*I sell Robin Fishery*"; "*I sell I sell I sell*"; and "*I am sick.*"

Below are engraved the following verses:—

"Come all ye mony'd Bites & Culls,
Dukes Commoners and Nobles,
Who stray alike from reason's rules,
To deal in Stocks and Bubbles:
Behold your sundry Pictures here,
Amidst a Reigning folly,

---

[1] Lustring, from the Italian *Lustrino*, a bright silk fabric. See "A Monument dedicated to Posterity," 1720, No. 1629. "The Bubblers Mirrour", &c. "(Joy)," 1720, No. 1620. for several of the names of schemes which obtained favour in England at this time. The Royal Lustring Company had existed long before 1720, *e. g.* an advertisement in "The Daily Courant," April 1, 1709, is as follows:—"The Royal Lustring Company will expose for Sale by inch of Candle, on Thursday, the 7th Instant, at 10 in the Morning, a parcel of English broad and narrow Allamodes and Lustrings, at their House in Aldermanbury, where Books of the Sale may be had, and the Goods seen 3 Days before the Sale."

[2] For "Globe permits", see "The Bubblers Mirrour", &c., "(Grief)", 1720, No. 1621; note.

[3] "Sadlers' Hall" refers to a company, the capital of which was £2,000,000, the greater part of which was invested in South Sea Stock: see "The Political State of Great Britain", Nov. 1720, p. 461, *et seq.* See likewise "The Bubbler's-Kingdom", 1720, No. 1622.

[4] Sir John Lambert's Company, see "The Bubblers Mirrour", "(Joy)", 1720, No. 1621.

[5] "Westley's Actions", see "The Bubblers Mirrour", "(Grief)", 1720, No. 1622.

[6] No doubt the steam engine mentioned in an ote to "A Monument dedicated to Posterity", 1720, No. 1629.

[7] This hints at the secret dealings of eminent persons in South Sea and other stocks; see "The Brabant Skreen" (No. 1.) Ap. 29, 1721.

And see what Asses men appear,
When jobbing in Change-Alley.

Here Whig and Tory, Rich & Poor,
All Languages and Nations,
Jabber as if at Babels Tow'r,
To shew their sev'ral passions,
Some laugh that win, some curse y^{t} lose
Some Coughing, others Sneezing,
Some stink of Garlick, some of Toes
While others f——t with Squeezing.

Here Fortune does her smiles dispense,
Like other jilting Witches,
But often frowns on men of Sense,
To pleasure Fools with Riches;
Our Trade we shun, to South we run,
We bubble and are Bubbles,
In Stock we're Rich, by stock undone
O Britain! mourn thy troubles."

Many of the schemes which are named in the list above quoted, are referred to in the series of playing cards which satirize the schemes of this date; thus, for the "Grand Fishery," see "A Monument dedicated to Posterity," &c. 1720, No. 1629. "For emptying Houses of Office," is referred to thus under the king of hearts:—

"Our fragrant bubble, would the world believe it,
Is to make human dung smell sweet as civet;
None sure before us ever durst presume
To turn a ——— into a rich perfume."

"Insurance of Ships" is thus satirized, under the six of diamonds:—

"In vain are all insurances—for still
The raging winds must answer heaven's will;
To what wise purpose do we then insure,
Since some must lose whate'er the seas devour?

"For erecting Hospitals for taking in and maintaining Illegitimate Children," satirized in the pack of cards under the queen of hearts, refers to the "Office for maintaining Bastard Children." This precursor of Captain Coram's benevolent scheme is thus satirized in verse of *c.* 1720:—

"Love on, ye jolly rakes and buxom dames,
A child is safer than venereal flames;
Indulge your senses with the sweet offence,
We'll keep your bastards at a small expense."

"Symonds trade to Germany" may be thus referred to in the cards; under the ten of hearts:—

"Exporting timber from Germany.
You that are rich and hasty to be poor,
Buy timber export from the German shore;
For gallowses built up of foreign wood,
If rightly used, may do Change Alley good."

"For lending Money" may be dealt with thus, under the queen of clubs:—

"Some lend their money for the sake of more,
And others borrow to increase their store;—

Both these do oft engage in Bottomree,
But curse sometimes the bottom of the sea."

See No. 10, in the list of "Wind Schemes," in "De Windverkopers of Windvangers," 1720, No. 1624; and No. 10, in "De Wind Koopers met Wind Betaald," 1720, No. 1623. "An Office for Building of Ships," appears thus under the seven of hearts in the satirical playing cards:—

"Building Ships to let on Freight.
Who but a nest of blockheads to their cost,
Would build new ships for freights when trade is lost?
To raise fresh barks must surely be amusing,
When hundreds rot in docks for want of using."

"For erecting Houses of Office," &c. appears thus under the six of hearts in the playing cards:—

"Erecting Houses of Office in Britain for Strangers and Travellers.

A useful project merrily advanced,
Tho' chiefly by town night-men countenanced,
Designed to sweeten the North British nation,
And put close-stools and bed-pans out of fashion."

"Coal trade from Newcastle" appears under the three of hearts:—

"Som deal in water, some in wind like fools,
Others in wood, but we alone in coals;
From such like projects a declining nation
May justly fear a fatal inflammation."

"Copper and Brass" refers to the English Copper and Brass Company, thus, under the nine of hearts, mentioned in the satirical cards:—

"The headlong fool that wants to be a swopper
Of gold and silver coin for English copper,
May in Change Alley prove himself an ass,
And give rich metal for adultrate brass."

For the Lute-string Company, see above, note, and "A Monument dedicated to Posterity," 1720, No. 1629.

"Bohamia Island" is doubtless a mistake for the "Bahama Islands" of the satirical cards, of which the five of diamonds bears the following verses:—

"Rare fruitful Isles, where not an ass can find
A verdant tuft or thistle to his mind:
How then must those poor silly asses fare,
That leave their native land to settle there?"

"Puckle's Machine"[1] was designed for the manufacture of shot, and is thus referred to under the eight of spades among the satirical cards:—

"A rare invention to destroy the crowd
Of fools at home, instead of foes abroad,
Fear not, my friends, this terrible machine,
They're only wounded that have shares therein."

"Holy Island" is explained by the following verse, which is attached to the knave of hearts, in the series of satirical cards:—

"For Erecting Salt Works in Holy Island.
Here by mixt elements of earth and water,

---

[1] "Puckle's Machine," see "The Bubblers Mirrour", "(Joy)," 1720, No. 1620.

They make a mud that turns to salt herear'ter,
To help the project on among Change dealers,
May all bad wives, like Lot's, become salt pillars,
Since crowds of fools delight to be salt sellers."

"For Makeing Women's Silk Stockings," &c., may be referred to under the seven of spades, in the satirical cards, thus:

"Stockings Company.
You that delight to keep your sweaty feet
By often changing stockings, clean and neat,
Deal not in stocking shares, because I doubt
Those that buy most 'ere long will go without."

Other[1] schemes referred to in the satirical cards are "River Douglas (to improve that stream), Cleaning the Streets, Fish Pool (for keeping fish alive for the London Markets), Insurance on Lives, Providing for and employing all the Poor of Great Britain, Raddish Oil (pressing the same from the seed?), Pasteboard Manufacturing Company, Trade to Harboro' (Hamburgh), For making Salpetre, For Bleaching coarse Sugars, For fatting Hogs, Rose Insurance Company against Fire, Buying Seamen's Tickets, For supplying Liverpool with Fresh water, Bleeching Hair, For purchasing Freeholds, Making Irish sail-cloth, Hemp and Flax, Manuring Land, Water Engine, Drying Malt by the Air, Curing Tobacco for Snuff, Whale Fishery, Sir J. Lambert's Improvement of Land Company, Greenland Trade, Insurance on Horses, Rock-salt, Settling Colonies in Acadia, N. America, Pennsylvania Company, Purchasing Estates illegally obtained, Coral Fishery, and Furnishing Funerals in all parts of Great Britain."

This print is said to have been the first of its class, satires on the failure of the numerous Bubble Schemes, which was published in England. It is advertised in "The Post Boy," June 21, 1720. For a list of more than a hundred schemes which were in vogue in London at this period, see "The Political State of Great Britain," July, 1720, pp. 52, *et seq.* This list includes many of the schemes which are named above. Among the noteworthy plans then in question it is interesting to consider one "For a Wheel for perpetual Motion," capital One Million; likewise others "For carrying on an Undertaking of great Advantage, but no body to know what it is", "For making China and Delft Ware, one Million," see "The Bubblers Mirrour," "(Joy)," 1720, No. 1620; this is an extremely early, if not the earliest indication of a plan for the manufacture of porcelain in this country. An Hospital for illegitimate Children, called for a capital of two millions. "For making Iron with Pit-Coal," indicates a desideratum in those days. "For the Transmutation of Quicksilver into a Malleable Metal," was another curious scheme. "The Political State of Great Britain," 1720 and 1721, contains a great number of particulars of the state of the public mind, respecting these schemes, and, in general illustration of the folly of those who subscribed to them, also accounts of the efforts made to mitigate the distress which followed the crash of the South Sea Scheme and other bubbles. It is important to observe that the greater number of these companies proposed to effect objects which the experience of later days has proved to be not only feasible, but highly profitable.

"The several sums intended to be raised by these airy Projects, amounted to little less than Three Hundred Millions Sterling; a Sum so immense, that it exceeds the value of all the Lands in *England*, at the ancient Rate of Twenty Years Purchase." "The Political State of Great Britain," July 1720, p. 57.

$10\frac{1}{4} \times 11\frac{5}{8}$ *in.*

[1] For many of the schemes named in this paragraph see "The Bubblers Mirrour, or England's Folley", "(Joy)". 1720, No. 1620; "The Bubblers Mirrour, or Englands Folly", "(Grief)", 1720, No. 1621.

1626.

The BUBBLERS *Bubbled, or the* DEVIL *take the* HINDMOST.

Cut and Printed at Northampton, Where Country Shopkeepers and others may be furnish'd with all sorts of Broad-sheets, Ballads, and Histories, as cheap, and much better done than at any Printing-Office in England. MDCCXX. [1720]

THIS woodcut is a copy, reversed, from the engraving which is described as "De Wind Koopers met Wind Betaald," 1720, No. 1623. The figures in front of the print are cut off at the waists.

The crier's label bears "*O yes*", that of his neighbour behind "*Bubbles of all sorts sold here*"; that of another, "*I have got* 4000 *out of nothing*"; another, "*I live still in hopes*"; a fifth, "*I have got* 30000." On our right is the man who says, "*I am sick.*" Most of the other figures appear here, but the inscriptions on their labels are illegible.

On the placard is the following:—

"*A List of the Bubbles.*"

(*C.*) *Robins Fishery for Gudgeons.*
(*D.*) *For emptying Houses of Office.*
(*E.*) *Mutual Assurance of Ships.*
(*F.*) *Symonds Trade to Germany.*
(*G.*) *Symonds Assurance of Lives.*
(*M.*) *Bakers 2nd Edition of ditto.*
(*N.*) *Office for maintaining Bastard Children.*
(*O.*) *For lending Money.*
(*P.*) *Improving of Hops.*
(*Q.*) *An Office for building of Ships.*
(*R.*) *Trade to Ireland.*
(*S.*) *For erecting Houses of Office in the North of England and Scotland, for the Convenience of Strangers and Travellers.*
Cum multis aliis."

These letters refer to labels in the hands of various persons. For several of the names see "The Bubblers bubbl'd or the Devil take the Hindmost," 1720, No. 1625.

$10\frac{3}{4} \times 7\frac{1}{2}$ *in.* Brit. Mus. Library, C. 20. f. "Roxburghe Ballads," vol. iii. p. 855.

1627.

"MONUMENT CONSACRÉ A LA POSTERITÉ EN MEMOIRE DE LA FOLIE INCROYABLE DE LA XX ANNÉE DU XVIII SIECLE." (No. 1.)

Ter eeuwiger gedagtenisse der dwaasheid van het xx jaar der xviii. eeuw.

B. Picart fecit 1720. [1720]

THIS is an engraving, with verses and a description beneath, see below, in

Dutch and French. The design represents an open place before the office for selling shares, in the Rue Quinquempoix, Paris.[1] Before this place a great crowd of persons appear; these are gathered about the doorway which is marked "QUINQUENPOIX.", where, preceded by flying Fame, with her trumpets, is a chariot, like a cart, which is dragged by six emblematical figures, thus named, "MER DU SUD"[2] (Compagnie, South Sea Company), holding a paddle, and girt with a net, in which are many fish. "MISSISSI" (ppi Compagnie), having a wooden leg, dressed like a red Indian, ragged, half-starved, and holding a playing-card, on which, like an ace, is a *fleur-de-lis*. "WEST" (India Company) with a pen thrust through his cheek; "BANQUE" a woman who clenches her right fist, and holds with the other hand a scroll, on which is "*Prime pour la* BANQUE *a* 300."; a serpent bites her foot. "DES INDIES" wears a Dutch hat, with a windmill (?) in front of it; this figure probably refers to the Dutch share mania, or to the full-blown scheme of Law, which bore a comprehensive title of this kind; "ASSURA"(nce) is a youthful female figure. In the chariot sits Folly, with a fool's cap, bearing a crescent-moon for a crest; holding a bauble and fan; she wears a large hoop, which displays her legs and high-heeled shoes. A cock (France), and a lion (England), and another lion grasping the heraldic arrows of the Seven United Provinces are behind her, on the seat of the chariot. On the felly of the wheel which we see is "COMPAGNIE DE COMMERCE & D'AS"(surance), and, on the spokes of the same are the names of "LA HAYE." "HOORN." "MONIKENDAM." "DELFT." "GOUDA." "ROTTERDAM." "DORT." "EDAM." "——EN." and (Alckm)"——AAR".

Several men, as described below, push the wheels of the chariot; it goes over a figure of a woman lying supine on the ground, who clasps books respectively inscribed "IOURNAL." "GRAND LIVRE", and "MEMORIAL." Near this figure lies an open book, inscribed "*Livre Brouilon*". Under the chariot is a large bale, inscribed "*Q. M. N°.* 2."

Above, in the air, is the Devil blowing bubbles and riding on a cloud, from which proceed rays of light, these fall on the figure of naked "FORTUNA" who floats over the chariot and the surrounding crowd. These rays are inscribed, "*Transports un cerveau*", "*Proces jnsomnies*", "*jnnimities*", "*Desespoir*", "*Regrets*", "*Maladies*", "*tristesse*", "*Folies*", "*Esperance*", "*joye immoderée*", "*Consience*", "*Banqueroutes*", *Ocassion manque*", and "*Meurtres*". The bubbles which the Devil blows descend with these rays on the crowd, together with a fool's cap, serpents, and dragons. Fortune scatters papers which are respectively inscribed, "*Contracts du* SUD.",[3] "*Prime de* CACAU", "SUD. 1^e *Souscription.*" "3^me *Souscription.*" "2^e *Sousc.*" "SUD." "*Prime sur la* SUD", "LE WEST". "LA BANQUE". "LE SUD". "ASSUR," and "*Comp̃.*(agnie) *des* INDES". There is great activity among the crowd to catch these bubbles and billets.

In front two men are struggling; one has thrown the other on the ground and belabours him; near them lies a paper, with "*Contracts sur la* BANQ." An old man wearing a hat kneels on the earth in the right hand corner, at foot, and

---

[1] See "Almanach de la Fortune." &c. 1720, No. 1618.

[2] See "Waare afbeelding van den vermaarden Heer Quinquenpoix", Sept. 1720, No. 1612, for explanations of the terms used here, *i.e.* "Mer du Sud, Mississippi, West, Banque, and Des Indies". The names of Dutch towns are those of places which were centres of stock-jobbing, and occur very frequently on the Dutch satirical prints which are catalogued in this volume with the date 1720.

[3] This probably refers to the so-called "Contract" of the South Sea Company, by means of which that corporation had a limited privilege of trading with the Spanish colonies in the South Seas, for the benefit of the Queen, the Company, and the King of Spain; other English trade in this quarter being forbidden. See "To the Honourable the South-Sea-Company", 1732.

writes on a paper which he supports on a block of stone, inscribed, "*Trans port.*"; a second man places money on the stone, while a third seems telling the first what to write. Near these kneels a man who is tearing a paper (?), and appears in great distress. Behind him is "BOMBARIO." (Humbug), whose name appears on many of these plates;[1] he is conversing with a man who holds up his hands in astonishment or lamentation. In the office behind these figures appear many persons bargaining and talking.

On our left of the design, in front, is another large group of persons, comprising one who whispers to another, while a boy picks the pocket of the latter; a young man who lolls on chairs at a table, and receives the obsequious attentions of another, who stands by his side. Behind these is a man with a magic-lantern, "TOVERLANT"(ern). Another man is mounted above the heads of a crowd of persons, who eagerly jostle for papers he holds in his hands, and which are inscribed, "—— *pour Amsterdā*"(m), and "*Projet van assurante voor Amst*" (erdam).

In the background is a high wall, with three doorways in it, which are enriched with the arms of Amsterdam, and sculptures. That on the left is inscribed "*T*" ZIEKEN-HUIS" (Hospital for the Sick), cripples and others are entering this doorway. Over the entrance in the centre is "T' GEKKEN-HUIS" (Lunatic Asylum). The entrance on our right is that of the "ARM-HUIS." (Poor House). See the "Crowle", Pennant's "London," viii. 69.

At the foot of the design, occupying the middle of the lower margin of the print, is placed a Janus-head, as described in the French inscription, which is quoted below; this head is enclosed by a wreath, composed of flowers on one side and thorns on the other; on a label attached to this element is, besides the name of the artist, as cited above, the following motto: "DESINET IN LUCTUM SPECIES FORMOSA SUPERNE *Hor. Art. Poët.*"

This print, is No. 34, vol. i., in the collection of Dutch satires on the schemes of Law and others, in and about 1720, which collection is styled "Het Groote Tafereel der Dwaasheid" &c., 1720.

There is another impression of the same, from a second state of the plate, No. 35, in the same volume, in which certain alterations appear, *e.g.* a crop of mushrooms have risen before the feet of those who drag the chariot. These bear the names of the towns in which the Stock fever raged most violently: "*den Briel.*" "*Weesop.*" "*Emden.*" "*Middelburg.*" "*Campen.*" "*Zutphen.*" "*Harlingen.*" "*ter Veer.*" "*Vlissingen.*" "*Zwol.*" "*Enkhuisen.*" and "*Vlaardingen.*" Near these the following is added:—

"*De Bubbels ras als t'Duivels broodt verscheenen,*
In korten tydt gekomen en verdweenen
Betoom uw lust en drift;
Zy steecken vol vergift."

[The Bubbles which soon turned out to be the Devil's bread, within a short time appeared and disappeared; therefore bridle your desire for them, they are full of venom and passion.]

The face of the man who writes on the stone has been made younger than before, and his hat removed. The inscription on the stone is "*Procuration pour* HOORN *&c.*" Two of the broken stones which, in the first state of the plate, lie near the larger stone in this corner, have been changed to bundles of papers, and inscribed "*Procuration.*" On the other side of the design, a figure of a man seated, likewise that of a young lady, have been introduced where formerly was that of the young man lolling on the chairs. Before the young

[1] See "De Windverkopers of Windvangers," &c. 1720, No. 1624, and "De Wind Koopers met Wind Betaald," 1720, No. 1623.

lady an old gentleman kneels, while he kisses her hand, the fingers of which hold the bribe marked, "*Contract du Sud a. p* 1,000." He places on her lap another paper which is inscribed, "*Billet au porteur de p* 50000." She appears to affect reluctance to take these bribes. The seated man, mentioned just above, holds a paper marked, "*Contract de* 500^{tt} *Sterl.*" The figure of the individual behind that of the obsequious man, who appeared in profile and wore a broad-brimmed hat, has been altered; the face is now in full and the hat is cocked.

A third impression of this plate is No. 18, in the supplementary volume of "Het Groote Tafereel der Dwaasheid," and a fourth impression of the same is No. 204, in the illustrated "Lettres de Madame de Sevigné," Tom xii, 1e. Partie.[1] These are repetitions of No. 34 in vol. i. of "Het Groote Tafereel, &c., as above described, without the changes represented in No. 35, which are here pointed out.

At the foot of all the above-named impressions of this print the following engraved inscription, and the like in Dutch:—

"La Fortune des Actions sur son Char conduit par la Folie, qui est assez reconnoissable par ses attributs ordinaires, & par son ample Iupe de baleine, qui est aussi une folie du tems. Ce char est tiré par les principales Comp̃. qui ont donne commencement à ce Négoce pernicieux, comme le Mississipi avec une jambe de bois, le Sud avec une jambe bandée & un emplâtre sur l'autre, la Banque d'Angl. foulant aux pieds un serpent, la Comp̃. du West, cèlle d'Assurance, et celle des Indes aussi d'Angl. les Agens de ce commerce font tourner les rouës du Char, aiant des queuës de Renard pour marquer leur adresse & leurs ruses. Ou voit sur les rais les diverses Comp. tantot hautes, tantot basses, selon que tournent les rouës; & le veritable Commerce renversé avec ses livres & marchandises, & presque écrasé sous les rouës du Char; une grande foule de monde de tout états & de tout sexe courent apres la Fortune pour atraper des Actions. Dans les nuës est un Diable faisent des bouteilles de Savon, qui se mêlent aux billets que distribuë la Fortune, à des bonnets de fons qui tombent en partage à quelques uns, & à de petits Serpens qui marquent les jnsomnies, l'envie, le desespoir &c. La Renommée vole devant, répandant par tout cette Contagion. Le Char conduit ceux qui le suivent à l'une des trois portes que l'on voit, savoir l'Hôpital des foux, des malades, & des gueux. A gauche êst un homme qui distribuë le premier Projet de Comp̃. pour Amsterdam, que la sage prévoyance des Magistrats a d'abord suprimé. Ceux qui voudrons se donner la peine d'examiner, i decouvrirons plusieurs choses, qu'on n'a pas crû devoir expliquer en detail, pour laisser aux curieux le plaisir d'avoir quelque chose a deviner. Cette Folie a pour Devise deux Têtes, dont l'une jeune & riante marque le beau coté des Actions; l'autre vieille & accablée de chagrins en marque la suite, par la Sentence Latine qui signifie: Le chagrin suit souvent une belle aparence."

14 × 8$\frac{1}{2}$ *in.*

1628.

MONUMENT CONSACRÉ A LA POSTERITÉ EN MEMOIRE DE LA FOLIE INCROYABLE DE LA XX. ANNÉE DU XVIII. SIECLE. (No. 2.)

Ter eeuwiger gedagtenisse der dwaasheid van het XX. jaar der XVIII. eeuw.

B. Picart fecit 1720. [1720]

This engraving is a copy from that which is described as (No. 1.), under the

[1] In the Department of Prints and Drawings.

same title and date, No. 1627. The second state of the plate has been employed as the original of this copy.

Thus, the man kneeling before the woman on our left of the design is here, likewise the inscription "*Procuration pour* HOORN *&c.*", which is on the stone on our right. This copy is distinguishable from its original at a glance on observing that in the latter the table in the corner at foot, on our left, has four legs, beyond which the legs of a figure are visible. In the copy a plain space appears bearing this inscription :—

"*Quand on est jeune & belle & qu'on a le malheur*
D'avoir perdu son bien dans un jeu si funeste,
Gare qu'on Billet an Porteur
Ne fasse encor perdre le reste!

Shrei, Fillis, niet om't geldt:
Uw shoonheit is behouwen.
Gy wort, wilt gy, herstelt,
Of baart die gunst mistrouwen?
't Is recht; verliest gy d'eer,
Zy komt, helaas! nooit weer."

[Phillis! don't cry for the money since you have preserved your beauty, if you like you may be reinstated; or does the gift produce diffidence? That is right! If you lose your honour, that, alas! can never be restored.]

The man wearing the hat, on our left, who appeared in profile in the first state, and in the second state in full face, and with his hat cocked, has in this copy no hat. His head is covered with a full-bottomed wig. The face is in three-quarters view to our right. The figure of a buxom woman has been introduced, her head in a hood, instead of a young man wearing a wig, which appears in No. 35, in the same volume; the original of this copy.

This print is No. 36, in vol. i., of "Het Groote Tafereel der Dwaasheid," &c., a collection of Dutch satires on the schemes of Law and others in and about 1720. For a full description of the design see the same title and date, (No. 1.), No. 1627.

$14\frac{1}{2} \times 8\frac{1}{2}$ in.

1629.

"A MONUMENT DEDICATED TO POSTERITY IN COMMEMORATION OF Y^E^ INCREDIBLE FOLLY TRANSACTED IN THE YEAR 1720."

B. Picart inv^t^. B. Baron Sculp^t^. Printed and Sold by Tho: Bowles next y^e^ Chap̄: house in S^t^. Pauls Churchyard London. [1720]

THIS print is an English copy, reversed, from that which is described under the title of "Monument consacré a la posterité," &c. (No. 1.), 1720, No. 1627. The first state of that print was used as the original of this plate.

The inscriptions have been entirely altered in making this copy from the original. "*JONATHAN'S*" has taken the place of "Quinquenpoix" over the doorway. The emblematical figures dragging the car in the order in which they were before described, bear the following inscriptions:—"*SOUTH SEA*" (Company); "*MISSISIP*"(pi Company); "*WEST* (India Company); "*BANK*" who bears a scroll in her hand on which the same word is repeated; "*ASSURAN*(ce), and "*INDIA*" (*i. e.* East India Company). Folly is as before. On the spokes of the wheel of the chariot in which Folly rides are written the following titles of schemes which

obtained great favour in those days. "*G*———"; "*Pu*———"; "*Bal*"; "*Fish*" (ery); "*Sadl*(ers') *Hal*(l);[1] "*York-Buildings*"; "*English Copr*" (and Brass Company); "*Welch Copper*" (Mining Company); "*Lustring*" (Lustreing, Manufacture of Silk); "*Temple-Mills*"; "*Orkney*"; and "*He*——".

Several items in this list of schemes occur likewise in that which accompanies "The Bubblers bubbl'd or the Devil take the Hindmost," 1720, No. 1625. It is noteworthy that some of the above proved solid and serviceable ventures. The Royal Exchange Assurance Company, The London Assurance Company, The York Buildings Company, and The English Copper Company, survived for long periods the bursting of more than two hundred "bubbles," which are satirized by the above representative examples. The "Fishery" (see below) referred to above, was doubtless one of those companies which have from time to time succeeded each other in endeavouring to promote the trade of the home fisherman, or it may indicate a Whale Fishery, such as those named in "De Wind Koopers met Wind Betaald," 1720, No. 1623, as "20, Grosote Vissery"; on the print with this occurs "21, Klyne Vissery"; see the note on these titles of schemes.

The York Buildings Company was designed to supply water from the Thames to the neighbourhood of the Strand, London. It was incorporated by Act of Parliament, 1691, and possessed a lofty tower of wood, erected at the bottom of Buckingham Street, Strand.[2] From this position and the name common to the district in which the works were placed, the name "Water Works in York Buildings," was derived. In the 27th Year of Charles II. Ralph Bucknall and Ralph Waine, gentlemen, obtained a licence under the Great Seal to erect Waterworks near the river Thames in and upon part of the ground of York House, or York House Garden, for the term of ninety-nine years. These patentees soon divided their property into twelve shares, and on the 6th July, 1688, into forty-eight shares. In the 2nd and 3rd William and Mary, an Act was passed "for Incorporating the proprietors of the Water Works in York Buildings; and for encouraging and settling the said Works." The Company continued its operations under this Act till the 16th of October, 1719, when the old proprietors sold their Water Works in York Buildings for 7,000*l.* to Messrs. Case, Billingsley, Benjamin Bradley, James Bradley, John Hardwar, Robert Thompson, and Edmund Watts. The Company, however, was not dissolved, but immediately entered in its corporate capacity on other speculations. Hence, on the 27th of the same month, it was ordered and enacted "That this Company, in order to improve their undertaking of raising the Thames water in York Buildings, will forthwith lay open a subscription at Mercers' Hall, for raising a joint-stock or fund of 1,200,000*l.* for purchasing forfeited and other freehold estates in Great Britain, to be a fund for granting annuities for life, and for assuring lives." In 1729, this fund received several additions, to the amount of 59,575*l.*, making the total, 1,259,575*l.* From the year 1732 to 1736, the affairs of the Company occasioned many disputes and law suits with creditors and debtors, which were set forth in the following pamphlets; "A Report from the Committee to whom the Petition of the Proprietors of the Stock of the Governor and Company for raising Thames Water in York Buildings is Referred," London, 1733, fol.; "The Case of Samuel Horsey, Esq., Governor of the York Buildings Company," 8vo.

---

[1] For "Sadlers' Hall" see a note to the name in "The Bubblers bubbl'd", &c. 1720, No. 1625.

[2] In this tower was placed a steam-engine, used for forcing water to the summit, then it was distributed to the company's customers; see a very curious notice of this matter, authorities, illustrations, &c., in "Cariacature History of the Georges", by Thomas Wright, (9525, e), pp. 44, *et seq.*

1733; "A Report from the Committee to whom the Petition of Esther Crull, &c. on behalf of themselves and others, was Referred," London, 1735, fol.; "A Further Report from the Committee of the House of Commons," fol., 1735; "An Act for stating and determining the Accounts and Demands depending between the Corporation of the Governor and Company of Undertakers for raising Thames Water in York Buildings, and their Creditors and Debtors respectively," 1735, fol.; "Proposal to be offered to the Creditors of the York Buildings Company," fol.; "List of the Members of the Corporation of the Governor and Company of Undertakers for raising Thames Water in York Buildings, dated Sept. 29, 1735," fol. See "The Gentleman's Magazine," Aug. 1783, p. 709. "The Castle-Builders: or, the History of William Stephens, of the *Isle of Wight*, lately deceased; a Political Novel," 8vo. 1759, (12613. c.), contains many curious particulars about this company; see p. 64. This corporation dealt largely with the estates of Stuart partisans which had been forfeited for rebellion, among these was those of Panmure, Southesk, and Marischal; see "Memorials of Angus and Mearns," p. 257.[1]

The Water Tower in question is perfectly represented in a drawing by Canaletti in the Print Room, which shows that it was a little to the west of the present Water Gate, and close to the foot of Buckingham Street, Strand. It was octagonal, of great height, and surmounted by a ball; its picturesque appearance made it attractive to Canaletti, who drew it again and again. There is another drawing containing a view of this tower, see Part VIII., 95, of the "Crowle", Pennant's "Some Account of London," in the Print Room; see "Ice-Fair", Jan. 1740.

Many of these speculations were satirized in the series of playing-cards, issued about this time,[2] and similar to those referred to in "The Plot first hatcht at Rome by the Pope and Cardinalls, & ct.," No. 1066, dealing with the Popish Plot; likewise in "April-Kaart of Kaart Spel van Momus Naar de Nieuwste Mode," No. 8, vol. 1, of "Het Groote Tafereel der Dwaasheid," 1720, and No. 67, in the supplementary volume of the same collection of Dutch satires on the Mississippi Scheme and others, *c.* 1720; see "April-Kaart of Kaart Spel," &c. 1720, No. 1642. The English series of playing cards first referred to here, comprised a satire on the York Buildings Water Company, with the following verses attached to the five of spades:—

> "You that are blest with wealth by your Creator,
> And want to drown your money in Thames water,
> Buy but York Buildings, and the cistern there
> Will sink more pence than any fool can spare."[3]

The same series of satirical cards thus illustrates the "Grand Fishery," to which is appropriated the two of spades:—

> "Well might this bubble claim the style of grand,
> Whilst they that raised the same could fish by land;

---

[1] Many particulars connected with the York Buildings Company may be found in "The Grub-street Journal", Oct. 17, 24, and 31, and Nov. 7, 1734.

[2] See likewise "The Royal Outcry," *c.* 1710, No. 1557, and the other entries to this catalogue which are referred to therein; and other satires described as pertaining to the years 1708, *e. g.* "Louis XIV.'s paper money," *c.* 1708, No. 1491; "Queen Anne triumphing over Popery and France," 1709, No. 1492; "A Satire on the alleged peculations of the Duke of Marlborough," 1710, No. 1543, &c.

[3] For these and the following verses, see "The Bubblers Mirrour", &c. "(Joy)", 1720, No. 1620, likewise for many names of schemes which are given here.

But now the town does at the project pish,
They've nothing else to cry but stinking fish."

For the "English Copper and Brass Company," see "The Bubblers bubbl'd or the Devil take the Hindmost," 1720, No. 1625. The Welsh Copper Mining Company is thus satirized in the same series, under the nine of spades:—

"This bubble for a time may current pass,
Copper's the title, but t'will end in brass,
Knaves cry it up, fools buy, but when it fails,
The losing crowd will cry "*lots sputter a'nails.*"

The Lute-string Company is thus satirized under the ace of clubs:—

"These crafty managers have play'd for years
The world as many tricks as dancing bears,
By bubbling too they broke their ancient rules,
They first made lute-strings, but they now make fools."

Temple Mills stood near the Temple, London, and the company to whom they belonged is thus referred to with the king of diamonds, in the series of satirical cards:—

"By these old Mills strange wonders have been done,
Numbers have suffer'd, yet they still work on;
Then tell us, which have done the greater ill,
The Temple lawyers, or the Temple Mills?"

"Orkney Island" is referred to again as the subject of a scheme of this description in "The Bubblers bubbl'd or the Devil take the Hindmost," 1720, No. 1625. For several of these schemes, the verses, &c. see "The Bubblers Mirrour," &c. "(Joy)", 1720, No. 1620.

To return to the print.

On the felly of the wheel, on the spokes of which the titles of these schemes are inscribed, is "*COMPANY'S OF TRADE & COM*(m)*ER*"(ce). "*FORTUNE*" scatters papers as before; these are now inscribed "*YORK BUILDINGS*", "*THE BANK*", "*ASSURANCE*", "*S. SEA CONTRACT*", "*S. SEA, 1st Sub:*"(scription), "*1st Subscriptio*"(n), "*ENGLISH COPPR*", "*GOLD MINES*", and "*ROYAL ASSURANC*".[1]

Among the rays which proceed from the cloud near where the Devil is blowing bubbles, as described in reference to the original of this satire, are the following inscriptions, in place of those before quoted:—"*Hope*"; "*Extream Joy*"; "*Madness*"; "*Shame*"; "*Bankrupts*"; "*Mint*";[2] "*Fleett Prison*"; "*Beggery*"; "*Sorrow*"; "*Poverty*"; "*Law-Suits*" and "*Frenzy.*" In the centre are the emblematical animals of England, Holland, and France, as in the original.

"*Transfer*" is written on the stone in the lower corner on our left. "*CASH BOOK*", "*JOURNAL*", and "*LEDGER*", are on the books grasped by the person who is prostrate before the wheel of the chariot of Folly. "*Q: M. N°. 2*", is on the bale which lies near these. "*S—SEA Contracts*", is on the paper near the men struggling on the earth in front. "*Amsterdam*", "*Project van Assurant—voor Amst*".[3] are on the papers which the man scatters who stands above the crowd on our right. Over the doorways in the background are "*HOS: OF FOOLS*",

---

[1] Probably the "Royal Exchange Assurance Company", see above; which still exists.

[2] For the "Mint", see "The Bubblers Medley" &c. (No. 1.), Aug. 10, 1720, No. 1610.

[3] The use of Dutch marks the exactness of the copy.

"*Bethelem*", and "*Hos. of Beggers*". The arms of Amsterdam re-appear. The serpents and dragons are here as before.

The motto from Horace is given, as before, but in place of the reference to the poem from which it is quoted, the engraver's name appears, "*B. Baron Sculp*^{t}." The publisher's name is inserted on a cartel below the Janus heads. "*Printed and Sold by Tho: Bowles next y*^{e} *Chap: house in S*^{t}. *Pauls Churchyard London.*"

Below the print the following text is engraved:—

"Here is represented, Fortune conducted by Folly, who is well known by her ordinary Attributes and her Ample Hoop Petticoat, which is also a folly of the Times. The Chair is drawn by the Principal Company's, who began this pernicious Trade, as ye Mississippi, with a Wooden Leg. South Sea with a Sore-Leg, and a Ligament upon y^{e} other. The Bank of England treading under foot a Serpent. The Agents of the Dutch West India, Assurances, India &c. Companys are a turning y^{e} Wheel of y^{e} Chariot, having Foxes-tails, to shew their Policy & Cunning. On y^{e} spokes of y^{e} Wheel are seen y^{e} names of several Company^{s}, some up & some down, according as y^{e} Wheel turns, with Books of Merchandise crush^{e}d & torn beneath y^{e} Wheels of y^{e} Chariot, representing y^{e} destruction of Trade & Commerce; you likewise see a great throng of People of all conditions & Sexes, running after Fortune, to catch y^{e} Actions.[1] In y^{e} Clouds is y^{e} Devil making Bubbles of Soap which mingles wth y^{e} Actions that Fortune distributes wth y^{e} Fools Caps which fall to ye lot of some; and y^{e} little Serpents which denote y^{e} Besotted, y^{e} Envious & y^{e} Avaricious. Fame flys before spreading every where this Contagion, those that follow the Chariot are conducted to one of these three Doors, which you see in the Print, viz^{t}. The Hospitals of Fools, Mad and Beggers. On the Right is y^{e} Man who contriv'd the first Project by Setting up a Company at Amsterdam, which was by prudent Foresight of y^{e} Ma^{je}strates timely Suppress'd. Those that will give themselves the trouble of examining y^{e} Print may discover many things, which is not here explain^{e}d that y^{e} curious may have room to guess at. This Folly has for its device Two Heads, the One Young & Laughing, to show y^{e} best side of the Actions; the other Old and full of Grief, to shew the contrary.—Iust Grav'd 4 Prints upon the Humours of Stock Iobbing, with a List of y^{e} Bubbles, & what each Sold at when highest."

In "The Daily Post," March 27, 1721, prints are announced and, in "The London Journal" for April 22, following, advertised as "Just published, Six fine Prints, representing the Humours of French, Dutch, and English Bubblers, and Stock-Jobbery," &c. There is no doubt that these six prints are those enumerated in "The Post Boy," March 30, 1721, viz., "1. Monument dedicated to Posterity. 2. Bubblers Kingdom in the Aerial World. 3, 4. Bubbler's Mirror. 5, 6. Bubbler's Medley." See these titles in this Catalogue, Nos. 1629, 1622, 1620, 1621, 1610, and 1611.

There are three copies of the first state of this print, besides one in Pennant's "Some Account of London," illustrated by Crowle,[2] Part XII., No. 136: there is an impression from the second state of the plate in the "Lettres de Madame de Sévigné," [2] illustrated; Tome XII. 12^{e} Partie, No. 266. In the last the publisher's name and address are removed from the cartel and placed at the foot of the design on our left; the cartel is thus made blank.

13½ × 8¼ *in.*

---

[1] Actions, from "*Actie*," shares. See the Dutch satires, described in this Catalogue, on the bubble schemes of 1720.

[2] In the Department of Prints and Drawings.

1630.

"De Zuid Zé Compagnie door Wind in top gerezen
Beklaagt nu haar verlies met een bekommerd wezen"

[The South Sea Company, having risen to the top by Wind, now laments her loss with a rueful aspect.]

[1720]

A Dutch broadside, comprising an engraving with verses engraved in three columns below, on a different plate.

The engraving represents an oval medallion, in which is a female figure lying disconsolate in a room, on the wall of which is a large bookcase; she is clothed only in a loose garment, is attended by four infants, and rests her right elbow on a desk, or writing table. On this table lie several pieces of paper inscribed, 1, "*'t Raakt al weg*" ('tis all going away); 2, "*Ik moet me na Vianen, neen, neen, ik bedekt my met het schilt van Fred: Hend*" (I must be off to Viana, no, no, I covered myself with the shield of Frederick Henry.)[1]

One of the infants holds up a label on which is written, "*'t Is niet als verlies dat men hoort*" (One hears of nothing but loss); under his feet is a book, on two leaves of which is inscribed "*Osse, Koej*(en) *Varkens*" (Horses, cows, pigs), and "*Assuransie Huisen Scheepen tuinen*" (Assurances (of) houses, ships and gardens.) "*Comerce Boek*" (Trade book) is written outside another volume; and, on a third volume of this group, on the leaves within, is "*Debet Boek van W. en Zuid*" (Account Book of West and South.) "*Verloren Acties*" (Lost Shares) *f* 19000: *f* 15000: *f* 1050: *Zuid Zee f* 700: *f* 500: *f* 300: *f* 240."

Three more infants appear behind the figure of the lamenting woman. One of these blows a trumpet; the second reclines, weeping, against a lyre; a third, holding a label which is inscribed "*Zuid Zé*" (South Sea), lies on the pavement and looks out of the chamber to the open sea, where four vessels appear in great distress in a storm; one of these is about to founder.

The bookshelves bear a label, with "*Biblioteek van een bedroefde Actionist*" (Library of a reduced, or ruined, Shareholder.)

The spandrels, or corners of the print, between the angles of the plate and the margin of the oval medallion, are occupied by four designs; that in the upper corner, on our left, represents a man who is seated on a sort of scaffold, in an open landscape, and feeds himself with money from a sack which stands before him; he is voiding papers, one of which is marked, "Acties" (shares), and others bear the following names of places or of schemes which were then in vogue, "*Zuid*" (South Sea Company), "*West*" (West India Company), "*Missisipi*" (Mississippi Company), "*Zwol*", "*Naarden*", "*Alkmaar*", "*Dort*", "*Schiedam*", and "*Zirk Zee*"; "*Edam*" is written on a cheese (?) which lies in front, and

---

[1] That is, took refuge in the country of Frederick Henry, Prince of Orange, Stadholder of Holland. Mr. Knight, Cashier of the South Sea Company, took refuge on the continent, and, being arrested at Tirlemont, was confined in the castle at Antwerp, until he escaped by bribing his keeper. The English demanded that he should be given up to them, which the Dutch appear to have neglected to do, if they did not connive at his escape. See "A Satire on Mr. Knight," &c., March 8, 1721; "De Laggende Law," &c., 1720, No. 1632; "The Brabant Skreen" (No. 1.), Ap. 29, 1721; "A True Picture of the Famous Skreen" (No. 1.), March 11, 1721; "Robin's Flight," Jan. 22, 1721. For Viana, see a note to the name in "De Windverkopers of Windvangers", 1720, No. 1624.

"*Hoorn*" on the ground near some carrots, turnips and cabbages. Close by stands a barrel of herrings, said to be among the sources of Dutch wealth.

In the upper corner, on our right, a man wheels a barrow full of stones (?) and meets a market woman who bears a basket in which are several dead geese; she grasps the neck of a dead goose. It is as if she were offering her geese for his stones. A living goose, with a barrel on its back, flies away above her head.

In the lower corner, on our left, four men with spades in their hands, appear labouring on a road which leads towards a walled city in the distance of a landscape.

In the lower corner, on our right, a woman, who holds a fish (herring?) in her hand, and stands on the shore of the sea, converses with a pig keeper, whose herd stand behind him.

The Dutch verses below the design are to the following effect. "The South Sea Company, represented by the female figure (in the medallion), seems now to ask anxiously who will give her help or consolation? The imaginary gains vanish in smoke, which troubles her, and makes fools of her traders. Fame, who blew the trumpet of her miracles, now makes her Windy (*i. e.* share-holding) masters annoyed and terrified, for every one trembles as he hears that 1000 guilders' stock are worth at the most 100, &c. The beginning was good, which appears clearly from him who swallows the money (see above, on the first compartment), and —— nothing but papers to make the share buyers rich in cabbage, roots, herrings, &c., to do for food for him who will go to the mad-house, &c. Thus, as every one sees, all the stock of shares was an idle nothing."

This broadside is No. 39 in the vol. i. of "Het Groote Tafereel der Dwaasheid," &c., 1720, a collection of Dutch satires on the Mississipi Company, the South Sea Company, and other schemes of Law, &c. A print, apparently designed to be the fellow to this one, and referring more particularly to the Mississippi Company than to other contemporary bubbles, is No. 42 in the same volume, and entitled "De Inbeelding; Heersseres van't Rookverkopers-gild," &c. 1720, No. 1657; No. 21, in the supplementary volume to the collection of satires, is from the former plate, and No. 23 in the same volume is another impression of the latter.

$11\frac{5}{8} \times 6\frac{3}{4}$ *in.*

1631.

"De opgehulde Actionisten in hun eer en aan zien gesteld."

[The bedizened Shareholders shown during their honour and influence.]

[1720]

An engraved Dutch satire on the failure of the South Sea Scheme, with four columns of verse in that language and engraved below a design. The design represents the South Sea Company by means of a female seated on a throne in a magnificent chamber, as of a theatre; a curtain hangs behind her; on her head is a ship in full sail, her right hand rests on a rudder, on her knees sits Credulity, a little child, who holds with one hand a bird (cookoo?) and, with the other, a chain, the ends of which bind Avarice, or Money-Seeking, personified by a mean figure of an old woman who grovels on the ground before the throne, and fills her mouth with coin from a heap of the same which is on the floor. Three men stand like spectators in the pit of a theatre, and on a lower level than the ground on which

Money-Seeking grovels. They seem to be taking from before her papers (see "De Laggende Law," &c., 1720, No. 1632), which are respectively inscribed, "*Voor Edam*" (For Edam), "*Vlissingen*" (Flushing), "*Voor Dort en Deft*" (For Dort and Delft), "*Voor Hooren*" (For Horn), "*Schieda*" (Schiedam), "*Voor Utrecht*" (For Utrecht), "*Voor Rotterdam*" (For Rotterdam), "*Alkmaar*" (Alkmaar), and "*Voor al wat wil* (For all who will.)[1] The Devil is blowing these papers with a pair of bellows.

These papers seem to be intended for promises to pay, or subscriptions from these towns. One of the men is a Dutch sailor, another a merchant or gentleman, the third appears to be a mechanic.

In the hands of Money-Seeking are papers inscribed "*Woerde*" (Woerden, punning with a Promise?), "*Voor Muiden*" (For Muiden), and "*Voor Wesep*" (For Wesep).

Over the head of the South Sea Company hovers Fortune, strewing papers inscribed, "*Voor Wind*" (For Schemes), "*de Zuid* (The South Sea Company), *Voor groot en klein*" (For Great and Small), "*Voor Woekerars*" (For Usurers), "*Voor Bedrog*" (For Deceit), "*Voor zaamen zwering*" (For Conspiracy), "*Voor Hovaardy*" (For Pride), "*Voor Geld zugt*" (For Money dealing), and "*Voor Eigenbaat*" (For Self-seeking.) Fortune also holds above the head of the South Sea Company a crown of thorns. A gentleman, who appears to have thrown his hat and cloak on the floor, walks past the throne with an anxious expression of countenance. Another gentleman, standing on the other side of the throne and near a doorway, rejects the humble supplications of three men who follow him. In the mid-distance, on our left, a man appears to be running away, and to hold a label which is inscribed "*Iselstein*," he is followed by another man with "*Vianē*" (Viana),[2] on a label. This appears to refer to the flight of Mr. Knight, Cashier of the South Sea Company; see "A Satire on Mr. Knight," &c., March 8, 1721.[3] Beyond, is a view of a country seat, with another house, which is surrounded by a scaffold.

The verses engraved below are to this effect:—"See here the South Sea Company sitting on a high throne, with Credulity on her knee, who holds Avarice (Money-Seeking) by a chain; Avarice tries to fill her bottomless stomach with a quantity of gold coins, but they grudge her this gain. She sows many papers, bills, and shares, after which every one is grasping, impelled by seeking of interest. Fortune shews her cards of Wind (schemes) and delusions for the fellows of the mad South Sea Company, and is about to crown her with a crown of thorns."

This broadside is No. 62, in vol. i. of "Het Groote Tafereel der Dwaasheid," &c., 1720, a collection of Dutch satires on the Mississippi Company and other schemes of that period. There is another impression from the same plate in the supplementary volume of this collection; it is numbered therein 36.

$10\frac{3}{8} \times 10\frac{1}{2}$ *in.*

---

[1] See "Monument consacré a la posteritié" (No. 1.), 1720, No. 1627.

[2] See the note on this name in "De Windverkopers of Windvangers", 1720, No. 1624.

[3] See likewise "The Brabant Skreen," (No. 1.), Ap. 29, 1721; "A True Picture of the Famous Skreen," (No. 1.), March 11, 1721; "Robin's Flight," Jan. 22, 1721, and "De Laggende Law," &c. 1720, No. 1632.

1632.

De Laggende Law, De Treurende Actionist met de Smekende Mercurius

[Law laughing, the Shareholders mourning and Mercury entreating.]

A Satire on the Bubble Schemes of 1720, &c.

[1720]

A Dutch broadside, comprising an engraving and three columns of verse in that language engraved below it.

The former shows a label supported in the air by two bladders, which are marked "*West*" and "*Zuid*", *i. e.* the West India Company and the South Sea Company. On this label is inscribed:—

"*'t Leek niet als Botter voor d'spons*
Law heeft het gelt daars niet voor ons
't Is weg gewaayt met West en Zuyd
Voor ons de Beurs voor Law de kluyd."

Which may be freely translated thus:—

[It was not like Butter before the Sponge (?)
Law has the Money, it is not for us,
It is blown away to the West and South
For us the Shell, for Law the Oyster.]

This label and these bladders are suspended above a landscape, in the front of which is a stage or platform. On this stand many personages and objects. In the centre is the figure of a large ape, dressed like a gentleman, and holding a hat in his left hand, a cane in his right hand, walking as if towards the front of the platform, and speaking as he comes. This figure appears to be intended for that of a shareholder in the Mississippi Company, as referred to in the title and text below. On our right stands a large treasure chest marked "*Nog ongetelt*", (still unpaid, or uncounted.) Law, wearing a full wig, pours coin from a cornucopia into this chest; behind him is:—

"*Voor water en wind*
Heeft Law de splind."

[For water and Wind
Law has ready money.]

The sea forms the back of the landscape; on it is written "*Stil stand in de Zuid Zee*" (Calm in the South Sea.) On a pedestal on our extreme left of the design is a statue of a boy blowing bubbles; this and the calm sea appear to refer to the apparently calm state of the South Sea Company's affairs in England and elsewhere, after the breaking up of the Mississippi Scheme in France, hence "for water and wind, *i. e.* schemes of any kind, Law has cash enough." A large basket, containing "*Parelen en Juwelen*" (Apparel and Jewels), lies near the front, with bags, one of which is marked "1000 *Ducate*", and caskets of coin and jewels.

On the floor in the centre of the design lie a great many papers marked with the names of places, &c., which seem to have been most affected by the "Wind" schemes of that day.[1] These are "*Harlinge en Hassel*", "*Monikendam*",

[1] See "Monument consacré a la posteritié" (No. 1.), 1720, No. 1627.

"*Zwol*", "*Voor Woerden*" (For Wörden), "*Voor Utrecht*" (For Utrecht), "*Wesep*", "*Naarde en Muiden*", "*Zuid en West*" (South and West), "*Voor Purmerent*", "*Medenblik*", "*Voor Alckmaar*", "*Voor Edam*", "*Hoorn en Enchuiser*", "*Voor Delft*", "*Voor ter Gouw*", "*Voor den Haag*", "*Voor Rotterdam*", "*Voor Schiedam*", "*Voor Middelb.*" (For Middleburg), and "*Voor Vlissingen*". (For Flushing.) See "De opgehulde Actionisten", &c., 1720, No. 1631. Below these lies a large fishing-rod, baited and hooked, to this appears to apply the adjacent inscription:—

"*Bedrog dat onder d'Acties tag*
Dat komt nu heden voor den dag".

[Cheating, that under the shares lay,
Now comes to the light of day.]

It may be that these lines refer to the figure of a large ape[1] which appears crawling, or to have fallen on the floor, and is loaded with a large ewer or vase, as of precious metal, which it may have stolen.

A female, clad in a loose robe and sandalled, runs away as fast as she can. In front of the design on our right is a harpy, to which seem to belong the words, apparently referring to the fugitive:—

"*Sy worde sus bedrog gewaar*
Kom vlieden wy nu voor t' gevaar".

[She perceives our cheating,
Come let us fly from danger.]

Behind this is the figure of a man, intended doubtless for Bombario [Humbug], so often represented in the satires on Law and his scheme, that of the South Sea Company and others; see "A Satire on Mr. Knight," March 8, 1721, and "Atlas," 1720, No. 1648. This personage is dressed like a zany, with a fool's cap, and girt with a wooden scymitar; his nether garments are lowered and his back is exposed, he is acting contumeliously to an Orb of Sovereignty, which in these satires stands for the World, and is in his rear. On his back is written:—

"*Law deed dit ook*
Met wind en Rook".

[Law did go too with wind and smoke.]

Beyond the platform is a landscape, with, on a hill, the city of "Wind," "*Vianen*"[2] (Viana), which consists of a church only that stands in a forest, or among trees. "*Wegwyser*" (Finger-post), a man across whose shoulders hangs a net, indicates "*Vianen*", to a gentleman whose back is towards us, and is probably intended for John Law, or Robert Knight, Cashier of the South Sea Company; see "De Zuid Zé Compagnie door Wind in top gerezen," &c., 1720, No. 1630.

Mercury flies in the air and addresses a conclave of the gods:—

"*Og laat de Koopmanshap weer gaan*
Want Wind alleen kan niet bestaan"

[Now let the merchant's trade thrive fast,
For Wind alone can never last].

At the top of the print appear Phaeton, falling from the region of the sun and Time(?) flying before him; the latter says: "*So ist ook met haar gagaan*"

---

[1] Probably intended to symbolize "Bedrog," Deceit, or Cheating.

[2] See the note to this name in "De Windverkopers of Windvangers", 1720, No. 1624.

(It went so with her also.) This is illustrated by the inscriptions—1, near the sun, "*Van* 1100" (From 1100), to 2, "*tot* 100", (to 100), *i. e.* the extent of the downfall of property in "Wind" or schemes, such as the South Sea and Mississippi Companies. The latter inscription is engraved on the edge of the sea, far below the sun.

The engraved text below the design is to the following effect, in the words of the laughing Law:—"I can't help laughing when I see my treasure, and think how many I have cheated with my paper lists, how they brought money with joy, and cried 'Sir, if you please, give me a bit of paper,' with which I was provided. I made great profits, sold paper in the gross. But now there is nothing to do; the richest have parted with their treasures, which they will never see again; it is in the eagle's claw, who holds fast what he's got."

The mourning shareholder says, "Cursed a thousand times be ye who have so cheated me! how could I be so deluded? Now I have only paper instead of money, and paper that will soon force me to go away from here. Adieu Amsterdam; everyone is disposed to tease me about my state. Adieu! beautiful city, for I must leave thee."

This broadside is No. 85, in vol. i. of "Het Groote Tafereel der Dwaasheid," &c., 1720, a collection of Dutch satires on the Mississippi Company, and other schemes of that period, their downfall, promoters and officials. No. 52, in the supplementary volume to "Het Groote Tafereel der Dwaasheid," &c. is another copy of this broadside.

For Law, see "Quinquenpoix Bombario", 1720, No. 1639.

$11\frac{3}{8} \times 7\frac{3}{4}$ *in.*

1633.

Tournooy-spel Der ACTIONISTEN.

[Tournament of the Shareholders.]

[1720]

A Dutch broadside, with a woodcut, representing a tournament between two knights, and two columns of Dutch verse below, in letterpress.

The verses comprise a conversation between a Frenchman, an Englishman, a Venetian, a Roman, a Harlinger, and natives of other towns in Holland, *e. g.* Rotterdam, Hoorn, Edam, Monnikendam, Alckmaar, Purmerent, Medenblick, Delft, Schiedam, Naardam, Amsterdam, Haarlem, and Leyden.[1] This conversation refers to a game at the quintain, or running at the ring, not to a tournament, as represented by the woodcut. It is to the following effect:—The Frenchman says, "They will strike the Mississippi ring with their lances. It is a miss, but not their fault, the ring moved!"

The Englishman says: "He who tries for the South Sea ring finds no mishap; it is missed, but the Wind did that." The Venetian says: "We Italians shall certainly take it; see there! the Devil take it!" &c. They all miss it, and excuse themselves that the lance slipped, that it missed, a pig's tail bewildered them, &c.

Finally, "Aanschouwer" or Spectator, says:—

> "Never was I so happy
> As at observing this Wind selling[2]

---

[1] Most of these Dutch towns were reputed to have had large shares in the Bubble schemes of this period; see "Monument consacré a la posterité", (No. 1.), 1720, No. 1627.

[2] Dealing in Wind, *i. e.* in bubble schemes.

Do they call that a Tourney?
It cannot fatigue any human being,
But what will be at the last?
One single wind, 'Probatum est.'
Many bystanders already are wrathful through disappointment,
And the remainder will soon follow."

This broadside is No. 41 in vol. ii. of "Het Groote Tafereel der Dwaasheid," &c., 1720, a collection of Dutch satires on the Mississippi and South Sea Companies and other bubble schemes of that period.

$5\frac{1}{8} \times 3$ *in.*

1634.

De Vliegende ACTIONIST op de WAERELD,

[The flying Shareholder on the top of the World.]

[1720]

This is a Dutch broadside, comprising a woodcut and five columns of verse in letterpress in that language.

The former represents a great orb of sovereignty, or the World, in the manner of the Dutch satires on the Mississippi and South Sea Companies, and other bubble schemes. This orb is lying on the ground close to a pigstye, and near a fortified town. On the top of the orb is perched a huge boar, with wings, in the manner of representations of Pegasus. Another boar stands on the ground and feeds from a trough. The block which supplied this impression of the woodcut was wormeaten before it was used.

The verses consist of a satirical address, referring to the "Wind" schemes in vogue in Europe in 1720, and to the French West India Company and the English South Sea Company in particular.

This broadside is No. 42, in vol. ii. of "Het Groote Tafereel der Dwaasheid," &c., 1720, a collection of Dutch satires on the Mississippi and South Sea Companies and other schemes.

$9\frac{1}{4} \times 10\frac{1}{2}$ *in.*

1635.

Baal. of de Waereld in Maskerade.

"The World in Masquerade".

[1720]

An engraving representing a masquerade of men and women, who are dancing or conversing in a large chamber, which is lighted by candles placed in sconces against the walls, or suspended in chandeliers from the ceiling.

"*The World in Masquerade*" is engraved on a label at the upper part of the print.

Below, are four columns of verse, in English and Dutch. The former verses are as follows; the latter are to the same effect:—

"Here, may the Wandring Eye with pleasure See
Both Knaves and Foolls in borrowd shapes agree;
How Lords and Ladies wave their wonted pride,
And walk with Jilts and Bullies, side by side,

Here, the Vile Atheist, to the Worlds surprise,
Puts on a Bishop's Robe for his disguise,
While lude and idle talk profanes the same,
And Nods his Mitre at some fav'rite Dame.
The Statesman that commands his Princes Ear,
Descends to Harlikeno's Jacket here,
And, tho' at Helm he shares the Mighty Rule,
In Masquerade submits to play the Fooll.
Here, Lords in Footmen's Liv'ries meet the Fair,
And Show us what their real Father's were,
Court Highbron Ladies who, for change of food,
Can chew coarse Diet if the Sause be good.
Here, Tender Beauty Wedded to an old,
Decrepit Fumbler, for the Sake of Gold,
To th' Tavern tempts some vigrous Youth & there
Displays her Charms in Hopes to steal an Heir.
Here City Wives, disguis'd in Widows Weeds,
Look out for Sparks to mend their sev'ral breeds.
These no advantage of their favours make,
Sin not for Gold but Kiss for Kissings sake.
Here, Drury Punks for Maiden Ladies pass,
And dress'd like Nymphs, decoy the Am'rous Ass.
He singles out his doe She grants the Prise,
And with venereal Trophies crowns his Joics.
Thus, all the World for Intrest, Love or Fear,
Conceal themselves and in disguise appear".

This print is No. 14 in vol. ii. of the collection of Dutch satires on the Mississippi Company, and other bubble schemes of the year 1720, which is entitled "Het Groote Tafereel der Dwaasheid," 1720.

$6\frac{1}{4} \times 7\frac{7}{8}$ *in.*

1636.

"Register van alle de Printen die op de Actiehandel zyn uyt gekomen in Jaar 1720."

[List of all the Prints on the selling of shares in 1720.]

[1720]

This engraving gives a list of prints published in order to satirize the Mississippi and South Sea Schemes; many of which are described in this Catalogue, *e. g.* "De Wind Koopers met Wind Betaald," &c., 1720, No. 1623; "De Windverkopers of Windvangers," 1720, No. 1624; "Quincampoix in Duigen," 1720, No. 1653; "Waare afbeelding van den vermaarden Heer Quinquenpoix," Sept. 1720, No. 1612; "De stervende Bubbel-Heer," &c. (No. 1.), Sept. 1720, No. 1615; and others with the date 1720, and with titles in Dutch.

The list is enclosed by a border which is enriched, at top, by a label bearing the title of this entry in this Catalogue, which is supported by an owl armed with a trident, and an ape armed with a spade. At the sides two lines of satirical symbols are suspended by cords which hang from rings. On our left, are 1, a packet tied with a string and having, on the outside, a picture of a hen and chicken, with her coop; in the upper corner of the picture is "*Utrecht*"; 2, a pair of bellows; 3, three herrings; 4, a heifer's head; 5, a brass dish (?) marked "1720"; 6, a bladder full of wind; 7, a cabbage. On our right, the string supports, 1, a box tied with string; 2, a bladder full of wind; 3, a

child's horn, a toy; 4, a pig's head; 5, a smelling bottle, or cruet; 6, a covered brass (?) pot, like a modern coffee-pot, such as is often painted in Dutch pictures, having a long spout, and with a small drinking-glass suspended from the spout; 7, a pair of bellows; 8, a bunch of carrots.

At the foot of the list are, 1, the head of an Indian, who is blowing smoke violently from the bowls of two tobacco pipes; 2, three cheeses; 3, a mouse-trap and a mouse about to enter it.

Seventy-four prints are named in the list.

This print is No. 61, in the second volume of "Het Groote Tafereel der Dwaas heid," &c., 1720, a collection of satires on the Mississippi Company, the South Sea Company, and other bubbles. Another impression from the same plate is No. 60, in the same volume; this names sixty-five schemes only. A third impression is No. 59, in the same volume, showing the names of forty-seven schemes only.

$7\frac{3}{4} \times 11\frac{5}{8}$ *in.*

1637.

"Jacques III Pretendent D'Angleterre &c. of Ridder van St. Joris"

[James III. Pretender of England, &c. and Knight of St. James.]

A Paris chez le S^r^ Belle ruë du Four Faubourg S. Germain attenant la porte de la Foire. [1720]

This engraving is a portrait of the Pretender, wearing the robes, collar, and jewel of the Garter, a lace cravat and a full-bottomed wig; the face is in three-quarters to our right; the figure is to the waist, the hands are not shown.

The above title is engraved on the frame of the portrait, above the head; below the head, and on the frame, are the following inscriptions:—

"*peint a Barleduc par A. S belle peintre de S. M. Britt. et gravé par MM. horthemels*", and this chronogram:—

"*teMpore DVro fILIVs rege natV's habetVr ast non qVIbVsqVe.*" (1688).

On the base on which the frame rests are these verses:—

"*O! Prince infortuné, joüet de la fortune,*
Qui hausse et baisse aussi tant des Rois que des gueux
Que tu t'elevera, c'est de plusieurs le voeux
l'Esperance n'est pas tout-a-fait importune."

Below the engraved margin of the print are the following verses:—

"Heeft u't Fortuin de rug tot dus ver toegekeerd
O Ridderlyke Vorst, het rad kan kluchtig draajen
Gemerkt gy nog ten deele Europa balanceerd,
Wie weet of eindlyk 'niet ú haan zal K—g kraajen."

[Fortune may have fled from you till now,
But, knightly prince! the wheel can soon turn,
Partly you balance the European Equilibrium,
Who knows but yet your "cock will cry King."

[N. B. Your "cock will cry King" is a Dutch expression, meaning, "You will have the sway, or win the match."]

This portrait is No. 21, in the second volume of "Het Groote Tafereel der Dwaasheid;" a collection of satires on the schemes of Law and his contemporaries.

S. A. Belle's portrait of the Pretender is well known.

$4\frac{1}{8} \times 6\frac{3}{8}$ *in.*

1638.

"GRAF KELDER DER VERONGELUKTE ACTIONISTEN.".

[Tomb of the Ruined Stockholders.]

Eere-Titel, of Gordyn voor het SCHOUBURG der ACTIE-Tafereelen, beschilderd met de ACTIE WINKEL des Groenen en Dorren TYDS Of SPIEGEL des PAPIEREN WAERELDS.

[Title (page) of Honour, or Curtain before the Theatre of the Action Plays, representing the Action Shop of the Green and Sterile Times; or Mirror of the Paper World.]

[1720]

THIS Dutch broadside consists of an engraving with letterpress beneath. The former represents a picture in which an old man, "Gryn Chagrin", or the Nemesis of the Mississippi and South Sea Companies and similar bubbles, *i. e.* of those who, by mad speculations, had ruined themselves and others, holding a mirror before the face of a youth, the "Young Coward" or speculator, who hardly ventures to look at the reflection of his own form; the latter has before him a great globe, named "*Geactioneerde Waereld*" (World of Shares, or Stock); he points to a place on which is "*ik zie alles verkeerd*" (I see everything wrong); faces of men in distress are engraved on the globe; it is encircled by a serpent with its tail in its mouth, to which the inscription refers:—

"*De Windverkooper imiteerd*
Dit dier het geen zig zelf verteerd".

[The Wind-seller (Share-dealer) imitates this animal, which devours itself.]

On the globe is engraved, near the sun's place:—

"*De Zon ging vrolyk op*
Maar drukt in't Westen menigs kop".

[The sun rose blithely, but oppressed many a one at his setting.]

In the background of the picture is part of a building, on the walls of which several papers are fixed, being "*Actien in Blanco*" (Actions in blanks); a poster announces—"*Dese Winkel word uit verkoft 't Huis te huur terstond in te vaaren.*" (Selling off in this Shop. The House to be let, and may be had immediately.)

Below this group is the tablet of a tomb, inscribed as in the second title above; likewise with the legend "*MORS ACTIONUM ULTRIX.*

The picture is surrounded by a frame in scrolls, like those of fret-work in wood. Many objects are suspended from these scrolls, or arranged among and upon them; over the picture is a label referring to these:—

"*Een schoone Lofkrans deese onse Actie Winkel cierd*
Met planten, meubilen en veelerly gediert."

[A beautiful Wreath adorns our Stock Shop with Plants, Furniture, and several Animals.]

At the top of the "wreath", or frame, is a young bull's head, thus referred to:—

"*Ik ben de Hopman van de dommen*
Doch won daar door van Vossen groote sommen".

[I am the Captain of the Stupids, but I won great sums from the Foxes.]

Next, on our left, is the head of a crane devouring a frog, with:—

"*Ik gryp vast aas, doch ik voorspel*
Een onbe Haagelyk gequel."

[I seize my prey, but I forbode a rather disagreeable sensation.]

On our right of the bull's head is a crane's head devouring a snake, with:—

"*De adder die me is aanbevoolen*
Maakt nog zo wat caprioolen".

[The adder, which I was recommended to swallow, makes many motions yet.]

In the upper corner, on our left, three swallows are flying away, with the following remark, "*Met 't Lot te vreen zyn we in de vrye lucht.*" [We are contented with our fate in the open air.] On our right, in the upper corner, are three more swallows, with:—

"*Lichte voglen schraal van veeren*
Konden 't lichtst actioneeren."

[Light birds, with few feathers, could most easily trade in Shares.]

Below the bull's head is the head of a Jesuit, or priest, blowing vigorously, with:—

"*Al blaas ik nog zo sterk*
Ik doe maar munniks werk."

[How strongly soever I blow, I only do monk's[1]-work.]

On our left of the frame, at the side, hangs a bird in a cage, with "*Bedrieglyk lok-aas brengt me in de ysre vlucht*" (A deceitful bait brought me to the iron cage.] Below the bird a pair of spectacles hang, with:—

"*De Actien der Brillen*
Zyn voor al de oude lien te nut om te bedillen".

[The spectacles' Actions (Shares) are too useful to old people to be cavilled at.]

Below the spectacles is a cheese, with a knife stuck in it; to this refers:—

"*Men snyd de kaas te dik*
Elk heeft er voor een shrik".

[They cut the cheese too thick. Every one was afraid of it.]

Several herrings hang next below the cheese, with: "*Pan haring 50 om een stuiver*" [Pan-herrings, fifty for a penny.] Below the herrings is a drum, with:—

"*'t Kalfsvel van de Actie trom*
Maakte meer als haar burgers dom".

[The calf's-skin of the Actions-drum made more than all the burghers dumb.]

---

[1] That is, useless work.

A fisherman is placed next below the drum, holding a net; he says:—

"*Het zy ik vis of niet*
't Blyft alles in't verdriet".

[Whether I fish or not, everything is full of grief.]

The fisherman is driving his net along the bottom of the sea; near it, but not in it, are several coins; to this refers:—

"*'t Geld van de grond weer op te vissen*
't Zonk te diep, het zal my missen".

[I try to fish up the money from the bottom, but it is sunk too deep, I cannot get it.]

Three pigs' tails and a pack of cards are referred to thus:—

"*Henne kaart,*
en zwyne staart,
zyn eve vermaart".

[Hens' cards, and the tails of swine, are equally famous.]

Insects, resembling midges, are playing over a group of rushes at the bottom of the frame; to the rushes refers:—"*Barre-biesjes*" [Barren Rushes.] In the middle, at the bottom of the frame, is a tub, full of crabs, with "*De Kreefte gang is al't belang*" [The crabs' gait is all that belongs to them.] The crabs are called "*Bubbel Kreeften*" [Bubble Crabs.] A cypher of "*L. L.*" *i. e.* Law of Lauriston,[1] with a crab, is styled "*Cyfer van Law*" (Cypher of (John) Law.)

Below Law's cypher and at the foot of the whole design are three eggs, styled "*Engelse Kackjes met Cassia* (English Eggs, with Cassia, *i. e.* English chickens, or foul eggs, cooked with cassia, which is very bitter (?)) Near this a rat runs towards a piece of paper, probably intended for a certificate of stock-holding, the latter is marked "*Rotte kost*" (Rats' fare), which is evidently a pun, for "Rotte" means "Rotten" as well as "Rats'." Near this, on the frame, is a piece of foliage, with "*Dorre Lof werk*" (Dry branch work.)

At the top of the side of the frame, on our right, hangs an empty bird-cage, entwined with fir-branches, or rue (?), at the top, and, at the bottom, with "*Lauwrier*" (Laurel, a pun on the name of John Law); on a label near the cage is "*Wech is de vogel en maakt goede cier met zyn Laurier*" (The bird has escaped, and makes merry with his laurel); another pun on the name of Law, who had fled from Paris. Below this hangs a horn, with "*Je zelf'er van*". Next to the horn is a roll of tobacco, described as "*Oprecht Amisfoorts*" [Pure Amisfoorts, the name of a kind of tobacco.] Three tobacco-pipes hang next below the tobacco, with "*onse winst is Rook*" [All our gains are smoke.] Next to these is a bunch of withered carrots, with a label, inscribed:—

"*Met moet de wortel van 't quaad uitroejen*
Of men zou de heele kraam verknoejen".

[One must take away the root of the evil, lest the whole be spoiled.]

At the foot of the design on this side stands a man with a spade; he appears to be an excavator; he says:—

"*Kabouter mannen moeten 't maaken*
Of men zal nooit ten einde raaken".

[Hob-goblins must do it; otherwise there will never be an end of the affair, *i. e.* of the trouble caused by the Bubble Schemes.]

---

[1] For references in this Catalogue to Law of Lauriston, see "Quinquenpoix Bombario", 1720, No. 1639.

Near the excavator's spade is:—

"*Ik schey uit graven*
Aan vaart en haven".

[I stop my digging in canals and harbours.]

Below this figure hangs a bunch of grapes, with the inscription:—

"*De druiven zyn zuur*
By Fransje buur".

[The grapes of our French neighbours are sour.]

The letterpress below the engraving contains an explanation in verse of the designs which are here described; it states that the "Young Coward" does not look in the mirror, for therein is shown how the end rewards both good and evil actions. The old man's name is "Gryn Chagrin". The tomb contains the remains of those who committed suicide with ropes, swords or pistols, and who did not unburthen their souls before going into Eternity. The "Blancos" hanging on the wall are nothing but blanks in a lottery, but still, many a one is set free (from delusions?) by them. There is likewise "A List of the names of shares to be had at the Shop," including "Goude Mislyke" (False Gold), "Bladzilvere" (Leaf Silver), Copper, Steel, Quicksilver, Blotting-paper, "Waterzuchtige" (Dropsy), "Vierige" (Fiery), Rotten, Yawning, Smoky, Unpleasant, "Aarde Porcelyne" (Earth for making porcelain (?); this material was, at this time, considered not attainable except in China, Withered, Miserable, Inherited from old Aunts, Payable with Pewter, Horned, From Paris to Venus, &c., and "more in such abundance, that, as the stock is a confused heap, it will be sent to Hell, with the warehouse, in cargoes."

This print is No. 1 in vol. i. of "Het Groote Tafereel der Dwaasheid" [The Great Table of Folly], 1720, a collection of Dutch satires on the Mississippi and South Sea schemes. Another impression is No. 1 in the supplementary volume of the same collection.

$7\frac{1}{4} \times 11\frac{1}{2}$ *in.*

1639.

"QUINQUENPOIX BOMBARIO.
ELK BEWAARD ZYN BEURS."

[Quinquempoix Humbug, Let everyone take care of his Purse.]

[1720]

THIS engraving represents the Rue Quinquempoix,[1] Paris, the scene of the Stock Market during the prevailing of the bubble schemes of John Law and others, 1720.

This is a narrow street of old houses, still existing in Paris. In a space which forms a little square are congregated a great number of persons, most of whom are crying shares for sale; one has the papers or certificates of stock in a tray, borne like that of a pedlar, by a strap across his shoulders; another uses a wheelbarrow for the same purpose, and stands at its side vociferating with all his

[1] See "Almanach de la Fortune," &c., 1720, No. 1618; "Hotel de Soissons," &c., 1720, No. 1619; "Op en ondergang der Actieonisten," 1720, No. 1647; "Monument consacré a la Posterité," &c. (No. 1.), 1720, No. 1627; "Waare afbeelding van den vermaarden Heer Quinquenpoix," Sept. 1720, No. 1612.

might. A fellow beats a tambourine, or metal platter, with a stick; two men are fighting in the crowd, the wig of one of them falls off.

Below the print is a column of Dutch verse, in letterpress, signed "Filips Piek." of which the following is a translation:—

"'Op het Tytelplaatje.' [On the Frontispiece.] 'The paper-trade began in Paris, and was invented in Scotland; it makes Counts of beggars, and beggars of Counts. Mr. Law[1] imposes on the people with foreign tales, and France nearly perishes in poverty and want. That spectre, not contented to remain in France, goes to England, which feels the calamities of the stocks. The people, full of Wind-thoughts, and not knowing how to pass either the days or the nights, pass from bad to worse, and many a one, at the height of madness, kills himself. O Heaven! spare us in Holland—but, alas! it is too late;—here the Wind-fury is seen also at the Dam and in the Kalverstreet. Men crying, 'Who will buy Enkhuizen, who Medenblik?'[2] Every one tries to sell wind instead of treasures. Amsterdam, take care, and throw all kinds of stocks aside."

This print is No. 2, in vol. i. of "Het Groote Tafereel der Dwaasheid", 1720, a collection of Dutch satires on the Mississippi, South Sea, and other bubble schemes.

$3\frac{1}{8} \times 5$ *in.*

---

[1] John Law of Lauriston was a Scotchman; for satires on him, in this Catalogue see "A Suit of Law", 1719, No. 1609; "The Bubblers Medley" (No. 1.), Aug. 10, 1720, No. 1610; "Waare afbeelding van den vermaarden Heer Quinquenpoix", Sept. 1720, No. 1612; "Veritable Portrait du tres fameux Seigneur messire Quinquenpoix", Sept. 1720, No. 1613; "Neck, or nothing", Sept. 1720, No. 1614; "De stervende Bubbel-Heer", &c., (No. 1.), Sept. 1720, No. 1615. The following have the date, 1720: "Almanach de la Fortune", No. 1618; "Hotel de Soissons", &c., No. 1619; "De Wind Koopers met Wind Betaald", No. 1623; "De Windverkopers of Windvangers", No. 1624; "Monument consacré a la posterité", &c. (No. 1.), No. 1627; the same (No. 2.), No. 1628; "De Laggende Law," No. 1632; "Graf kelder der Verongelukte Actionisten", No. 1638; "April-Kaart of Kaart Spel", &c., No. 1642; "Pasquins Windkaart op de Windnegotie", No. 1643; "Tytel-Print der Actie Kraam", &c., No. 1644; "M^re^ Jean Law", &c., No. 1645; "Kermis Wind Kraamer en Grossier", No. 1646; "Op en ondergang der Actieonisten", No. 1647; "Atlas", No. 1648; "Quinquanpoix", No. 1649; "De Kermis-Kraam, van de Actie-Knaapen", &c., No. 1650; "Arleqyn Actionist", No. 1651; "Vytslag der Wind-negotie", No. 1652; "Quincampoix in Duigen", No. 1653; "Rue Quinquempoix", &c. No. 1655; "Abbildung des auf der Strase Qvincampoix in Paris", No. 1656; "Bombario, o dood!", No. 1658; "De Waereld is een speel Toneel", &c., No. 1659; "De Verslagen Actionist", &c., No. 1660; "Law, als een tweede Don Quichot," &c., No. 1662; "Directrice der Vervalle Actie-Regimenten", No. 1666; "Contrarolleur van de Gelukkige", &c., No. 1670; "De Inventeur der Windnegotie", &c., No. 1671; "De Verwarde Actionisten", &c., No. 1672; "Gedenk-boog, ter begraaf-plaats der uit geteerde Actionisten", No. 1673; "Des Waerelds doen en doolen," No. 1675; "De Ridder van het Gilde Kalf," No. 1676; "Lauw Maands Herdenking", No. 1679; "Quinquenpoix", No. 1681; "Afbeeldinge van 't zeer vermaarde Eiland Geks-Kop", &c., No. 1682; "Vasten avonds Vreugde krans en Tooneel stuk", No. 1684; "Opkomts, Midden, en Geen Eynde van den doortrapte Jan Lauw," No. 1686; "Madame Law", No. 1688; "Wind-negotie," No. 1691.

[2] These were the names of towns concerned in the bubble companies, see "Monument consacré a la Posterité, (No. 1.)", 1720, No. 1627; "De Zuid Zé Compagnie", &c., 1720, No. 1630; "De opgehulde Actionisten", &c., 1720, No. 1631; "De Laggende Law", 1720, No. 1632.

1640.

De bedriegelyke Actionist, of de Nagthandelaars. Blyspel. Zynde het Vervolg op den Windhandel.

[The deceitful Actionist (Stockholder), or the Dealers in Darkness. Comedy. Being the Wind-Trade continued.]

[1720]

This is an illustration of a sort of dramatic poem which is included in vol. i. of "Het Groote Tafereel der Dwaasheid", a collection of Dutch satires on the South Sea, Mississippi, and other bubble companies, 1720. The engraving is No. 4 in this volume; it represents a night scene, probably in the Rue Quinquempoix, Paris, see "Quinquenpoix Bombario", 1720, No. 1639; a fight, in the course of which many men have drawn their swords, takes place in front of "*t Koffhuis van de Stok*" (the Coffee-house of the Stick, or stock); a woman, armed with a stick, issues from the house, and seems about to interfere.[1]

Below the print is a column of Dutch verse, of which the following is a translation:—

"Op den Tytel. [On the Title.] All this bustle and confusion is for Wind and smoke. Lucille speaks with Windcatch, and snatches from him the proofs by which he must fall into the snare. Further on, a sailor from the East Indies gives blows on nose and ears. The South Sea and the West Indian (Stockholders) fall by the ears. At length the whole of Quinquempoix is disturbed, and the Wind-merchant obliged to take to his heels."

$3\frac{1}{2} \times 4\frac{3}{4}$ *in.*

1641.

Het Dolhuys der Actionisten

[The Madhouse of the Shareholders.]

[1720]

This print represents the Stock Exchange, for the sale of shares in the South Sea, Mississippi, and other companies and bubble schemes. It is an illustration to a comedy, styled "Het Dolhuis. Der Actionisten." Both are in vol. i. of "Het Groote Tafereel der Dwaasheid," a collection of Dutch satires on the schemes in vogue in England, Holland, and France, in 1720. The print is No. 6 in this volume.

The design shows the quadrangle surrounded by cloisters of *pseudo*-classic architecture, and crowded with men who are crying shares for sale, thus:—"*Zuid*" (South Sea Company), "*West*" (West India Company), "*Zwol*" (the name of a town, see the references given with "Quinquenpoix Bombario," 1720, No. 1639), "*Kool*" (Cabbage). In front, a man reads from a paper, which is inscribed "*Compagnie na de Maan*" (Company of the Disappointed.) Two men are fighting. A woman is among the crowd.

$3\frac{1}{8} \times 4\frac{3}{4}$ *in.*

---

[1] See "Quinquanpoix," 1720, No. 1649.

1642.

"April-Kaart of Kaart Spel van Momus Naar de Nieuwste Mode".

[April Card, or Momus's Game at Cards after the newest Fashion.]

Fifty-four distinct designs.

[1720]

"*Dese fyne Modese Kaarten worden gemaakt te Schothanenburg bÿ Lawrens Bombarist inde wroetende droom goud-mÿn graver*". [These fine fashionable cards are made at Schothanenburg at Lawrence Bombarist's, in the rooting dream, (of the ?) digger of gold mines.]

This engraved satire on the South Sea, Mississippi, and other bubble companies of the year 1720, in No. 8, in vol. i. of "Het Groote Tafereel der Dwaasheid", a collection of Dutch satires on those schemes. It represents the cards of a pack, engraved on one plate, as intended to be separated and pasted on cardboard for use. The print is accompanied by a text, entitled "Papegaay of Actie-Kaart-Klap", &c., see below.

The cards are arranged in order, and fifty-two in number, besides the title and another card. The title contains the figure of a man, who holds up a cloth on which the above title is engraved; in the upper corners of the card are two Winds blowing; that on our left ejects coins from its mouth, this is "*Goude Eew*" (Golden Age); the Wind on our right blows scraps of paper, *i. e.* certificates of the holding of shares in bubble companies; this is "*Papiere Eew*" (Paper Age.) At the foot, on our right, is a head of "*Law*" (John Law; see "Quinquenpoix Bombario," 1720, No. 1639.), blowing papers from his lips: on our left is a head of "*Momus*". At the bottom of the card is:—

"*Law is 't hoofd en de staart; zyn mantel moet ze dekken*
Die Fredrik Hendriks Geest niet eerloos willen wekken."

[Law is both the head and the tail; his mantle must cover those who will not infamously awake (the Stadholder) Frederick Henry's ghost.]

Beginning at the top of the series is the "*Heer*" (King) of Hearts, or "*Lawrier hans*" (Laurel Master), a reference to Law, who appears to be represented as the promoter of the Mississippi Scheme; he is holding a windmill in one hand, and pointing with the other to the distance, where is a barren and lofty rock, near a river, with a wild goat, and savages fighting; below the card is engraved:—

"*'k Heb de Actie Mÿn ontdekt: 't is tijd die weer te dekken*
'k Haalde anders aan mÿn hals Europâs kooÿ vol gekken."

[I have discovered the mine of Stocks, 'tis time to cover it again, lest I exhaust the gullibility of Europe's cage-full of fools.]

The "*Vrou*" (Queen) of Hearts is next to the King, she is called "*Laura*"; the design may be intended for a satire on Lady Catherine Law, (see the Queen of Spades, described below, and her portrait "Madame Law", 1720, No. 1688), she is magnificently dressed and holds a drawing of a still, called "*Actie Ketel*" (Share Distillery); below the figure is:—

"*Die hart heeft en een hard hoofd als mÿn man*
Fÿn gond uit klad papier door reeknen stooken kan."

[Whoever, like my husband, has courage and a hard head, can, by arithmetic, boil fine gold from blotting paper.]

The "*Knecht of Boef*" (Knave or Rogue) of Hearts follows; he is piercing a heart with a dagger, and has, hanging to his girdle, many pieces of paper, or "*Boeve Actien*" (Knave's Shares); below the card is:—

"*k Heb hart 'k ben hard ik heb onquetsbaar de hoogste troef*
In 't spel daar 't al zwicht voor de Boef".

[I have courage, I am hard, I have the highest trump, in this game everything yields to the Knave.]

The "10" of Hearts represents a man seated and blowing bubbles, all of which have fallen but one, this remains at the end of the pipe; to it refers the speech "*Nul ik houw een*" (Nul, I retain one); below the card is:—

"*Die een houd heeft al veel gewonnen*
Wijl 't Actie werk tot nul is afgesponnen."

[Whoever keeps one has won much, as the Share-business has been spun out to nothing.]

The "9" of Hearts represents "*Boeve kloks uur*" (The last Hour of the Rogues), by means of a bell which is suspended in a frame; the cord of the bell has been broken by a man who pulled it so violently that he has fallen on the ground, where is his lantern; share papers are attached to the cord; below the card is the man's speech:—

"*k Val op mijn gat; mijn boeve klokzeel breekt*
't Meest Actie spel van breuk of groot gat spreekt."

[I fall on my b—side, the rope of my Rogue's Bell is broken; most of the Stock-games are stopped.]

The "8" of Hearts shows a man in an oriental dress, counting coin on a table, near him is "*Geef acht*" (Pay attention); a fox looks into a treasure chest, and a monkey plays with dice in the foreground; below the card is:—

"*Voor vier krijg 'k dubbelde intrest acht*
Waar door de Vos myn kist verkracht".

[For four (coins) I get double Interest, *i. e.* eight; by which the Fox violates my box.]

The "7" of Hearts shows a man taking an observation of the Pleiades by means of a cross-staff, the stars are styled "*Lucht Actie*" (Sky Shares); a dog has seized a piece of paper styled, "*Lucht Schat*" (Sky Treasures); below the card is:—

"*Wie naar de zeven star kijkt trots en eige wijs*
Zyn gissing Actie-winst licht voor de wind raakt prys."

[Whoever, proud and vain, looks to the Seven Stars, loses quickly his imagined gains by the power of Wind.]

The "6" of Hearts shows a man holding a steelyard and weighing "*Commes ny Gewigt*" (Dealers' Weight, *i. e.* a piece of paper against a bag of money); he says "*Maak Balans Van de Kans*". (Make a balance of the chance); an ape plays with the steelyard; behind is "*De Linie*" (the Equator), and, in the distance, the sun setting over the sea; below the design is:—

"*Van die te hartig te Actioneeren*
Veel volk naar 't Aapenland de Linie zal passeeren."

[Of those who carry on the Share-trade, many a one shall pass the Line to the Country of Apes.]

The "5" of Hearts shows a zany holding a five-pointed figure, like the tetragrammaton, which includes a human nose, eye, ear, hand, and lips, representing

the Senses; he says "*Vijf zinnen te koop*" (Five Senses to be sold); below the card is:—

"*Voor veel verlies of schielijk winnen*
Vhld de Actie nar zijn hart en zinnen".

[For great loss, or swift gain, the Share-Fool will sell his heart and senses.]

The "4" of Hearts shows a man standing on the sea-shore, throwing coins out of his left hand, and dropping dice from his right hand; a fish opens its mouth and catches the former; the man says "*Vierkant uit de hand*" (Straight out of my hand); below the card is:—

"*Werp je Actie Dobbel geld in 't water Heer*
Zo 't lot u mind de Vis brengt 't u met paerlen weer."

[Throw your share-gambling money in the sea, sir? If Fate favours you, the fish will bring it back with pearls.]

The "3" of Hearts shows a miser holding up a triangle which is enclosed by a circle, and referred to by "*Nooit vol*" (Never filled); he looks at these symbols, and holds in his other hand a scroll, on which is "100000 *gulden met armoe*" (100,000 guilders and yet poor); below the card is:—

"*Een Vrek spreekt nooit rond uit, in gierigheid verward*
De rijkste Actie vuld (als driehoek 't rond) zyn hart".

[A Miser, entangled in avarice, never speaks freely; the richest stock fills his heart, just as a triangle fills a circle.]

The "2" of Hearts shows a man holding a burning taper in one hand, and a basket full of hearts in the other; to him refers "*Bubbelhartig is Dubbelhartig*" (Bubble-hearted is Double-hearted); below the card is:—

"*Al valsheid en een dubbel hart*
Men vind aan de Actie Wolf noch hoofd nog start."

['Tis all falseness and double-heartedness; for in a Share-Wolf you find neither head nor tail.]

The following is a translation of the text on this card:—

"The bubble-hearted man, *i.e.* a man who takes to trading in Wind and bubbles, is double-hearted, and that infinitely doubled. He carries fire in his right hand, cold fire, *i.e.* killing passions, and in his left he has a fire-pail with two hearts floating in the water; this means, double-heartedness. The word bubbles has come from England, and means, as one would chew the letters here—bobbels or wind-blains, not unlike blisters; so many an Actionist, who has burned his—(certain part of the body), is obliged to sit down on the blisters. The word bubble, never in vogue here before, is applicable to such Wind, or air trade as is carried on in selling things which are neither yet our property, nor can be expected to become ours; it is so very double-hearted, that one buys and sells in order to make a trade; like the quacks, who send out sly fellows to pretend to buy their things, playing 'Mundus vult Decipi,' and by that means receiving their own bait."

The "*Aas*" (Ace) of Hearts shows an angler on the sea-shore, holding a bait which a Siren takes as she rises from the waves; in his right hand is a serpent, the tail of which is in its mouth; above, referring to this, is "*'t Begin en 't End Eve onbekend*" (The Beginning and the End are alike unknown); below the card is:—

"*Die Acties zonder aas zocht uit de eerste hand*
Kon geen Sireene zang verstaan en dorste 't strand".

[Whoever sought Shares with a bait from the first hand could not understand the Siren's song, and dared the strand.]

The suit of Diamonds succeeds that of Hearts. The "*Heer*" (King), shows a gentleman standing behind a screen which is fitted with glass windows, against it two Winds are blowing strongly; the man holds a window in his right hand; below the card is:—

"*'k Schut Actieus het Zuid en West geblaas*
Trots de aller fijnste glasenmaakers-baas"

[I anxiously protect the South and West from blows, notwithstanding the best master of glass-making.]

The "*Vrouw*" (Queen) of Diamonds shows a lady blowing glass with a tube; she holds a square mould or frame in her left hand; in the background is a glass-furnace; below the card is:—

"*Mijn Actie springt als glas en scheen klaare saak;*
Maar was onzuiver en niet vierkant in den haak."

[My Shares expand like blown glass and seem clear; but the material is impure and does not fit the square.]

The "*Knecht*" (Knave) of Diamonds shows a man endeavouring to set fire to a piece of paper by means of a burning-glass and the sun; on the paper is "*Law ras heet tot as*" (Law quickly becomes hot, like ashes); below the card is:—

"*'t Is niet bestand voor zuivre Zonne straalen*
Op Plutôs Zegen kar zal de Actie nacht spook praalen."

[This is not strong enough to withstand pure sunbeams; on Pluto's triumphal car you will soon see the spectre of Share-gambling.]

The "10" of Diamonds shows a man holding a paper on which is "*Van* 10 *maal* 10 *pas een zuivere Comp*[e]" (From 10 times 10 only one pure Company (?)); below the card is:—

"*Men koopt nooit de eedele steen bij de tast nog by nacht*
Maar de Actie koop is dwaas bij Plutôs lamp betracht."

[You never buy a precious stone by night, but the Share-trade is foolish when looked on with Pluto's light.]

The "9" of Diamonds shows a man holding in one hand a paper on which a set of nine-pins are set up, as if for playing; an inscription says "*De Grootste is Koning*" (The biggest is King); in the other hand the man holds a ball; below the card is:—

"*Was d'Actie koning slechts alleen in 't eerst gevallen*
De rest had nooit verstrekt tot doel der kegel ballen."

[If the King of Share Brokers had only fallen first, the rest would have been but marks for the ball.]

The "8" of Diamonds shows "*Achtbaarhied*" (Venerableness) as a counsellor in his full wig and gown, standing, holding a paper on which is "*Actie mis druk en scheur Papier*" (Misprinted sheets and waste-paper from the Stocks); in his other hand are what appear to be coin of very small value, the "crossed coins"; below the card is:—

"*De Weste wind waaij wech 't papier*
Dat de Achtbaarheid in 't licht staat dier."

[May the West Wind scatter the papers which stand in the way of honesty and veneration.]

---

[1] The South Sea and West India Companies, as threatened with downfall.

The following is a translation of the text on this card:—

"This is Venerableness, a rich and great Gentleman, counterminer of the new West Indian Stocks, and consequently despising all other kinds of Wind-trade contrary to honour, and which may be considered as hurtful to the great persons, so that they are quite afraid of showing themselves, as is the case in England, France, and elsewhere. He tramples on a bat, showing by this his detestation of acts of darkness. He keeps in his left hand two coins, forming together an 8 (eight), this means that, though money be a great support to veneration, yet it keeps only the inferior place (literally, the lower hand.) He shows in his right hand the worthlessness of the stocks, which may be called enigmatical."

The "7" of Diamonds shows a man "*Planeet Orakel*" (Planet Oracle), holding a closed book, marked with the planetary symbols, in one hand, and, in the other, a paper, with "*Actie boek duister om te leesen*" (Share-book, difficult to read); below the card is:—

"*Van Actien nooit gedacht voor desen*
Wie kan als ik daar van 't planeet boek lesen."

[Who, like me, can read the fate of Stocks, unheard and unthought of before?]

The "6" of Diamonds shows a shareholder, or broker, dropping a bridle from one hand, and a paper from the other; on the latter is a drawing of a coach and six horses, to this refers "*'t Zes gespan in de ban*" (The Six are under ban); below this card is:—

"*'k Ben nu Actief Ruiter te voet*
Mits ik het zes gespan passief verlaaten moet."

[I am now a cavalier on foot, forced to give up the carriage.]

The "5" of Diamonds shows a man standing at a table, and playing with cards, or certificates of stock-holding; these are marked "5" and referred to by "*Kromme Cinquen*" [Crooked Fives]; a man walks on crutches in the background, and blows a trumpet; below this card is:—

"*'k Ontzie geen Actien met kromme Cinken*
Al zou 't mijn Faam a la Mode verminken".

[I do not spare even Stocks with crooked Fives, even if I injure my reputation by doing it.]

The "4" of Diamonds shows a Dutchman holding a flag in one hand, a mariners' compass in the other; on the latter are "*Noord*", and "*Oost*" (North and East); below this card is:—

"*'t Compas heeft vier Gewesten*
Ik praal met de twee beste."

[The Compass shows four points to the West, I shine with the two best.]

The "3" of Diamonds shows the sea-coast, and a man wearing three escutcheons on his breast,[1] and holding a dagger in his hand; on one of the escutcheons are, on a pale *sable*, three crosses *saltire;* on another, keys *saltire;* and, on the third, a dagger, *per pale*, four stars; he says: "*Op mijn Trits Ben ik bits*" (I am angry with my Number Three); in the background is Mercury, with his foot on an "*Actie*" (share); Neptune, holding a paper, probably another "Actie", is driving his chariot towards the shore; below the card is:—

---

[1] These are the shields of Amsterdam, Leyden and Haarlem; see "De Eklips der Zuider Zon", 1720, No. 1654.

"*Drie laaten nog haar tanden zien*
Al waar Mercuur Neptuun weerhoud in 't vlien."

[Three (cities) show their teeth still where Mercury prevents Neptune from flying (?)]

The "2" of Diamonds shows an old pedlar with a large pair of spectacles on his face, and a pack before him; he is holding out a pair of spectacles, and saying "*koop gesleepe oogen*" (Buy polished glasses); a bat is flying away; an owl is perched near the man; below the card is:—

"*Brillen voor vleermuisen en uilen*
En al die om malle Actien pruilen."

[Spectacles for Bats and Owls, and for all those who weep for lost Shares.]

The "*Aas*" (Ace) of Diamonds shows "*Raadsel Actie*" (Share Riddle), Samson's riddle of the bees and the corpse of the lion; Samson is opening the mouth of the beast, bees issue from it; below the card is:—

"*'t Was Samson raadsel op zulk aas te hoopen*
Zo onwis ging het nu met Actie koopen."

['Twas Samson's Riddle to hope for such prey, and Share buying was as uncertain as his success.[1]]

The design on the next card may be styled the frontispiece or title-print to the entire suit; it presents a large cock strutting with a drawing in its beak; this drawing is of a horse grazing in a desert place (?); below the design the publication line, as above, is engraved.

The "*Heer*" (King) of Clubs shows a gentleman standing near a table; he appears to be weeping, or pretending to weep, and is styled, "*Bewindhebber van Na geluk druk*" (Commander of sorrow after fortune, i. e. apparently, the manager of an unsuccessful speculation); in his hand is a paper, inscribed "*Rekenschap volgens de Regel Falsi*" [Accounts according to the false rule.] On the table sits a monkey, holding a funnel placed in a bag; with these the beast appears to be trying to catch coins which fall from the sky. Below the card is:—

"*Ik moet me in dit postuur vertoonen*
En mij van wangedrag als Directeur verschoonen."

[I must show myself in this attitude, and plead that I have not acted with bad intentions as a Director.]

The following is a translation of the texts on this card and the next:—

"This is the Director of 'Sorrow after Luck', representing an unfaithful director, (Query: Was there ever a faithful one), say Mr. Knight,[2] the English South-Sea Stock-Cashier, or Governor, he had much profit from it, but, 'All's bad that ends badly.' You see here Ophir's gold showering down: a monkey, with the head of an English bull-dog, holds the funnel, through which the money falls in a bag, the latter leaks at the bottom, so that the gold is going right down into the water or emblematical South-Sea, which is an all-devouring and a bottomless abyss. Mr. Knight has in his left hand the account, according to the false rule, which rule has been authenticated with obvious facts by all stock-brokers. So the Stock-Gold came pelting down when the business was started, and everyone was winning, though they seemed to throw good money after bad; however, this leaky bag indicates such gain as changes afterwards into loss and flows away. But, to go

[1] This is a Dutch pun; "Aas" means "prey" as well as "ace."

[2] See "A Satire on Mr. Knight," March 8, 1721; and the references that entry contains to other satires concerning him.

back to Knight, Brabant is very mild with him; for there they try to prove from an antiquated privilege, that fugitives there cannot be claimed by any person, especially when they change the horns of their altars into pure gold, and try to open the prisons with golden keys. Is it not glorious, that an exile is so welcome in a foreign country? So his stock begins to bloom again, not unlike the Queen of Clubs, *i.e.*, The Woman of Fortune, who is adorned with a leaf of clover, the sign of Fortune; she holds in her right hand a picture of Dedalus's fall, as a mirror for the reckless unfortunate Stockmen who with artificial wings would fly to the Sun of Fortune, and when the wax of their imaginary wings melts will fall into the Sea of Ruin. In the distance Fortune sows lucky leaves of clover for the Ladies or English Madams. The blooming Stocks allude to the nature of women who are reckoned in England to be true angels, because there all of them, even the married ones, fly, run about and flirt with other men. Are the women in many kinds of acts (or 'actions', *i.e.*, shares, a pun) better off than the men, for in case of damages they have both a front and a back-door open; if they have not been married to any men, they are said to be harlots; and some of them make even their men happy."

The "*Vrouw*" (Queen) of Clubs shows a lady, holding in one hand a trefoil or Club, and, in the other, a drawing of Icarus falling; in the distance is Fortune running on the sea-shore; the lady drops trefoils (Clubs) from her hand, these are styled "*Bloejende Actien*" (Blooming Stocks, or Shares); below the card is:—

"*Mans Actien alschoon die leiden schaden*
Fortuin zaajd in het hof der Ladies kalverbladen."

[Although the Stocks of the men may suffer from it, *i.e.*, the breaking up of the bubbles then in vogue, yet Fortune sows clovers (trefoils) in the gardens of the ladies.]

The "*Knecht*" (Knave) of Clubs shows a man (servant) divesting himself of his upper clothing, about to put on a rich dress, and saying, "*'k Leg af 't Livrÿ en Slavernÿ*" (I put off both livery and servitude); his feet are chained together; above his head is a star; in the background is a ship, at sea; below the card is:—

"*Myn luk star schoud niet naaw of kiel en As gaan recht*
Het Actie lot maakt knecht ras heer en heer ras knecht"

[My star of Fortune does not care whether keel or axes (?) go right, the Stock-Fate makes lords of servants, and servants of lords.]

The "10" of Clubs shows "*Half Snees*" (Half Impostor) standing in a landscape, an eagle pecks at his eyes; in his left hand is a paper, inscribed "20 *per Cent. rente op Actie pand*" (20 per Cent. rent, share, pledge, or pawn); below the card is:—

"*De raaf die dubble rente of looslÿk premie neemt*
Word van een adelaar 't gezicht in 't licht ontvreemd"

[The Raven, who takes double rents or great interest, is robbed of his eyes by an Eagle.]

The "9" of Clubs shows a man standing with a paper in each of his hands, on one of these is "*san Credits acie*" (?); on the other is a drawing, apparently of a board for playing Fox and Goose, on this is "*Ope meule met een giew gaaw*" (An open mill with w . . . . (?)); the man is said to be "*Niet verlegen*" (Not encumbered); below the card is:—

"*Die wÿnig heeft en veeldurft waagen*
Hoopt best op winst en vreesd geen vlaagen."

[Whoever has little, and does much, can wisely hope to gain, and need not fear storms.]

The "8" of Clubs shows a man, with a knife in one hand and a torn paper in the other, standing before a table on which is the figure "8" which he is cutting in two parts with the knife; below the card is:—

"*Snÿ ik de* 8 *midden door 'k Heb twee maal nul daar voor*
Dus gaat ook de Actie achting heel te loor."

[If I cut my 8 just in the middle, the O becomes twice O, and so in this way the value of Stocks turns out to be nothing.]

The "7" of Clubs shows a Stock-gambler standing on the edge of a cliff, and sifting money through a sieve into the water; torn shares and dice lie near his feet; below the design is:—

"*Schoon de Actie dobbelaar zÿn geld in 't water zift*
Zÿn teerling blift op 't land, hÿ scherpt op 't spel zyn drift"

[Though the Stock-gambler throws his money into the water through a sieve, yet the dice remain on the shore, and he sharpens his passion more and more.]

The "6" of Clubs shows a man standing with a phial in his hand, from which he appears to be about to drink; he points to a clock-dial, which, drawn on a sheet of paper, lies on the ground before him, the hands of the clock stand at 6.5; behind him is "*Bombario*" (Humbug, who often appears in these satires); below the card is:—

"*Noch wees mÿn Actie recht maar is nu aan't verscheeven*
Bombarios gewÿs held hÿ naar hallef zeven."

[Till now, my shares were right, but lately they have been going back, according to the tale of Bombario they incline to half-past seven.]

The "5" of Clubs shows a gambler, holding a pack of cards in one hand, and an "Action", or share-certificate, in the other; over his head is "*Alle beest*" (Nobody has a trick); below the card is:—

"*Als 't ouwerwetse lanterlu*
Daald de Actiehandel uyl zÿ menig beest maakt nu."

[Like the old game of Lanterlu (Loo) the Stock-trade decays now, while making many a beast.]

The "4" of Clubs shows a Stock-gambler or speculator standing and holding in his left hand a paper on which is "*Te geef of te Neem*" [To be given or to be taken]; in his other hand is a windmill, to which refers "*Ik waaÿ met alle winden*" (I turn with all Winds); in the sky are four Winds; the man's hat is blown off; below the card is:—

"*Zo 'k daar verlies 'k win weer wat hier*
Ik hou nog 't veld bÿ't wind papier."

[While losing here, I win there, and so keep up my fortune by the Wind-papers.]

The "3" of Clubs shows an old man walking with a crutch, and holding a paper, on which is "*Subscriptie*" (Subscription); over the man is "*Regel van drie beenen*" (Rule of three legs); below the card is:—

"*'t is krukke dans; mÿ dunkt ik 't alles als Eklips zie*
Om met geen Acties meer te koojen 'k geef subscriptie."

['T is a dance on crutches: methinks I see everything as in an eclipse, and I (would) give a subscription to stop with my stocks (?) *i. e.* to live longer.]

The "2" of Clubs shows a man looking at the clouds where two hands appear, one of which is washing the other; in the distance two men are

fighting with swords; at the top is "*Tuee Getrouwe*" (Two faithful ones); below the card is:—

"*De een hand wast de and 're schoon een kan't alleen niet stellen*
Maar de Actie Warnar maakt ze eer vuil door bloed duellen."

[One hand washes the other; one alone cannot do it, but the Fool of Stocks makes them dirty again by Duels.][1]

The "*Aas.*" (Ace) of clubs shows a man in a pilgrim's dress, with a cockle-shell in his hat, staff in his right hand, a meridian sun on his breast, and stars embroidered on his robe; he is walking on a road, and holds a paper in his left hand, on which is "*Buiten alle Werelds Actie*" (Out of all Stocks in this World); below the card is:—

"*Daar is maar een weg ter geluk gewis*
Zock 't licht schuuw d'Actien der duisternis."

[There is but one way to Fortune, I am sure; it is to seek light (of Heaven), and to shun the darkness of Stocks.]

The "*Heer*" (King) of Spades shows a man standing, holding a balance in one hand, a drawing in the other; in one scale of the balance lie a spade and a piece of paper, in the other scale is a bag of money; the drawing represents a man digging; below the card is:—

"*'t Geld quam tot ons met schoppen in*
't Geroep van't graaven bracht gewin"

[The money came to us on spades, the cries of digging brought gain.]

The "*Vrouw*" (Queen) of Spades, or "*Madame Quincampoix*" (Madame Quinquempoix, *i. e.* Lady Catherine Law, see above, under the "*Vrou*" of Hearts), is about to handle a spade which stands upright in the earth; playing-cards are falling from her hand; below the card is:—

"*De Kaart is al vergeeven*
Wij steeken spa daar neven."

[The card has already been given away; we now put the spade in its place.]

The "*Knecht*" (Knave) of Spades shows a man beating a drum on the way to "*Vianen*" (Viana, or Vianen[2]), towards which soldiers are marching; below the design is:—

"*Als knecht der Compagnie sla ik slinks de Chamade*
Om officeer en Rot gezel van schuld te ontlaaden"

[As a servant of the Company I beat the drum on the left to discharge officers and privates of their debts.]

The "10" of Spades shows a ragged man holding a drawing representing a gallows standing over a grave, in reference to the custom of burying criminals at the foot of a gallows; he also holds a coin, on which is a cross, *i. e.* a coin of small value; below the card is:—

"*Voor dees gekruiste penning zal ik zeggen*
Waar de Actie wind Prins zou begraaven moeten leggen."

[For this crossed coin I'll tell where the Prince of Action-Wind (Share speculations) ought to be interred.]

---

[1] That is, instead of repenting of one folly, he commits another.

[2] For Viana see a note to this name in "De Windverkopers of Windvangers", 1720, No. 1624.

The "9" of Spades shows a man, who wears a fool's cap, and holds a mirror in one hand, and a drawing in the other; the drawing represents the Muses dancing to the music of Apollo; below the card is:—

"*k Zocht geld uit zotheids mijn, de kunsten wou 'k begraaven*
Maar de voorzichigheid my prikkeld tot haar haven."

[I sought money from the mines of Madness, I buried the Arts; but Prudence pricks me on to retire to their harbours.]

The "8" of Spades shows a man holding a lantern in one hand, and, in the other, a paper, marked "*Spa Geacht*" (Eight of Spades); on his wrist is a falcon; below the card is:—

"*Al quam ik spa 'k word nog geacht*
Ik vong een witte Valk door de Actien onverwacht."

[Though I came late, yet I am esteemed; I caught, unexpectedly, a white falcon with my Stocks.]

The "7" of Spades shows a man standing at a table, on which he is telling money; he holds a paper, inscribed "*Betaal of Dwaal*" (Pay or Err); the motto "*Quater trois Betaald in Quincampoix*" (Quatre trois pays in Quinquempoix); below the card is:—

"*Six cincq en deux aas gaan vrÿ*
Maar 't betaalen past voor mÿ."

[Six Fives and two Aces are free,
But paying money becomes me.]

The "6" of Spades shows a man crowned with laurel and straw, and holding a coin, on which is "6"; he also holds a paper inscribed "*Myn Bank is rot*" (My Bank is rotten); behind him is a table, and, under that, a treasure chest, into which mice are clambering and taking from it pieces of paper; over the man's head is "*Met een sesje te betaalen Doet mÿ praalen*" (To pay with a six makes me boast); below the card is:—

"*Ik praal met Lau Werier en stro*
'k Behouw myn goet maar de eer die is maar zo en zo."

[I shine with laurels and straw, I keep all my goods, but, of my honour, only half.]

The "5" of Spades shows a man walking, holding an escutcheon by means of a string and a hook; the latter is shaped like "5"; being the arms of Amsterdam, the escutcheon bears *gules*, on a *pale sable*, three crosses *saltire*; at the man's feet are three papers, two of these are respectively inscribed, "*Actie*", and "*Project*". A genius, hovering in the air, places a wreath on the head of the man; below the card is:—

"*De Quintessence en vyfde in ondheids rang der steden*
Ziet men projecten van malle Actien vertreeden."

[The quintessence of, and fifth in rank among cities,[1] tramples on the projects of the Stock-jobbers.]

The "4" of Spades shows a man holding "*Madame la petite*", *i. e.* a cat, by her tail in the air; a dog is kicking and struggling, as in a fit, on the ground; below the card is:—

---

[1] Probably Amsterdam is intended here.

"*Mÿn kat die zelden maawd valt altÿd op vier pooten*
De blaffers Zuid zee Ziek die tuimelen als Klooten."

[My cat, which seldom mews, falls always on her feet; but the barker (dog), being South Sea sick, rolls like a ball.]

The following is a translation of the text on this card:—

"Some might be inclined to call this man a cat or a dog, which is a nickname of the companions of Soul-sellers, and so it is not so very strange, first, because this emblem seems to be applied to such kinds of things, and, secondly because most of the Stock-brokers make honest people of the Soul-sellers, in the case of too much desire of gain. However, we should not give a place here to this man, if we were to consider him as such; he is the one, who laughs at the new Soul-tradesmen, he calls his cat Madame la petite, a name used by the wife of a certain English manager[1] when she was subscribing for the South Sea Stocks, and was called so after her cat. This man says that his cat falls always on four legs and never mews; that she mouses and does not mew; whoever keeps quiet, is the most sure to win, and a cat is said to come down on her legs, when something dangerous has been performed safely, so one says also, that the cow has fallen on her right side. Finally this man says: 'The barker is South Sea sick; rolls like a ball; has got an attack of lameness in his mouth;' a barker is a dog, as you know, an emblem representing the English; they have become sea-sick by making too much noise with the South Sea Stocks, by constant tacking in order to get a good Wind; they tumbled like balls by the going down of the Stocks: moreover, the nature of dogs is different from that of cats, the former never coming down on their legs when falling. For this reason the little dog is safely kept hold of by Miss Southsea in three of Spades." (See the next design.)

The "3" of Spades represents three young females seated side by side in a swing; they are "*Zuid*", "*Missisippi*", *and* "*West*" (that is, the South Sea Company, the Mississippi Company, and the West India Company); the first holds a barking dog in her lap, and in her hand some poppies and grass; the second holds a bird by means of a string; the third is linked, arm in arm, with the second. Below the card is:—

"*Zie de hoofd Nimfen Compagnien*
Op een schop[2] *zitten met haar drie*"

[See the Nymphs of the Companies sit together in a swing.]

The "2" of Spades represents Time holding a burning brazier in one hand, and a large vase or jar in the other; he is treading on a bellows, which blows away papers (*i.e.* shares); over his head is: "*Dat was en is Zyn beide mis Wacht w voor zo n derde gis*" (Whatever was and is have both failed, beware of a third trial); below the card is:—

"'*t Verderfs papier verdwynt in rook na boven*
Het blaasen is gedaan ik ga 't quaad vuur verdooven."

[The smoke of the ruinous paper goes up and vanishes; there is no want of blowing now; I am going to extinguish the baleful fires.]

The "*Aas*" (Ace) of Spades shows a scavenger shovelling papers (shares) into a canal; behind him are a wheelbarrow and broom; in the distance are the houses of a town; below the card is:—

---

[1] That is Robert Knight, see the former note to this name.
[2] A pun, "schop" means a spade as well as a swing.

"*Om straat en binnewater schoon te houwen*
Wil ik de drek hoop inde Actie Zee gaan sjouwen."

[In order to keep my streets and drinking-water clean, I am going to throw the dirt and mud into the sea of Stocks.]

The last division of the plate contains the title of the pack of cards; it has been described above.

To these engravings is attached a tract in letterpress, which is extremely rich in allusions to the South Sea, West India, and Mississippi Companies, and to England, Holland, and France. The fifty-three cards are described *seriatim*, and in a humorous and satirical, or, rather, sardonic spirit.

There is a second state, with "*Basta*" added below the feet of the "Aas" of Spades; "*Ongraaflyheid*" before these of the "Heer."

Each card, $1\frac{7}{8} \times 2\frac{7}{8}$ *in.*

The plate, $17 \times 2\frac{1}{4}$ *in.*

1643.

"PASQUINS WINDKAART. OP DE WINDNEGOTIE VAN 'T IAAR 1720."

[Pasquin's Wind Cards of the Wind Trade in the year 1720.]

Fifty-four distinct designs.

"*Dé ze niewe Windkaarten worden gemaakt en vervoogt te Nullenstein, by Lautje van Scholten in den geld, zoekenden Haan.*" [These new wind-cards are made and sold at Nullenstein, at Lautje van Scholten's is the money-seeking cock.] [1720]

THIS engraved pack of cards, with two additions, is a copy, and probably a piracy on that which is described in this catalogue as "April-Kaart", &c., 1720, No. 1642.

In copying the original a very great number of changes were made in the inscriptions, but very few in the designs. The title, on the last division of the series, is as above; the publication line belongs to the division which follows the Ace of Diamonds, at the end of the third row. The verses below the title-card are:—

"*Prins Fredriks mantel is voor al de lauws-gezinden*
Nu de een, ge schuilplaats om hun veiligheid te vinden."

[Prince Frederick's (the Stadholder's) mantle is for all the followers of Law, now the only retreat where they can find safety.]

The verses below the "3" of Spades, representing the "Nymphs" of the South Sea, Mississippi, and West India Companies in a swing, are:—

"*Zie hoe de Zuid, en West, en Missisippi zweven*
Op eene schop, wijl zij van lugt en winden leven,"

[See how the South, and West, and Mississippi swing, whilst they live upon air and Winds.]

The Dutch name "*Knecht*" (Knave), is spelt "*Knegt*" in this copy.

This print is No. 15, in vol. ii. "Het Groote Tafereel der Dwaasheid", 1720, a collection of Dutch satires on the Mississippi, South Sea, and West India Companies, and other bubble schemes of that period.

Each card, $1\frac{7}{8} \times 2\frac{7}{8}$ *in.*

The plate, $17\frac{1}{4} \times 20\frac{1}{4}$ *in.*

1644.

"TYTEL-PRINT DER ACTIE-KRAAM OF VOOR-HOF VAN QUINQUENPOIX."

[Title-print of the Stocks-shop or Court of Quinquempoix.]

A Satire on Law of Lauriston.

P. V. D. Berge in Fec: [1720]

THIS engraved title-page has been produced by means of two plates; the one encloses the other completely, the design of which the title is given above, being within; the external print comprises a richly decorated oval frame, with figures of Mercury and Neptune sitting at the foot on each side respectively; between these figures is a small design, showing a man sitting at a table and counting money; two columns of Dutch verse are at foot, below the sitting figure.

The central design shows a gentleman in the costume of the period in question, kneeling at the feet of a female or goddess, who is seated in a bower; a Cupid seems to be standing as a sentinel in the background; censers, shaped like quivers, burn near; above, appears irradiated, and discharging darts, a large eye, at it two Cupids are aiming their arrows. The kneeling figure is probably that of a lover appealing to Venus, but here converted, with the plate, to represent Law of Lauriston, projector of the Mississippi Scheme, to which the South Sea Company owed its origin; see "Quinquenpoix Bombario", 1720, No. 1639. Below the design is engraved:—

"*De Grote Projecteur der Koopmanschap van Wind*
Smeekt hier de Schijnschoon die de Wereld thans verblind."

[The great Projector of the Trade in Wind here supplicates False-seeming, who now blinds the world.]

The frame enclosing the above comprises four small cartouches, each with a design: (1) A female figure, False Fortune, giving bladders of Wind to four men who grovel at her feet; in the air four Winds are vigorously blowing. (2) An Indian with a crocodile behind him; probably this refers to the Mississippi Company. (3) A sea view, with a naked figure, wearing a mural crown, rising in the water; about his shoulders hang many herrings; this may refer to the South Sea Scheme. (4) A man seated on the ground and assailed by two others, one of whom blows a horn. The frame includes a barrel (of tobacco, for making smoke), rolls of tobacco, two bags from which smoke escapes, a mariners' compass, cross-staff, an artificial horizon (?), a globe, pair of scissors, books, a box, combs, and a bunch of carrots.

The following is a translation in abstract of the Dutch verses engraved below the design; the verses refer chiefly to the man counting money:—

"You see here how Law, oppressed by Poverty, is raised by Wind. Another stock-broker counts his money, gained in the South Sea and Mississippi Companies, but it is to be feared that, as Wind gave them, none will long possess the treasures. The Sea-God and Mercury seem to be afraid of the approaching calamity, occasioned by the Winds of Eolus."

This print is No. 9 in vol. i. of "Het Groote Tafereel der Dwaasheid", a collection of Dutch satires on the bubble schemes of 1720.

8⅝ × 12 *in.*

1645.

M^RE JEAN LAW CON^ER. DU ROY EN TOUS CES CON^ILS. CONTROLEUR GNĀL DES FINANCES EN 1720.

A Portrait of John Law of Lauriston, Financier, Promoter of the Mississippi Scheme.

Leon: Schenk Fecit Pet: Schenk Exc: Amst: [1720]

THIS is an engraving of the famous financier, at whole length, three quarters to our left, holding a walking-stick and pair of gloves in his right hand, and in his left hand, a paper, inscribed, "*Dico Ego mea opera Regi.*"; he wears lace ruffles, a dark-coloured, richly-embroidered velvet coat, which, being unbuttoned, displays a vest, or under coat of satin, also embroidered, with pockets, and unbuttoned at top and bottom; at the throat a lace cravat appears; Law wears breeches, stockings, having clocks, or openwork at the ancles; also high-heeled shoes, having buckles that are enriched with stones; on his head is a very full and elaborate wig; a long sword is slung behind him. He is represented standing on a terrace or paved walk overlooking a garden, which is enclosed by what seem to be glazed arcades for promenading during winter. Two fountains, one of them comprising sculptures, and flower beds of formal shapes, with clipped borders, and having the flowers disposed in patterns on their surfaces, are in the background. The patterns on the flower beds may be produced by diverse coloured earths, or pounded materials. Beyond the garden the open country is shown.

Below the engraving the following lines are engraved:—

"Sous l'Auguste et Sage Regence
D'un Prince aimant la bonne foy:
Law consommé dans l'art de regir la finance
Trouve l'art d'enricher les sujets et le Roy."

This portrait is No. 10 in vol. i. of "Het Groote Tafereel der Dwaasheid", a collection of Dutch satires on the Mississippi and South Sea Companies, their promoters and victims.

For John Law, see, in this Catalogue, the references which are given with "Quinquenpoix Bombario", 1720, No. 1639; see, for an alleged portrait of Law, "Waare afbeelding van den vermaarden Heer Quinquenpoix", Sept., 1720, No. 1612. For biographies of Law, see "A Sketch of the Life and Projects of John Law of Lauriston", 1791 (182. b. 5.); "Memoirs of the Life of John Law of Lauriston", by J. P. Wood, 1824 (1452. b.); and the article "Law de Lauriston", in the "Nouvelle Biographie Générale", Paris, 1862.

For another portrait of John Law, and bearing the above-cited French verses to a very different purport, see "Quinquanpoix", 1720, No. 1649.

$6\frac{3}{4} \times 9\frac{5}{8}$ *in.*

1646.

KERMIS WIND-KRAAMER EN GROSSIER

[Fair of the wholesale Wind-Pedlar.]

Wie redeneeren wil is mis. Men vind de Lapis by de gis.

[Whoever reasons, errs. You will find the Philosopher's Stone by guessing.]

[1720]

THIS print, which is No. 13 in vol. i. of "Het Groote Tafereel der Dwaasheid", a

collection of Dutch satires on the South Sea, and Mississippi Companies, and other bubble schemes of the year 1720, represents a man seated in the air on clouds, having a windmill on the top of his hat; he casts papers from his hand, on these is written "*Papiere Blaasbalge te grubbel*" (Paper bellows for whoever will catch them), "*Actien vol passien*" (Shares full of sufferings), and "*Quinquampou*" (Quinquempoix.[1]) Behind this man is another, holding a candle, and indicating a scroll which hangs before them in the air; he says:—

"*'k Dagt eerst ik was het ventje*
Maar 'k Brand myn hand aan 't endje".

[I first thought that I was the man; but, alas! I burn my fingers.]

A third man, who is also in the clouds, uses a pair of bellows to blow forward in the air a cat which is sustained by inflated bladders attached to its extremities. The air forced from the bellows is stated to be "*Heet*" (Hot), "*Lauw*" (Lukewarm, and a pun on the name of John Law, promoter of the Mississippi Scheme; see "Quinquenpoix Bombario", 1720, No. 1639); and "*Koud*" (Cold). The cat is supposed to say:—

"*Word ik niet van de wind verstooten*
Ik Val op 't Land nog op myn pooten".

[If I were not blown by Wind, I should very soon fall on my feet]

Near the first-named man is a large bag from which "*Actiens by de Baal*" (Shares by the bale) are falling. A destructive Wind blows from near this man's seat upon a tree; of this it is stated:—

"*'t Word alles dor*
En 't geld raakt hor."

[Everything becomes withered, and the money goes.]

On a branch of this withered tree sits an ape, who looks at the cat through a telescope; to this refers "*Wie ziet nog 't End*" (Who can see the end?). The ape says:—

"*Copy van mensselyke handel*
Is onse wandel."

[To copy the trade of men is all we have to do.]

A Wind blows the cat, and a goose flies onwards. In the middle of the design is:—

"*Misbruik van al wat gy begint*
Veel erger is als rook en wind."

[Abuse of everything you do is much worse than smoke and Wind.]

On the earth, below the clouds, is a treasure chest filled with papers, which mice are attacking; this is described as containing "*Poejers voor muisen en Rottē. Schieters en motten*" [Powders for mice, rats, and moths.] A duck is waddling under a load in the mid-distance: to this refers, "*'t End draagd de last*" (The end, *i.e.*, the duck, this involves a pun in the Dutch text, bears the burthen.) Beyond is an ox; a toad is endeavouring to enlarge its body to the size of the ox. On the scroll mentioned above is written: "*Uit vaart Cedul op voor-raad. Schryf maar in Op tyd Loos rysen Loos daalen Loose Goudbeursen Eerste termein Raawe Actie Transport Surplus Subscriptie Premie trekken Premie geeven Beleening Dubbelde interest Ryk of dol Leg af Spa Fred: Hendrik De andere vrinden gelieven in order te volgen*" [Death Bill in Prevision, Subscribe

[1] See "Quinquenpoix Bombario", 1720, No. 1639.

only for a time, Rising, Sinking, Empty Purses, First Term, Raw Stock, Transport, Surplus, Subscriptions, Receive Premiums, Pay Premiums, Loan, Double Rents, Rich or Mad, Dead, Spade, Frederick Henry (the Stadholder). The others are requested to follow in due order.]

Below the design are engraved three columns of Dutch verse, comprising allusions to the South Sea Scheme and share gambling. There is another impression of this plate, No. 14, in the same volume with the above. Below the Dutch verses in this impression there is a paraphrase, of a not very exact kind, but to the same effect, in French, as follows:—

"Le Vent est mon tresor, coussin, et fondement.
Suis je maitre du Vent, je le suis de la vie,
Monopole des Vents se' rend presentement
L'adorable sujet de riche idolatrie.
Les verges du Moulin, que porte mon cerveau,
Ne se tournent si tôt, que les prix des sotises;
Sçavoir des Actions, dont l'Idole nouveau
Est l'Auteur pernicieux; o! peste d'entreprises.
L'Une cour s'enrichit en ruinant ses sujets,
Une autre suit ces paz, et corrompt le commerce.
Des cabales sans fin des traits pareils excercent.
Chaque Ville d'un pais cherche un autre interest.
La foi et L'union de plusiers lieux est morte,
L'un d'eux en veut à l'autre (exceptez quelques peux)
C'est comme si d'un sourd on veut frapper la porte.
L' sort et l'audacieux l'enrage, ou rend heureux.
Le crapaut veut s'enfler; pour s'agrandir en vache,
Mais il creve en s'enflant; comme la fable dit.
Le singe imite l'homme aussi, mais sans esprit
A l'hazard de perir L'espoir de gaïns s'atache.
S. Civilien."

There is a third impression of this plate, No. 4 in the supplementary volume of "Het Groote Tafereel der Dwaasheid".

$6\frac{1}{2} \times 7\frac{3}{8}$ *in.*

1647.

"Op en ondergang der Actieonisten".

[The Rising and Falling of the Share-dealers.]

Nine distinct designs.

[1720]

This engraving is a Dutch satire on the South Sea and Mississippi Companies, and other bubble schemes of 1720 and a few preceding years. It is No. 17 in vol. i. of "Het Groote Tafereel der Dwaasheid", a collection of Dutch satires on the schemes in question. It consists of nine designs and seven columns of verse engraved below.

The designs comprise an architectural composition, of pyramidal form, such as was occasionally used during the first half of the eighteenth century; it is in two stages, one above the other, and surmounted by a group composed of an ape holding a medallion portrait of John Law of Lauriston, promoter of the Mississippi Scheme; see "Quinquenpoix Bombario", 1720, No. 1639; Law holds a paper, on which is "*missisipi*". The ape, pointing to the portrait, says, "*Lou-maand*" (Low-month, or January); at the side of the medallion a wolf is

devouring a lamb. Under the medallion is another, showing a horse voiding gold. The title, given above, is engraved in front of the pyramid, below this group. At the sides of the pyramid are, on either hand, a picture, a medallion and figures. On the upper stage of the pyramid is a picture of "*Het Thuillerieece Hof*" (The Court of the Tuileries), being a view of that palace,[1] apparently as seen from the *Place du Carrousel.* In front, two men appear to have been fighting a duel; one of them lies dead on the ground, with, near him, a paper marked, "*Dit doen de Missisipise Actis.*" (The Mississippi Shares have done this.) The dead man's antagonist is wounded, and carried away by three other men, and followed by a weeping lady. A coach, drawn by six horses, has broken down in the mid-distance of the *Place;* it is followed by a crowd of persons. Probably this vehicle is intended for that of Law; it appears to have been in progress towards the Tuileries. In front of the lower stage of the pyramid a large engraving is represented as if nailed to the structure; this is entitled "*Quinquempoix*", and consists of a view of the street of that name in Paris(?), which was the scene of the share-gambling attendant on the Mississippi Scheme and other speculations of 1720; see "Quinquenpoix Bombario", 1720, No. 1639. A great number of persons are gathered in the open space of this street; most of them are bawling shares for sale; a woman who stands in the front holds up a bunch of carrots, some of which are in a wheelbarrow at her feet; on a scroll is, "*Goet koop Hooren —se Wortelen*" (Hoorn Carrots very cheap[2]); a gentleman holds a paper, on which is, "*Dit is wat goets Utrecht*" (This is something good, Utrecht), see the note below; another man bears a paper inscribed "*Alkmaar Rotterdā*" (m). (Alkmaar, Rotterdam); a fourth man's scroll is marked "*Edamer Kaas*" (Edam cheese); a tall man holds a paper, on which is, "*ik bender een Heer by geworden*" (I have become a gentleman by its means.) His neighbour's paper bears, "*Het bederft de Negotie*" (It spoils the trade (in shares).) Behind, one shouts, "*Zuid Zee*" (South Sea.) On our right a lady holds a paper, with, "*dat had ik niet gedagt alle mael wint*" (I had not supposed that everything is Wind); this is in reply to one who stands near her. A gentleman, turning away, says, "*Ik verlaat myn negotie ook*" (I leave my trade now.) On a paper in a man's hand in the background is "*Het is bedrog*" (It is deceit.)

The group on our right of the pyramid comprises two men, one of whom is hastening away and holding a paper inscribed, "*Armoed op 't End*" (Poverty is the end); his clothes are in rags; the other man follows and holds a book, on which is written "*Debet*" (Debit); he holds a paper bearing, "*Help Vianen*[3] *of ik hou het met Fredrik Hendrik*" (Help me, Viana, lest I ally myself with Frederick Henry.[4]) The group on our left consists of Mercury, seated and leaning despondently on a bale, which is inscribed, "*Papier en Wind te Koop*" (Paper (shares) and Wind to be sold.)

The medallion on our left shows a Wheel of Fortune, with a man holding a bag

---

[1] See "Opkomts, Midden, en Geen Eynde van den doortrapte Jan Lauw", 1720, No. 1686; the thirteenth design.

[2] Hoorn is the name of a Dutch town which seems to have been conspicuous in share dealings; it is mentioned in "De Kermis-Kraam", &c., 1720, No. 1650; "Monument consacré a la posterité" (Nos. 1 and 2.), 1720, Nos. 1627 and 1628; "Quinquanpoix", 1720, No. 1649; "De Zuid Zé Compagnie", 1720, No. 1630; "De opgehulde Actionisten", 1720, No. 1631; "De Laggende Law", 1720, No. 1632; "Tournooy-spel Der Actionisten", 1720, No. 1633. Other towns mentioned in this print occur likewise on those which are thus indicated.

[3] For "Vianen" see the note to the name in "De Windverkopers of Windvangers", 1720, No. 1624.

[4] Frederick Henry was Stadholder of Holland; the expression probably means that if the man got no help he must fly to that country.

of money seated on the top of the wheel: another man is crushed under it; a third goes up, heels uppermost, with the revolution of the wheel; a fourth is pulling the legs(?) of the mounted man. The legend is "*Dat gaat 'er op en onder.*" (That goes up and down.) The other medallion shows three gentlemen trying to scrub a blackamoor white: the legend is, "*Verloore Arbeid.*" (Lost Labour.)

The picture on our left shows a ship sailing towards a harbour, a boat approaches the shore; near the front is a group of three gentlemen; a woman salutes the foremost of these; a lad holds a paper on which is "*Zuid Goud of Wind*" (South (Sea) Gold, or Wind.) The picture on our right shows many persons digging (for gold?), others looking on; a city is in the distance. The city is probably Utrecht.

The verses below describe how Law by Wind has gained for himself great treasures, and how he is obliged to seek safety by escaping, as every one would kill him, the source of all the mischief. All seem to suppose now that the South Sea is the real place where gold will flow into their boxes. The man who has "Paper and Wind to sell" is Mercury; he sees total ruin in the Wind and share trade; and foretells that all those dealers will soon repent of what they have done, and exclaim, "I curse the Wind, on which I built; O, shares! had you never been known to me, I should not have been obliged to fly. Then I could have lived happy and well, while now I am obliged to suffer for my own follies".

$14\frac{5}{8} \times 11\frac{1}{4}$ *in.*

1648.

ATLAS

L'ATLAS ACTIEUX de Papier à la Mode, avec ses complices et le Jeu de Quille du petit TEMS.

[1720]

THIS engraving is a Dutch satire on John Law of Lauriston, and the promoters of the Mississippi and South Sea Companies, and other bubble schemes of the year 1720. It consists of a design, with four columns of verse, in Dutch and French, to the same effect, engraved below it. It is No. 19 in vol. i. of "Het Groote Tafereel der Dwaasheid", a collection of Dutch satires on the above-mentioned schemes.

It represents "*LA Udo Britannos*" (a pun on the name and birthplace of John Law) holding up the World on his shoulders and with his hands; he is splendidly dressed; on the ground, between his feet, is "*L. V. V.* 1560"; close to this is:—

"*'k heb verband*
Op het land."

[I have a bond in the country.]

Hercules helps Law to support the World, his club lies on the ground, and, over it, a cross-staff, such as was used for astronomical observations; near his feet is "*Wie wil mee over Zee*" (Who will go with me over the sea.) On our left of this group a Dutchman supports another World on his shoulders; at his feet is, "*De boer treed ook in 't perk als doende 't zwaarste werk*" (The peasant likewise enters the arena, doing the heaviest labour). Near him a spade sticks in the earth; close to it is a mole, likewise the inscription:—

"*Wie graaft met de Mol*
Is blind of dol".

[Whoever digs with the mole is either blind or mad.]

A livery servant sustains a third world; near him is:—

"*Ik koop myn Heer*
Zyn koets en paarde
En hy ryd nu te
Voet op d garde".

[I will buy my master's carriage and horses, while he is riding on his legs on the earth.]

A little boy holds up a World in the same manner as the others; near his feet is:—

"*Met de Jonge*
Werd mee bedonge".

[The little boy is likewise included, *i. e.* occupied in the same way.]

A woman with a broom at her side sustains, as before described, a World; near her feet is, "*Schrobster of popster*" (Charewoman.) A Jew in ragged garments bears up, as before, a World; to him refers, "*Ouwe Kleere te koop*" (Old rags to sell.)

"*Bombario*" (Bombast, Humbug), a Harlequin, bears a World; at his feet are the inscriptions, "*Al door ons*" (We are the cause of all), and "*Elk loofd nu met my De schachery*" (Every one, with me, now praises undue gaining.) A lady supports a World in the same way; to her applies:—

"*De klyne Waereld draag ik by me*
Maar de Actieuse doet mÿ zwyme".

[I bear the small World easily, but the world of shares makes me swoon.]

Near her feet a broken sword lies over a broken lance; on the pennon attached to the latter is "*Vervalle Compag.*" (Decayed Company) and "*Debourse-ment*". Another broken sword is at the woman's feet. In the foreground a dog runs with an "*Actie*" (Share) in its mouth; to this applies, "*De Wind wint wind*" (Wind wins Wind). Near this a hare scampers away, with the following, apparently the dog's speech:—

"*Laat my de Haas*
ontshappen
Zo ik mag Acties
happen"

[The hare may escape if it likes, if I may take the shares.]

In the upper corner, on our right, is a picture of Hercules about to slay the hydra, an illustration of "*Ovid: Metam: Lib*, 4". To this refers the inscription above the plate "*Verklaaring van 't Klyne Tafereeltje . . . . . 't Veelhoofdig schrikdier Eigenbaat Geveld zy voorts de aanloklykheeden verjaagd, waar door elks vrye staat Goude appelen plukke in 't Hof van vreede.*" [Explanation of the little picture . . . . The many-headed monster Selfishness killed; may in future its spell be broken, so that every free man may pluck apples in the Garden of Peace.]

Between two pillars, which appear on the sides of an opening in the foreground of the design, an infant genius enters, with Time's hour-glass on his head, and holding bladders of wind. On the pillar on our left is:—

"*Negen nooit van Negen verkeerd*
Hoe je addeerd of multipliceerd
Zo volstrekt zyn ook de zotten die met 9 *samen rotten*".

[Alway nine, whatever you may do; as sure are also 9 fools who plot together.]

There are nine persons sustaining so many Worlds. On the other pillar are, "*Altyd Negen*" (Always Nine), "9 18 27 36 45 54 63 72 81 90 99 108", with the total "162".

The French verses are as follows:—

"*Roi Atlas, he! pourquoi te fatiguer ainsi?*
Permets qu' Hercule vienne, et te donne assistence,
Et t' aide à soutenir ton charge d'importance
Quoi qu'on dit, c'est papier ou du vent aujordhui,
Il n'y a en ce temps d'espece si pésante;
Puis qu' en troc et trafic il pése plus que d'or;
Ou; si Bombario enleve le Tresor
On achéte pour l'or l'infamie mechante

Ami Atlas, on voit (sans conter vous et moi)
Faire l'Atlas partout des divers personnages
Riche, pauvre, homme, femme, et sot et quasi-sage,
Valet, et païsan; le gueux s'enleve en Roi,
Un Cresus devient tot un Irus; au contraire.

Que quelques Magistrats ne maintiennent ces traits
C'est le mieux contremine à ces ruineux faits.
Dont la perte importune, ou gain trouble La Terre.

Ie le compare au jeu de quille de ce Tems,
Depeint par cet enfant, triomfant des Actionistes
Il n'a point de partie, aiant tous à sa liste,
(Oui même la mort) qui sautent à ses chants.

Avares! l'Univers portans sur vos epaules,
Dont la Religion est l'Idole d'argent
Ce levrier pert son butin c'est ton panchant
Ah! te mire à la taupe, aveugle en Actions foles.
S. Civilien."

The background of the design is a starry firmament, with the half-moon; to the latter the inscription refers:—

"By de Maan kan 't bestaan".

[It exists in moonshine.]

There is an earlier state of this print, without the inscriptions on the pillars; this is No. 18, in the same volume with the above.

$6\frac{5}{8} \times 10\frac{1}{4}$ *in.*

1649.

"QUINQUANPOIX."

[1720]

THIS engraving is a Dutch satire on John Law of Lauriston,[1] promoter of the Mississippi Company and other bubble schemes of the year 1720; it is No. 21 in vol. i. of "Het Groote Tafereel der Dwaasheid", a collection of Dutch satires on the Mississippi, South Sea, and other companies.

In an oval compartment, which is placed in the centre of four other designs, is represented the interior of a large, lofty room, doubtless one of those in a house (coffee-house) in the Rue Quinquempoix, Paris.[1] One side of the room is occu-

[1] See "Quinquenpoix Bombario", 1720, No. 1639.

pied by a glass screen, which parts the chamber from an adjoining one. A considerable number of persons are assembled, and, with papers in their hands, eagerly engaged in conversation. A gentleman has fallen, or been thrown on the floor; near him stands a woman, who has a stick in her hand;[1] she threatens the prostrate man, whose antagonist stands near the front of the design. In the outer chamber more persons appear; a waiter brings coffee or chocolate in a cup, which he has filled from a pot; the latter is in his left hand, and of a peculiar shape. The room is lighted by means of candles stuck in sconces against the wall and in a chandelier pendant from the ceiling. On the keystone of the archway between the chambers is a bust of John "*LAUW*".[2]

This design is enclosed by a scroll of acanthus, or similarly formed foliage. At the bottom of this is an escutcheon bearing, *sable*, three windmills *argent*, *proper*, and a piece of paper, *displayed*, within a *bordure* of the second; crest, a fool's head, *proper*, surmounted by a paper, on which is "*Laseres Klappen*"; two toy windmills and two bladder rattles, one of which is grasped by a hand, are behind the head; on the fool's cap a mouse creeps. On a label below the shield is: "*tous eux qui veine iseis sont ataques de la malades de perdre lesprei*" (Tous ceux qui viennent ici sont attaqués de la maladie de perdre l'esprit.) At the top of the border is Mercury flying in a fool's dress, and bearing a bauble instead of his caduceus, and an ass's ears attached to the petasus; his own ears are much enlarged, shaped like those of an ass, and protrude from his cap; slung round his neck is a basket, in which are toy windmills, as if he proposed to sell them. On each side of Mercury is an ape chasing bubbles.

The four compartments exterior to the oval which is above described are: at the top, on our left, a view of the sea, into which a man precipitates himself from the summit of a rock; the foreground of this is hidden by a scroll, on which is "*Condissie van Hore*" (Condition of Horns, *i.e.* Hoorn), with five horns; before the scroll is a group of rats eating a cat, inscribed, "*De Ratten eten de Kat*" (The Rats eat the Cat.) In the air is a scroll inscribed, "*Condissie van Wesep negosie & compani van* ——" (Condition of Wesep, Negotiation and Company, of ——), to this refers the figure of a boar. At the top, on our right, the compartment shows the sun shining on the sea and Icarus falling; also four scrolls; (1) inscribed "*Condissie van Muyde*" (Condition of Muiden); this refers to a large blank space, as if the "condition" of the town in question was "emptiness"; below the blank is, "*Ik fabriquer sonder geldt en sonder spoel*" (I manufacture without money and without speed); (2) shows a woman seated in a basket and holding a baby, with the inscription, "*Ik word in de Actie gebakert*" (I am fastened in the stocks (shares)); an angel hovers over this; (3) shows "*Condissie van Uytrecht*" (Condition of Utrecht), a picture of a city, with, in the foreground, a man energetically digging, and the inscription, "*ik graaf altyt sonder ent*" (I always dig on, and without coming to an end); (4) shows a man with a wheelbarrow, presumably filled with mussels, and the inscription, "*Harlinge Asseuransi op Mosselen*" (Harlingen Insurance of Shell-Fish.)[3]

Below the view of the sea a treasure-chest is represented, with the lid up, and infested by rats; on it is, "*In plaas van geldt Rottekeutels*" (In the place of money the excrements of rats.)

The compartment on our left, at the foot of the design, shows a view of the

---

[1] See "De bedriegelyke Actionist", &c., 1720, No. 1640.

[2] For another view of this room, see "Quincampoix in Duigen", 1720, No. 1653.

[3] The towns mentioned here, *i.e.* Hoorn, Wesep, Muiden, Utrecht and Harlingen, appear to have been deeply concerned in the mania for bubbles; see the references to other entries in this Catalogue which are given in the note to "Hoorn" in "Op en ondergang der Actieonisten", 1720, No. 1647.

sea and shore; a ship, seeming to be about to founder, sails past, to this refer the question and answer, "*Waar naa toe*" (Whither sail you?); "*ik syl naa de Misisipe*" (I sail to the Mississippi.) On the shore sits "*Pallas geboeit*" (Pallas chained), before her are her owl, an overturned globe, a book, palette and brushes, and violin. In the air is a scroll, on which are engraved an escutcheon bearing an owl placed in the centre of a circle which is concentrically divided into twenty-three spaces progressively numbered "1" to "22". This resembles the board on which the game of goose is played with dice. The compartment on our right, at foot, gives another view of the sea and coast; in the air "*Phajeton*" (Phaëton) is falling; in the foregound a Fury assails a prostrate woman; this is "*De Deugt getreet door de nyt*" (Virtue trampled on by Envy.)

Below the design are engraved four columns of Dutch verse, to the following effect: "Behold here Quinquempoix full of men, who look happy or sorrowful according as they have won or lost; each tries to out-cheat the other. Mercury flies to the diggers.[1] Icarus's wings feel the influence of the sun, so that he falls into the sea. The rats run away with the shares, and even attack the cat. Another, quite mad with his losses, springs from a high rock. Pallas, strongly bound, sees the world overthrown; Phaëton tumbles from his chariot, being cast down by lightning; and so will the stock-brokers fare if they make boasts of nothing, of Wind, of smoke, and of deceit."

$13\frac{7}{8} \times 9\frac{7}{8}$ *in.*

1650.

De KERMIS-KRAAM, van de ACTIE-KNAAPEN, Schaft vreugde, en droefheid, onder 't Kaapen.

[The Shop of the Stock Boys, gives Pleasure and Sorrow in Stealing.]

[1720]

This engraving is a Dutch satire on the share-mania which obtained during 1720 and the few previous years. It is No. 22 in vol. i. of "Het Groote Tafereel der Dwaasheid", a collection of Dutch satires to the same effect. Below the design four columns of Dutch verse are engraved.

The design represents a numerous and tumultuous crowd of persons of all ages, conditions and sexes, attending on and frantically dancing about a chariot of triumph; this, drawn by two monstrous toads, is about to pass from the courtyard of a large mansion (which, while an auction of shares is going on within, is thronged with persons to the second floor; crowds rush out with shares in their hands), and under an arch inscribed, "*Sic Itur ad Astra*"; a soldier armed with a wand, and having on the front of his cap three crosses *saltire*, the arms of Amsterdam, keeps the way clear of passengers. From the dormer in the roof of the house a flag staff projects, with a flag representing the Devil sowing tares among wheat, with the inscription, "*Quincampoix. In de onkruid Zaayer*" (Quinquempoix, the Sower of Weeds.) This is the sign of the house, the banner of Quinquempoix, or John Law, and refers to his scheme and the schemes of others who followed him. The chariot is driven by Deceit, a woman in a garment embroidered with darts or fish-hooks; by her side is a triple-headed sphinx; she holds, instead of a whip, a crooked sword. In front of the chariot sits "Bombario" (Bombast, or Humbug), the Chief Quack, a hump-backed, harlequin-like figure, holding a flag on which is displayed an open mousetrap, and the inscription "*Bombario. Ziet toe*" (Bombast, pay attention); he grasps a bag of money in

[1] That is, to those who sought gold by means of the Mississippi Scheme.

his right hand, slung before him is a box inscribed, "*Rykdom by de last*" (Wealth in great measure), and holding papers marked "2000", "3000", and "4000". In the middle of the chariot the Devil stands upright and vociferating to the crowd, while, by means of a bellows, he energetically inflates posteriorly the zany of the quack. The zany vomits share-papers, on which are inscriptions, "*Harlinge*"(n), "*Zwol*" 2, "*Gouda*", "*Campen*", "*Edam*", "*Wesep*", "*Schiedam*", "*Enkhuisen*" "*Munnikendam*", "*Naarden*", "*Alkmaar*", "*Delft*", "*Rotterdam*", "*Mui*(d)*en*", and "*Medenblik*".[1] The zany also vomits other papers, the inscriptions on which refer to the greater schemes which obtained favour at this period,—"*De Zuid*" (The South Sea Company), "*De West*" (The West India Company), "*Missisippi*" (The Mississippi Company.) Another paper is marked "*Commerci*" (Commerce.) Many persons in the crowd about the chariot struggle passionately for these papers.

In the foreground a man is pursued by a woman with a stick in her hand; he holds a paper inscribed "100000 *al quit*" (100,000 all gone.) A woman who is nearly naked buys a halter of a man who has brought in a wheelbarrow to the assembly a large stock of these instruments for suicide. A man, whose wig falls off in the scuffle, is assailed by one who looks like a Dutch sailor; the former holds a paper with "*Het is verkogt*" (It has been sold) engraved on it, being his answer to the demands of the other.

Besides the woman, Bombario, the Devil, and the zany, five other persons occupy the chariot; they sit on its floor with their heads appearing above the sides; one shakes an empty purse above the crowd, the others point to labels apparently intended to convey speeches of their own, and which hang against the sides of the vehicle; one of these labels bears "*Wy doen me*" (We join also), another has "*De Comp is vol*" (The Company is full); a third shows "*Luylekhērla:*" (The Lazy Man's Land); a fourth, belonging to one who is a priest, has "*Sant kruyers*" (Land casters, that is, those who throw dust in men's eyes.) Two rows of shields, bearing the arms of many Dutch towns, appear on the side of the chariot; these are, 1, an ox *passant regardant*, with three mullets of six points *in chief*, for Edam; 2, for Purmerend, three crampons (?); 3, a horn, for Hoorn; 4, three crowned fishes, *naiant*, with three mullets, for Enhuizen; 5, for Utrecht, *per bend*, *argent* and *gules*; 6, for Monnikendam, a man walking with a staff, *proper*; 7, a shield, the bearings on which cannot be sufficiently seen for description; 8, for Wesep, *azure*, a *pale*, *argent*; 9, *or*, a two-headed eagle displayed, *sable*, for Naarden; 10, *sable*, a *fess argent*, for Muiden; 11, *sable*, a *pale*, *or*, for Medenblick.[2]

A seller of quack medicines walks near the front of this design and before the chariot; he holds up a bottle of his nostrum, and recommends it to the crowd; on the box which hangs from his neck is written, "*Voor siek heid*" (For sickness), and "*Voor Dolheid*" (For madness.) Near this person is a sedan-chair, the door of which appears to be strongly barred; the occupant thrusts his head through an opening in the front of the vehicle, and bids the bearers take him "*Na't Lazarus huis*" (To the Lazar house.) At the side of the gate stands a drummer with a scroll, shouting and waving his hat in honour of the riders in the chariot; on a paper in his hand is, "*Hoort, mijn Heere, hoort, die ryk wil worden van Luisen, hoopt Acties.*" (Hear, gentlemen, hear, whoever would become rich in vermin, let him buy shares.) Over the pediment of the gate are two recumbent statues, those of Justice and

---

[1] For the meaning of this, see the note to "Hoorn" in "Op en ondergang der Actieonisten", 1720, No. 1647.

[2] The heraldry above quoted is not accurate, but the description of the shields to the towns in question is probably correct, notwithstanding that the tinctures in the shield of Utrecht are not *argent* and *gules*, as above represented, but *azure* and *argent*; the escutcheon of Enkhuizen bears two, and not three mullets; and the *pale* of Medenblick is *argent*, not *or*.

Plenty; below the pediment hang three shields, bearing, 1, four mullets, with a dagger, palewise, surmounted by a cross (for Haarlem); 2, on a pale *sable*, three crosses *saltire*, as on the cap of the soldier mentioned above (for Amsterdam); 3, keys in *saltire* (for Leyden).

Over the low wall which encloses the courtyard a view is given of the open country, which shows a river with ships, a country-house and a festival going on, people dancing; also windmills and a road, on which several carriages are being driven at the top of the horses' speed: in the middle distance stands a booth for the sale of shares; over it is "*Acties te Koop*" (Shares for sale); a crowd of persons who are armed with long sticks assail this place; the people on the stage are being pelted with stones. In the air are Jupiter and Mercury, likewise Phaëton falling.

The Dutch verses engraved below the design are to the following effect:—

Explanation of the print by Philadelphus:—

"Deceit, disguised in a lovely costume, was grown in the mud of French pools, and comes to excite the Londoners as well as the Dutch, and to set the country on fire. She flies through North and South Holland, and rages in Zealand as well. But heavenly justice shall soon punish these foolish persons who follow her. On the stock's chariot sits first, Hero, Vice with his banner, whilst Law[1] vomits new stocks, and receives new Wind from behind. The foolish people seize and snatch the stocks. Further off is the Exchange of Quinquempoix. Wealth, treasure, and gain soon fly away in smoke and vapour, and truth shows to the mob that everything will be soon finished. The Stocks shop is destroyed by the rioting people; Mercury goes up to Jupiter and complains of the abuse of trade, and Jupiter, at his request, banishes the stockbrokers to eternal night. Phaëton falls." A prayer that Heaven will give back ample trade and profit to the Batavians concludes the satirical verses.

There is another impression of this plate, with German verses to the above effect; this is No. 23 in the same volume.

$12\frac{3}{4} \times 13\frac{1}{4}$ *in.*

1651.

"Arleqyn Actionist".

[Harlequin Stockholder.]

[1720]

This engraving is the frontispiece to a comedy of the same name; both are in vol. i. of "Het Groote Tafereel der Dwaasheid", 1720, a collection of Dutch satires on the Mississippi, South Sea and other bubble companies which were in vogue at the date of the publication of the work. This print, No. 24 in the volume, represents the stage of a theatre, with Arlequin or "*Bombario*", and Scaramouch respectively at the sides, and holding back large curtains, so as to give a view of the scene within.

The scene represents the Rue Quinquempoix, Paris; see "De bedriegelyke Actionist", 1720, No. 1640, with the office, "*Quincampoix*", or shop for sale of shares, in the background. Three men stand on a square pedestal, which is inscribed, "*Engelse Narre kappen*" (English fools' caps), "*Fransche Narre kappen*" (French fools' caps), and "*Duitsche Narre kappen*" (German fools' caps.) These men are pouring coin into a funnel which a fourth man holds in his open mouth while he squats at the edge of the pedestal, and, his posteriors being exposed, delivers,

[1] John Law of Lauriston; see "Quinquenpoix Bombario", 1720, No. 1639.

from behind, a paper inscribed with his name, "*Laauw*"[1] (Law, see "Quinquenpoix Bombario", 1720, No. 1639.) One of the three men reads the details of a bubble scheme from a paper marked "*Project*"; another man is concealed behind the curtain. A great crowd of persons are assembled in front of the pedestal; most of these persons are shouting the names of the schemes in which they speculate. These are indicated on slips of paper in their hands, and marked "*Actie*" (Share), "*H*", "*E*", "*M*", "*D*", "*Z*", "*G*", "*P*", "*U*", "*N*", "*S*", "*W*", and "*A. R*". One of the crowd eagerly seizes the inscribed paper which Law delivers.

Two persons, whose posteriors are exposed, are likewise gathering coin from the ground and delivering themselves, one of "*Z: Z*" (*i.e.* "Zuid Zee", or South Sea Company's shares), the other of "*Missisippi*" (*i.e.* shares in the Mississippi Company's scheme.) Near the latter ejaculator a man picks up a paper marked "*al Wint*" (All Wind); one man picks up another paper, with "*Gelt toe*" (Money also) on it; a paper, which is inscribed "*Viane*", the name of the town in Holland which was peculiarly associated with lunatics, see the note to the name in "De Windverkopers of Windvangers", 1720, No. 1624, lies near this group. A person who has fallen to the ground has a bundle of cabbages on a barrow (?); the latter is marked "*Bedroch*" (Deceit.) This man and another are attacked with a cudgel by one who appears to have lost his money; a second loser holds a paper, with "*Ach my*" (Ah me!) on it.

On our right of the foreground is "*Merkurius gevangen*" (Mercury imprisoned) in a large bird's cage. Weeping, he says, "*Ach! Verlost me*" (Oh deliver me); on the foot of the cage is, "*Bederf voor Vrouw en kinderen*" (Ruined for wife and children.) A man is blowing with a bellows into the cage. "Merkurius" appears to be intended for a speculator who is the captive of a man kneeling at the side of the cage, with boxes, dice and cards, such as are used in legerdemain, on the ground before him. He seems to be appealing to the crowd with, "*Wie wil winnen*" (Who will gain?) An ape squats before this group with bags of coins; he holds a paper with "*Nul*" (Nothing) on it; at his feet is a closed bag of coin, marked, "*ik heb de poen*" (I have the money.)

Near Scaramouche is written, "*Een Zot maakt meer Zotten*" (One fool makes many fools.) In the background is a shop, on the fascia of which is, "*Acties in 't Gros*" (Shares wholesale.) A placard announces, "*Kool te Koop*" (Cabbage to be sold.) In front of the curtain are festoons, composed of a pig's head, bunches of carrots, bladders, a cheese, herrings, two mice, and other objects of sordid kinds. In the middle, between these festoons, is an owl, holding a label, inscribed with the title of the print, in its beak, and ejecting, as before, "*de Compagnie is vol*" (The company is full), and "*de leste sal 't gelag betaalen*" (The last comer shall pay the whole reckoning.)

There is another state of this print, No. 25, in the same volume with that above described; in this the festoons are different, and comprise a pair of bellows, a human face-mask, a cheese, and fruit. The mice have been removed. Nos. 25 and 26 in the same volume are impressions of the second state of the print; the latter has three columns of Dutch verse printed in letterpress below the design, and, above the design, also in letterpress, the title, "Uitleggінge der Tytelplaat, voor Arlequyn Actionist." There is another impression, like the last-mentioned one, No. 12, in the supplementary volume of "Het Groote Tafereel", &c.

$7\frac{1}{8} \times 8$ *in.*

---

[1] "Laauw" means "lukewarm".

1652.

"Vytslag der Wind Negotie."

[Result of the Wind Trade.]

[1720]

This engraving is a Dutch satire on the share mania of 1720, especially with regard to the South-Sea Company, the Mississippi Company, and other bubble schemes of that date and shortly before. It is No. 27 in vol. i. of "Het Groote Tafereel der Dwaasheid", a collection of satires of the same kind. Below the design six columns of Dutch verse are engraved.

The design represents a landscape of a flat country, in the distance of which is "*Viaanen*",[1] a place on a hill, often alluded to in these satires. The figures or groups of persons are mostly indicated by numbers on the plate corresponding with those in the verses engraved below, which see. Many persons are eagerly receiving "*Acties op Voordeel*" (Shares for advantage) from "1" a gentleman who sits in a chair on clouds, holding a horn of abundance, out of which pour cabbages, "*Overvloed van Kool*" (Abundance of cabbage.) "2", a peasant, stands behind the last-named person, and, like him, holds out a paper, on which is, "*Hoornse Wortelen*" (Hoorn carrots); he has a bundle of carrots under his arm. "3" is "*Bombario*" (Humbug), in the dress of Punch, as a pedlar, wearing spectacles, and holding a bottle of quack medicine. Behind the back of this individual, and using his hump as a desk,[2] is a man who is busily writing. "4", wearing a fool's cap, is about to swallow a carriage which he holds in a spoon, the expected fruit of his share-dealings. "5", a man with a large earthen pot between his knees, takes a little house out of the vessel with a large ladle, instead of something that is eatable; in the pot are several playing cards. "6" is a gentleman who stands with the group before "1", and seems to obtain shares "*Op de Zuyd*" (Of the South-Sea Company.) "7" is behind the last, and, while his wig falls off, rushes passionately forward to hold a share "*Van de Bahamas*" (From the Bahamas.[3]) "8" is a young woman who holds a paper marked "*Liever Wortelen als Raapen*" (I prefer carrots to turnips.) "9" is a Dutch peasant, with a tobacco-pipe in his mouth, who keeps his hands in his breeches pockets, notwithstanding the persuasion of a man who, standing behind, calls his attention to the offers of "1", the man in the chair. In front of this group is a lad, advancing with a box of spectacles slung from his shoulders; the box is inscribed, "*Overvloed van Brile.*" (Abundance of spectacles.) "10" is a man apparently raving, and with a large stocking on his head instead of a cap; smoke issues from his lips and rises high above; in the smoke appears a paper bearing, "*Ik ben afgeslooft, met de kous opt hooft*" (I am quite lost with the stocking on my head.)[4] "11", a man seated with his back towards us, looks through

---

[1] See the note to this word in "De Windverkopers of Windvangers," 1720, No. 1624.

[2] In the "Mémoires de la Régence", ii. 331, it is stated that a hump-backed man made, in the course of a few days, the sum of 150,000 livres by hiring his hump to the stock-jobbers of the Rue Quinquempoix in their service as a writing-desk. To this, no doubt, the satiric design owes its origin. A dramatic satire on those schemes is still played in Holland, in which a similar character appears on the stage.

[3] See "The Bubbler's-Kingdom", &c., 1720, No. 1622; "The Bubblers bubbl'd", &c., 1720, No. 1625.

[4] This expression is characteristic in Dutch, inferring that one has not succeeded in an undertaking; *e.g.* if a person is unsuccessful in an examination he is said to have returned "with the stocking on his head". See "Quincampoix in Duigen", 1720, No. 1653.

a telescope at "21"; see below. "12" is a ruined shareholder, who weeps and is seated on an empty chest and leans his elbow on a table; at his feet is written:—

"*k dugt dees Kist vol gelt te krygen,*
De uyt komstzyn maar Paarde vygen."

[I thought to have filled this chest with money, but it is only filled with horse-dung.]

On a paper which lies on the ground near this man is:—

"*Wie troost my in myn droefheyt,*
Myn kist is leeg ô wee wat spyt."

[Who comforts me in my misery?
My trunk is empty, O, dear me!]

"13" is a ruined man who, standing behind "11", weeps violently; his wife consoles him with:—

"*Myn Lief zyt welgemoet,*
Denkt wat gy nog Erve moet."

[My dear, show your fortitude; think only of what you will inherit.]

"14" is the madhouse, of which one of the doors is set open by a keeper, two men rush towards it—see below—they say, "*Wy soeke Logys*" (We seek lodgings); a man's face looking between bars appears within the madhouse. "15" refers to two men who are running towards "*Viaanen*". "16" is a lame horse grazing in a field in the distance. "17" is a boy astride of the roof of the madhouse and flying a kite; the string breaks in the violence of the wind. "18" is a windmill, the "curb" of which is said—see below—to be broken. "19" is a chariot with horses, followed by a man leading a horse voiding money into a round vessel. "20", in the mid-distance, is a swine-herd of Wesep, a Dutch town often mentioned in these satires; see below. "21" shows a group of men busily digging with spades and pickaxes, presumably with the object of making a harbour; but, as the text says, the result of their labours is but the removal of the heath. "22" shows men fighting a duel in the air. "23" is a castle in the clouds, see below.

Below the design an explanation in Dutch rhyme is to the following effect:—

"1. The director trying to snare and cheat the silly people. 2. The peasant, goaded by gain, like all his fellow peasants, has lost all hope of selling his carrots. 3. The hunchback, also Wind merchant, gives his back as a desk. 4. This fool is going to swallow a carriage. 5. Look how an unhappy student tries to get houses out of a pot. 6. This is a gentleman's servant, who when the stocks were rising was the master himself, and not the servant. 7. The Jew loses his periwig by the haste he shows in selling his stocks. 8. This lady says that she likes to be in Hoorn, as she prefers Hoorn carrots to Enkhuizen turnips. 9. This peasant likes much better to buy cows than to buy stocks. 10. This fellow sees all his wealth going up in smoke. 11. This man looks with a glass at those who dig away the heath, so that men will be able to steer into the new harbour. 12. This sad actionist sits lonely on an empty chest and feels his hands hot through the burning of the stocks. 13. A sorrowful husband consoled by his wife. 14. In this madhouse sits a Wind merchant, and two boys go also to it, having been turned mad by Wind. 15. These two may go to Vianen, in order to clear the way for others. It is said that the small town will soon be extended. 16. This does not want any explanation, as the lame horse drags itself behind the others. 17. The rope of the boy who is flying his kite breaks, because there is too much Wind. 18. This mill, turning too quickly, breaks the curb, and cannot be stopped. 19. A carriage with a lackey behind; a horse, voiding money,

follows. The owner is congratulated, but it is to be feared that his pleasure will change in chagrin. 20. A swine-herd coming from Wesep, on the river Vecht. 21. Here everything is done to remove the heath. 22. Both these Wind bubbles are fencing in the air. 23. Here is the end of the affair. They build now castles in the air.

ADDENDUM.

O Amsterdam, we pray thee open thy doors to every trade, except to that in Wind, that by zeal and industry thou mayst withstand always-rolling time. Then will thy name be praised by all men above the clouds."

$14\frac{3}{8} \times 8\frac{1}{2}$ *in.*

1653.

QUINCAMPOIX IN DUIGEN.

[Quinquempoix destroyed.]

[1720]

THIS engraving is a Dutch satire on John Law of Lauriston and other promoters of the Mississippi, and South Sea Companies, and the like bubble schemes of the year 1720. It consists of a design, with two columns of Dutch verse engraved below. It is No. 28 in vol. i. of "Het Groote Tafereel der Dwaasheid", a collection of Dutch satires on the above-mentioned schemes.

The design represents the mob of Paris attacking a booth which has been erected in the open country; but, in its interior, evidently representing the coffee-house in the Rue Quinquempoix, Paris, which is shown in the print described in this Catalogue as "Quinquanpoix", 1720, No. 1649. This was the most frequented place of meeting for share-jobbers during the mania in question; see "Quinquenpoix Bombario" 1720, No. 1639. The floor of the ante-room in this place is made to serve here for that of the stage before the booth; within, the chandelier, sconces and chimney-piece are observable, as before. The people within are furiously fighting with sticks amongst themselves; many of them are hustling "*Bomba*" (rio) (Humbug), the share-pedlar, who often appears in these designs, over the edge of the stage, so that he may fall into the power of the raging populace below; he grasps a bag of money and grins in his mask, notwithstanding his probable fate and the kick given to him by one of the assailants; the contents of his pack, papers marked "2000", "2000", "1000", "100", "100", and "100", fall out of the box among the crowd. A table, which bears coffee-cups, saucers, a tobacco-pipe, and a pot, is overturned in the scuffle. From an upper window a person discharges the contents of a vessel at the crowd on the stage. A woman assails another man, below whose feet is a paper with "*Voort*" (Get away!) engraved on it. A man casts, from off the stage, and among the crowd, many papers, or blank shares, which, to show the losses of the owners, are marked "0", "0", "0", "0", "0", "0", "0", "0", "0", "0".

Before the stage, some members of the mob carry a little figure of Mercury holding a flag, on which is "*Voor 't gemeen*" (For the People); at the waist-belt of this figure are suspended three shields, the arms on which are the same as those on the escutcheons over the gateway in the print described in this Catalogue as "De Kermis-Kraam, van de Actie-Knaapen", &c., 1720, No. 1650; that is, the arms of the cities of Amsterdam, Haarlem, and Leyden. The crowd comprises men and women, principally of the order of mechanics, most of whom are armed with homely weapons; a currier has his broad-bladed, crescent-shaped knife; one, being probably a horse-doctor, holds a large clyster-pipe; another wields a skillet; one a screw-jack (?); a tennis-bat, shovel, rake, an augur, a mallet, pitcher, brush, tub, saw, spinster's wheel, sledge-hammer, flail (or turf-

beater), chair, and pair of shears, are among the weapons. A man holds up a stocking,[1] which has been taken from one of two persons, who are specially the objects of popular fury; these are among the crowd in front, one being prostrate on the ground, his richly embroidered dressing-gown has been torn from his back, and is in the hands of two men; one has his coat upon a stick, another man holds up his wig in triumph, a neighbour grasps his cravat; one of his assailants is in the act of pulling off this victim's breeches, whose shoes lie on the ground. As he is prostrate a woman belabours him with a birch-broom. On the ground are six papers, each of which is inscribed "*Zuyt*" (South, *i. e.* South Sea Company.) The other victim seems to have been intended for one of the Blood Royal of France, in all probability the Regent, Philip, Duke of Orleans, himself, who had speculated on a gigantic scale in the schemes of Law, see below. The life of the Regent was threatened by the mob when the Mississippi Company came to an end. This person, being in a sad plight, walks in front of the design; he has lost his shoes, and a man pulls away his robe, which is embroidered with *fleurs-de-lis*; on his breeches harps are embroidered; a man who stands behind him snatches at his wig, a woman strikes him with the wooden yoke by means of which she has carried baskets of fish, the baskets lie overturned on the earth; the man with the sledge-hammer is about to strike him, another has the saw, and aims a blow at him with it, the tub is being cast at his head, the augur is wielded against him, the currier is hurrying to attack him with his knife, the bearer of the skillet whirls it in taking aim at him, the mallet is directed against him, the shovel and the spinster's wheel, the flail or turf-beater, the pitcher and the chair, are all employed to injure him. Thus belaboured, the man presses to his breast a paper, on which is, "*Ik salt niet weer doen*" (I'll never do it again.) Under his feet are many papers, two of which are inscribed, respectively, "*Missippi*" and "*Missippe.*" He appears to have been torn from a carriage which stands among the crowd on our left; the coachman holds up his hands in dismay at the treatment his master receives. One of the assailants holds a paper, inscribed, "*Slaa doodt*" (Kill 'em); another has a second paper, bearing, "*tot buyt*" (for booty.) Showers of stones are discharged at the occupants of the booth, nearly all the windows of which are already broken. A flag hangs above the booth, bearing, "*Het Spul is uyt*" (The Play is over.)

On our left, beyond the carriage, is a row of stalls, like those of a market, with tiled canopies above them, these are occupied by women; in the distance, on this side, the towers of Nôtre Dame, Paris, appear, with part of the façade of the Tuileries, and a bridge over the Seine. In the air is a lion, that of Holland, chasing away many obscene creatures, including a crowned hound holding a paper marked "*de Zuyt*" (the South Sea Company); a cock holding another paper marked "*Missippi*" (Mississippi Company); many ravens bear towards the earth papers marked "o". At the feet of the lion of Holland lie three shields bearing the arms of Amsterdam, Haarlem, and Leyden, as above named. On a paper is "*Hier van daan*" (Behold my deeds (?).)

It is probable that the person attacked by the mob, having *fleurs-de-lis* on his robe, may be intended for the Regent, Philip, Duke of Orleans,[2] whose influence had been very serviceable to Law, and in whose house, the *Palais Royal*, Paris, that financier took refuge from the mob on the occasion to which, no doubt, this design refers.

Below the design two columns of Dutch verse are engraved, of which the following is an abstract:—

"Law, who has deceived every one, must not try to cheat artizans again with

---

[1] See "Vytslag der Wind Negotie", 1720, No. 1652, for an explanation of this.

[2] See "Des Waerelds doen en doolen", &c., 1720, No. 1675.

promises which are nothing but dreams instead of mountains of gold; for the next time that he falls into the clutches of the mob, they will pluck him and envelope him in a shroud, just as was once done to Prince Sejanus."

At the period of the crash of the Mississippi Company, and when payments for notes of one hundred livres was ordered to be made in gold, paper money being next to valueless, the crowd of persons was so great at the place appointed for the payment that not fewer than, it is said, twenty persons were suffocated; corpses alleged to be those of persons who had perished in this manner were brought by the mob to the gate of the *Palais Royal*, where Law then was, and vengeance demanded upon him. Law remained in the *Palais Royal* for nearly a week after this event, not daring to leave the sanctuary he had obtained.[1]

$11\frac{7}{8} \times 9\frac{1}{2}$ *in.*

1654.

DE EKLIPS DER ZUIDER ZON DOET VEELE IN'T DUISTER ZITTEN VEROORZAAKT DOOR DE ONPOLITIKE MAAN DER B^RN^. * * * * *

[The Eclipse of the Southern Sun puts many a place in darkness, as occasioned by the unpolitic Moon.]

De ROTTEge BLAAS-balg, en de Geest van ERASMUS zwervende uit zyn Geboorte Stad naar de DRIE ONGEACTIOneerde Vrysteden van H^d^

L'ACTIEUX SOUFLET, et la Genie d'ERASME, quittant la Ville, où il naquet pour aller voir les trois Villes non-Actionées d'Hollande.

[1720]

THIS engraving is a Dutch satire on the failure of the South Sea Company, Mississippi Company, and bubble schemes of John Law and others, 1720. It consists of a design, with verses in Dutch and French, to the same effect, engraved in three columns below. It is No. 29 in vol. i. of "Het Groote Tafereel der Dwaasheid", a collection of Dutch satires on the schemes in question.

The design represents the sea-shore, on which appears an obelisk decorated with the shields of arms of Amsterdam, Haarlem, and Leyden, the three "non-Actionist" towns of Holland, being the same as those which are described over the gate in "De Kermis-Kraam", &c., 1720, No. 1650. The figures of personages in the design are numbered to agree with the verses which are transcribed below. On our right, "1", Fraud, having a mousetrap on her head and standing behind "2", the promoter of "Wind" schemes, an old man, blows into the back of his head with a pair of bellows. "2", who has a fishing-line in one hand and sits with his feet on a balance, that of just dealing, throws from his other hand several scraps of paper, on which are the following inscriptions: "*Rottege Actie*" (Rotten Share), "*Wy zyn met de Rotte Maas*" (We are with the Rotten Maas), "*Verlaat ons niet Mercuur*" (Do not leave us, pray, Mercury), "*Narre schat*" (Fools' treasures), "*Eerste bedervers*" (First spoilers), "*Hopman der Windschutters*" (Captain of the Wind-shooters), "*Veeger je P^t^ mee*" (Use them to

[1] See "Opkomts, Midden, en Geen Eynde van den doortrapte Jan Lauw", 1720, No. 1686.

wipe ——.) Behind this person hangs a large fishing-net, and large rods, with lines and hooks attached, are placed near the edge of the sea.

"3", the spirit of Erasmus, in the habit of a pilgrim, and holding a haversack, on which is "*Goe rys*" (Happy voyage), turns away from "2", and is welcomed by "4", Mercury, who points to the obelisk and the shields of arms on it; see the text. "5", an old man, stands with "6" near a treasure-chest on our left, and strikes his neighbour with a bunch of keys; the latter tears his hair on finding the chest to contain cabbages and a pair of bellows. "7" and "7" are applied to two persons who cast themselves from high rocks into the sea; "8" is a winged ship, which travels in the air; "9", a man struggling in the waves; "10", the sun eclipsed; "11", another winged ship in the air, to which the inscription refers:—

"*'k Vlieg ras naar de Zuid*
Eer 't heel is verbruid".

[I fly swiftly to the South, before everything is gone.]

"12", a bat, flies in the air; "13", a swan, bears:—

"*Ik heb by 't Hf wel eer voorspelt*
Een doodlyk oproer en geweld".

[I formerly forboded a deadly riot and violence.]

A little boy, Fame, flies in the air with a wreath; to him refers:—

"*Hoe quader naam de nyd verkrygt*
Hoe meer de Faam der wysen stygt".

[The worse name that is given to Envy, the higher the fame of the Wise is raised.]

Against the treasure-chest a spade is placed, on the blade of which is, "*Een goude schop Voor die 't eerst vat*" (A golden spade for him who digs first): near this lie three empty money-bags, with "*De drommel in specie*" (The Devil in Money), and:—

"*Daar is al veel gegeegen*
Maar waar is't geld gebleven".

[Much has already been given, but where is the money now?]

"*De zakken moeten nog eens vol*
Dan graaven wy als dol".

[The bags must be filled once more, then we will dig like madmen.]

In the foreground an ape is blowing at a fire which consumes papers marked:—

"*Wind blaast vuur aan 't Lijt in de as En moet er door vergaan*".

[Wind urges on the fire, the Shares lie in the ashes, and they must be consumed.]

Near the ape is "*'t Was ons Bedrijf*" (It was our Act.) On the horizon of the sea is a windmill, with the inscription, "*Tussen Wind en water*" (Between Wind and Water.)

Below the design the following French verses are engraved, with a paraphrase of the same in Dutch:—

"1 La Fraude est arrivée la premiere en l'Hollande
Dans la Ville, en second lieu, la plus riche et marchande,
Pour soufler dans l'oreille un ruineux Financier,
2 Qui vend pour d'or au sots du vent et sal papier,
Atrape en ses trainaux des brochets tres avides,
Et à ses hameçons menus poissons. Il bride

A force de cordeaux l'enragé ebouli;
Crainte, qu'il ne se pend. A la taupiere assis,
L' evengle taupe il prend, qui creuse envain la terre.
3 Le Genie d' Erasme, irrité au contraire
Va fuir d' où il nâquit, comme leur adversaire
Il de mende Mercure, où trouver gens d' esprit?
Ie plains des Actions modernes il lui dit.
4 Soiez sage! voila ma main en bonne Alliance
Le trafic n'est encor partout en negligence:
Trois Villes ou encor souci, qui sont situées
Sur l' Y. le Sparen, le Vieux Rhin (ainsi nommé)
Et voila leurs ecus pendus en piramide:
Allons en ses lieux-la, qui tiennent tous en bride.
Ie suis leur Directeur, mais point des Actions;
I'y vai negocier comme jadis; allons!
5 Nous jouons du souflet, herbes sont nos commerces;
(Point de viande essentiel) nos vents tous le lieux per cent,
6 Voila la Clef du coffre, où est mis le tresor;
Notre gloire vendons comme jadis pour l'or;
Le Canal que ferons aprouve le chimere
Des Actions, dont le dementi remplit la terre.
7 On voix ceux d'outre-mer cheoir de tres hauts sommets,
Faisons le capricorne, Or d'Ofir leur project,
Le voiage est perdu. 8, les vaisseaux garni d'ailles (11)
Sans charges retournant derit les bagatelles
9 Qui nage dans la mer, sur ses joncs en flottant
Alonge le peril. 10 Le Soleil eclipsant
Au sud, veut indiquer, qui tous ceux qui naviguent
Pour cet mer n'on en ce temps de gain prodigue:
12 Comme ceux d'occident se trouvent en tombant
13 La Cicogne predit de tout, bon ou mechant,
La Renommée riant les fols, louant les sages.
Et la moulin flottant decide leurs ravages"

$9\frac{1}{2} \times 8\frac{1}{8}$ *in.*

1655.

"Rue Quinquempoix en l'Année 1720"

De Regte Afbeelding der Wind Negotie Gehouden in de Straat van Quinquempoix tot Parys.

[A true Picture of the Wind Trade of the Rue Quinquempoix, Paris.]

A. Humblot inv. et scul. A Paris chez G. Duchange graveur du Roÿ rue St. Jacques [1720]

This engraving gives a view, in angular perspective, of the Rue Quinquempoix, Paris,[1] with the crowds of persons assembled there during the continuance of the share mania of the Mississippi, and South Sea Companies, and other bubble schemes which took effect in consequence of the financial operations of John Law of Lauriston.[1]

---

[1] See "Quinquenpoix Bombario", 1720, No. 1639.

The title of the print is engraved at foot on a cartouche, which is surmounted by a crowned human head with an agonized expression on the face; at the side of the cartouche, on our left, is a cornucopia, from which issue papers marked "*actie etc*" (Share, &c.), "*porter*" (?), and "*accep*"; also coin, apparently of small value. On the other side of the cartouche is a similar cornucopia, discharging jewels, papers, and coins of the above-mentioned character.

On our left of the design a man is seated on a box, writing, he is described as "*Notari int Donker*" (A Notary in the Dark); near him a man in a cloak walks, holding a paper, with "*Project van Missisippi*" (Mississippi Project, or Scheme); immediately behind the latter is one with a crutch, bawling "*Remedi Voor de Action*" (Remedy for Shares); a gentleman says to a lady, "*Madam kan gij V Actie houw*" (Madam, can you cut V Shares?); she replies, "*Dat Sweer ite V bij mijne Trouw.*" (I swear it, by my troth.) A gentleman, who appears to have been unfortunate, draws himself upright stiffly and, clenching his fists, says, "*Actie, 'k moet na de Galei*" (Through Shares I must go to the Galleys.) A gentleman, who holds a rosary, says to his neighbour, "*ik bid om Vytkomst*" (I pray for relief); the reply is "*Koop maar Acties*" (Buy only Shares.) A gentleman stands with his foot on the block of a shoe-black, the shoe-black is at his feet, to the former refers:—

"*Die met sijn Actie is verlegen*
Laat met haast syn Schoene Veegen".

[Whoever is at a loss what to do with his Shares, let him wipe his shoes with them.]

"*Bombario*" (Humbug), a humpbacked man, whose hump another man uses as a writing-desk,[1] stands in the rear of this group; a drummer beats his instrument, which is marked, "*Wie koop in de Bank*" (Who will buy in the Bank?)[2] A man casts himself on the pavement, with "*Wat doen ik hier*" (What do I here?); another, who appears to have been stealing, is seized by a *Garde Civile*, or Swiss, with a tall halberd in his hand; the former says, "*Og wat vallen my die Actie Swaar etc.*" (Oh! how heavy those Shares lie upon me, &c.); the captor says, "*Kom na de Cachot*" (Come to the prison); the captive seems to be in the act of passing something to another person, who stoops under the raised arm of the captor; a man strikes the captive with a cane and says, "*Weg Akkeist*" (Away thou Share-broker (?).) Behind this group a man tears his hair, saying, "*ik week geen Raad*" (I know not what to do.)

A great many persons appear at the windows of the houses in the narrow street; from a first-floor window on our left "*LAW*" puts out his head and gazes on the crowd. A bell is slung across the way with a rope for pulling it, this is styled "*Actie klok*" (Share Bell); a lantern hangs from a cord, in the manner which was formerly common, this is called, "*Missisippi Lantaarn*"; halters are placed on another stretched rope, these are referred to by "*Hier sijn Stroppe*" (Here are halters); on one of the houses on our right of the street is "*Wie Koopt Stroppen.*" (Who will buy ropes for hanging?); on the same house is "*Nu moet ik voortwant d' Actie Ontvalt mij*" (Now I must go on, for the Stock slips through my fingers), this is the speech of a man who leans over a balcony as if about to fall, a paper flutters from his grasp, on it is, "*—at te gevallen.*" (That has fallen (?)) On the pent-house which shelters the adjoining shop to this is written, "*Wat Denkt gij van die Actie*" (What think you of that Stock?); this is apparently the speech of a man who leans at a window with a woman.[3]

---

[1] See a note to "Vytslag der Wind Negotie", 1720, No. 1652.

[2] That is, in the "*Banque Generale de Law et C^ie.*" or the "*Banque Royal*"; see "Waare afbeelding van den vermaarden Heer Quinquenpoix", Sept. 1720, No. 1612.

[3] For a copy of this print see "Abbildung des auf der Strase Qvincampoix",

At the foot of the design three columns of Dutch verse are engraved, of which the following is a translation:—

"Where you saw before the seat of science, which immortalized mortal man, there you now see an academy for fools, who are quite turned mad and blind by a Mississippi Wind. Thence it went over to England, and the South-Sea Winds transported the frenzy to Holland. I do not like, however, to see what Wind-trade my countrymen have, but I like to observe Quinquempoix.

"The Stock-Bell is hanging before you, but nobody hears its sound, and the bell will only be heard as soon as the people are flattered with much gain. However, when it is asked how the gain can be expected, they evade the question, which is as good as if they said, 'Never', unless you might be inclined to take it in ropes which are made of good hemp. However, the people are in a fury, and cry and flock in throngs for stocks, and nearly began to fight, till the serjeant with two expressive eyes obliges them to finish. The drum is heard anew, and every one buys, so that the bubbles of Holland are to be found in Quinquempoix. And if I am to state my meaning, I will tell you that you must never trust those men".

The print is No. 30, in vol. i. of "Het Groote Tafereel der Dwaasheid", 1720, a collection of Dutch satires on the South Sea and Mississippi Companies, &c.

14 × 8½ *in.*

1656.

Abbildung des auf der Strase Qvincampoix in Paris entstandenen so berühmten Actien-Handels.

Excudit C. Weigel nach den Parisischen Original. [1720]

This engraving is a German copy from that which is described as "Rue Quinquempoix en l'Année 1720", 1720, No. 1655. It represents the same incidents and figures without any inscriptions on the design proper. Below the design the above title is engraved, with a long inscription in German, comprising a general history of the course of the share mania in France, especially with reference to the banks and Mississippi Company which were projected by John Law of Lauriston.[1]

This German inscription is divided into two parts by a design which comprises a medallion bust portrait in nearly full view, slightly to our right, of "*I. Law.*" To one side of the pedestal of this portrait a man appears to be chained; he weeps bitterly; on the other side another man lies extended on the ground, and is in the act of stabbing himself with a dagger; a young woman sits near him and is in great distress. Above the medallion is a Janus head, the faces of which are respectively happy and sad in their expressions; a hand on the side of the former holds a cornucopia which is filled with jewels; another hand, on the side of the latter face, empties a cornucopia which contains billets marked "800,000", "100,000", &c.

This print is No. 31 in vol. i. of "Het Groote Tafereel der Dwaasheid", a collection of Dutch satires on the schemes of Law and his contemporaries.

15 × 8¾ *in.*

1720, No. 1656; also, "The Bubblers Medley", (No. 1.), Aug. 10, 1720, No. 1610.

[1] For John Law of Lauriston, see "Quinquenpoix Bombario", 1720, No. 1639; and for the Rue Quinquempoix, the same entry in this Catalogue.

1657.

"De Inbeelding; Heersseres van't Rookverkopers-gild Maald Missisippi hier, 't geen Vrankryks schatverspild."

[Fancy, the Ruler of the Guild of Smoke-Sellers, paints here Mississippi, which wastes France's treasures.]

Five distinct designs.

[1720]

This engraved satire on the share-mania of 1720 and the few preceding years is No. 42 in vol. 1 of "Het Groote Tafereel der Dwaasheid", a collection of Dutch satires on the Mississippi, South Sea and other bubble companies of the period in question. It was probably designed as a companion to that which is described in this Catalogue as "De Zuid Zé Compagnie", &c. 1720, No. 1630. As with regard to the latter, "De Inbeelding", &c., consists of a design in five distinct compartments and three columns of Dutch verse engraved below it and printed from a separate plate.

The design comprises an oval compartment in the centre, and four smaller ones occupying the spandrels exterior to the oval. The latter represents a female artist seated in a chair before an easel and holding a palette and brushes; she is painting a picture of "*Missisippi*", consisting of a coast view with a city at the head of an estuary or bay; a ship approaches the shore having the flag of France, three *fleurs-de-lis* on a white ground, displayed at her poop. Near the artist is a naked boy-genius seated on a box and holding a book inscribed "*Actie boek van Missisippi*" (share book, or ledger of the Mississippi Company); the lid of the box has fallen down, showing the box to be empty; three rats are playing inside, the inscriptions are; "*Desulate Boel*" (All is away), and "*Goet voor Rotte*" (Good for rats); on the ground near the boy's feet is a scroll, inscribed, "*Tiggel Acties, Rottege Acties, Acties in pypen, Suiker Acties*" (Stone stocks, Rotten stocks, stocks in pipes and sugar.) Before this boy stands another who is grinding colours on a slab; a globular mirror (?) surmounted by a meridian sun stands near the easel; behind the painter another boy sits and blows bubbles from a bowl of water held on his lap; a fourth boy leans over the shoulder of the last; a fifth, who supports himself against a large package, converses with these two and points to the bubbles. The package bears papers with the inscriptions, "*Pakt de Acties weg want over honderd Járe zal ment niet Gelóven*" (Take the stocks away, for after a hundred years people will not believe it); and "*Acties by de Riem*" (Shares by the ream.) It is probable that this part of the plate was originally engraved, not intended as a satire, but merely as a picturesque subject. The designs in the spandrels may have been added, instead of arabesques or foliage.

The upper spandrel on our left shows an open landscape with, in the foreground, two men seated at a table and smoking tobacco in long pipes; at their feet is, "*Wy leve gerust*" (We live quietly.) Behind this group is a second table, on which a man appears to be arranging pipes or filling one of them with tobacco; near him is "*Gouwse pype*" (Gouda[1] clay pipes.) The lower spandrel on our left gives a view of a street, in front of "*Actie Beurs*" (Share Exchange), and near "*Gekhuis der Rotte*" (Madhouse of the Rotte)[2]; two men stand near this building and at the edge of a quay, one of these persons holds a book inscribed "*goet koop*" (cheap); the other seems to be crying "*Koop wat*" (Buy something.)

---

[1] Called "Aldermen" in England.

[2] Rotterdam (the dam of the Rotte, a little river) Madhouse.

A boat is moored to the wall of the quay and laden with packages, apparently of paper, probably shares in gross; these packages are inscribed, "*Rotterd*"(am), "*ter Gouw*", "*Enchu*"(izen), "*Alkmaar*", "*Middel*"(burg), "*Dort*", "*Hoorn*", "*Edam*", "*Stein-Zwol*"[1]; this boat is styled, "*Vlotschuit geläden met alderhande Acties*" [A lighter laden with all kinds of shares.]

The upper spandrel on our right gives a view of the sea-shore in the West Indies; an Indian standing on the back of a tortoise is smoking a long tobacco pipe, from the bowl of which proceeds "*al Rook*" (all Smoke); his head is decorated with wreaths and flags; in the distance is "*Klater-goud mynen*" (Mines of flitter-gold.) The lower compartment on our right shows the sea-shore, with a gentleman on horseback busily distributing papers to many persons who approach; he says, "*Dit is voor 't Gelt*" (This is for the money); the papers are inscribed, "100", "100", "1000", "1000", "10" "1000", "1000", "10000", "100", "10", "1000", "100" "100", "10000" "1000", "100", "1000", "10"; the horse voids coins, "*gemengeld*" (mixed, alloyed.)

Below the design the three engraved columns of Dutch verse have been translated to the following effect:—

"Fancy paints here Mississippi, apparently beautiful, but in colours that will soon fade. Many a one in France has been cheated out of his money by this, his hope being directed to water and Wind bubbles. The mirror of pure Truth, who shall once lay all bare, stands near the Mississippi picture. How will the tradesmen repent when they see their images in that glass, for, although before the treasure-chest seemed full of gold, they know better now. Woerden (a town not far from Rotterdam) is making stones in order to have them ready when more madhouses shall be wanted for all the fools. Berbice keeps firm still; this is because of the sugar-cane and spangle-gold. Ter Gouw is busy in making clay pipes in order to smoke the time away in tobacco. The Company seems to be very good for the lovers of smoking, and does not hurt people so much as Law, who meets the people either with heaps of mixed coins which the horse is voiding, or with paper. But however they manage it, some are sure to go into a madhouse. The Rotte is being cleared for the purpose, and it is quite clear that such a trade in smoke must make men poor or mad. The latter is the more likely, many calamities being near which cannot be turned aside by boats full of paper; for pray, what can we build of blotting-paper, full of smoke and Wind? It is only good to be given away, for all the bubbles together are subject to the greatest danger".

1658.

BOMBARIO, O DOOD! TE SCHENDIG IN DE NOOD.

[Bombario, O Death! Too shamefully in peril.]

[1720]

THE general design of this engraving is described under "A Satire on Mr. Knight", March 8, 1721; this is the first state of that print, and refers to the Mississippi Scheme, Law of Lauriston,[2] the South Sea Company and other bubbles of 1720. This print is No. 32 in vol. i. of "Het Groote Tafereel der Dwaasheid", a collection of satires on the schemes in question.

The body of the design is the same as in the second state, the space which was afterward occupied by "*Roomse Schildery*" (Romish picture), and repre-

---

[1] These are names of Dutch towns specially interested in stock-jobbing; see "Monument consacré a la posterité?" &c. (No. 1.), 1720, No. 1627.

[2] See "Quinquenpoix Bombario", 1720, No. 1639.

sented the death of Pope Clement XI., contains a picture of Justice seated on a throne, holding a balance and attended by Liberty and Glory (?); Mercury approaches the throne, as if he were in the act of introducing Bombario in the charge of Death to the judge of right and wrong. At Mercury's feet is "*Merkurius klagten*" (Mercury complains), that is, protests to Justice against the conduct of Law in injuring the course of fair trade and commerce. The inscriptions exterior to the picture were not altered in the second state of the plate.

The figure in the compartment on our left, below the design, represents, not a reference to the Pretender, with an inscribed tomb, but "*Democrite*", the boy dressed like a zany, who points to the Orb of Sovereignty, which is inscribed "*Missisipi*" (Mississippi Company), "*West*" (West India Company), and "*Zuyt*" (South, the South Sea Company); a landscape with the sea-coast is in the background, not, as afterwards, the tomb. The compartment on our right represents, not a Wheel of Fortune, but "*Heraclite*", standing by an Orb of Sovereignty and weeping, with his foot on two volumes, which are inscribed, "*Groot boek*" (Great Book), and "*K. boek*" (*i. e.* Klyne Boek, or Little Book); a broken toy windmill lies at the side of the Orb, likewise a broken ring, which has been formed of a serpent swallowing its own tail, a satirical emblem of the bubble schemes, which is repeated in many of the designs described in this Catalogue.

Below the design fourteen lines of Dutch verse are engraved, to the following effect:—

"In the Royal Palace of Hoorn (a town in the province of North-Holland) all the burghers are sitting, and eating a slice of Weesp (another town) bacon, and drinking a Hoorn glass of gin. But whilst all this is going on, Death comes and picks Bombario out of their midst. 'Run', cries one Director, 'run;' but when he is going to start, a foreign policeman takes him, and brings him to a place where time will show what all the brooding and trading is going to amount to. Every one acts his part, be it little or much, and after that gets his due reward".

$10\frac{1}{2} \times 7\frac{3}{4}$ *in.*

1659.

De Waereld is een speel Toneel.
Elk speeld zyn Rol en krygt zyn deel
I. Vondel.

[The World is a Stage; every one acts his part and gets his portion.]

Castigat ridendo mores.

Eleven distinct designs.

[1720]

This engraving is a Dutch satire on the Mississippi, South Sea and other bubble Companies of the year 1720; it is No. 37 in vol. i. of "Het Groote Tafereel der Dwaasheid", a collection of Dutch satires on the schemes in question.

The composition consists of a design like the stage of a theatre, from which Time is in the act of drawing back the curtain that voluminously hangs from a canopy at the top. On each side of this picture of a stage is a pedestal, or tall pier, on the front of which hang three designs, with inscriptions; each pier is surmounted by an oval cartouche comprising a picture; below each pier is another oval cartouche, also with a picture. There are thus eleven designs in all. At the foot of the stage, and between the two lower ovals, are two columns

of engraved Dutch verse, entitled "Castigat ridendo mores.", and signed "Philadelphus."

The compartment between the piers shows Harlequin indicating the French stage, where the dramas of the bubble companies had been then lately played. In front is a path, on which the Devil is by means of a chain leading a line of persons; the first group of this line is formed by one who bears a man, doubtless the Regent, Duke of Orleans, on his shoulders, and beneath whose weight he is staggering; the person who is carried holds an orb of sovereignty, with a *fleur-de-lis* in front of it; he is clad in royal robes. The next man carries a shield, which bears a mousetrap on a field *semée* of serpents; the neighbour of this person is an ecclesiastic; the remainder of the line comprises men of divers stages of society; they hold papers (shares) in their hands. The path leads towards the distance of the picture, where is a lake, with a man struggling in it; from a tree hangs the body of a suicide. A second devil appears to be welcoming the approach of the first. Beyond these is the open Mouth of Hell, showing flames within. In the air is an assembly of the gods, with Justice and Mercury[1] pleading to Jupiter against the share-jobbers. Jupiter grasps his sceptre and handles *fulmen* angrily. Fame, with her trumpet and wreath, is near. In the distance a colonnade, in a shield above the centre, bears the arms of Amsterdam; see "De Kermis Kraam", 1720, No. 1650.

In front of the stage is a numerous group of persons, comprising a representation of the falsehood of the bubble schemes, being a monster, like a man, with claw-feet, who is chained and has a hideous face, from which Truth pulls off a mask; the hat of the monster falls from his head at the same time; he has a pack, like that of a pedlar, slung at his back; papers fall out of this; they are inscribed, "*Ik niet meer*" (I can no more), and "*Ik heb gedaan*" (I have done.) This person is the pedlar, Bombario, or Humbug, who so often appears in these satires. On our left of this group is a female figure, holding the shield of Leyden and a column, the emblem of stability. Constancy points to a genius, holding the shield of Haarlem, and resting her hand on a beehive. On our right of the group is a raging lunatic (ruined share-jobber), as a Fury with a torch and snakes, seated on the ground near a goose, and a bag of small coins; near this is an overthrown World, marked "*Missisppi*", from the interior of which a man endeavours to extricate himself, crying, "*hoe kom ik hier uit.*" (How can I get out of this?.) Behind the world are two figures of children, one of whom blows bubbles, the other plays with a mousetrap; see the figures of "Democrite", and "Heraclite", in "Bombario, o dood!", 1720, No. 1658.

The verses engraved below this design are to the following effect:—

"Castigat ridendo mores.

Mr. Harlequin shows here how, on the French stage, the game of Stocks has produced a tragical end for he who acted the chief part in it. Bombario sweats like a beast of burthen under the weight of the black ghost of the chief of the Stocks. Jupiter, at the prayer of Mercury, sends the mob to Tartarus, and, on the complaint of Themis, they are all thrown into jet-black night. Time draws aside the curtain and shows the end of the affair, and Fame sounds the praise of the Y,[2] to the great pleasure of the good and pious. Truth tears the mask from the face of a lie; Constancy shows how zeal for the commonwealth lives in Haarlem and Leyden; Virtue, though oppressed for a long time, is now placed among the angels; and Avarice and Desire of Gain are conveyed to the cave of Pluto".

---

[1] See "Bombario, o dood!" 1720, No. 1658.

[2] That is the river on which Amsterdam is situated, hence the arms of that city appear in the design.

The designs in the cartouches above and below the piers, and those in the compartments on the piers, are, taking them in order from the top on our left, as follows:—1. A sea-shore, where a great number of persons are preparing to embark in ships; three gentlemen appear in the foreground, one of whom speaks to a man who has his hat in his hand saluting him; below, these verses are engraved:—

"*Na Missisippi Mannen braaf,*
Het zy als vry gezel of Slaaf."

[To the Mississippi, you brave men, be it as freemen or as slaves.]

2. Law proposing the Mississippi Company to the Council of the French Regency; the interior of a room or council-chamber, in which is a chair of state, bearing a shield emblazoned with a *fleur-de-lis*. A gentleman who wears robes of high dignity has risen from this chair, and is in the act of speaking to an assembly of others who are seated or stand near a table; *fleurs-de-lis* are emblazoned on the backs of the chairs which are shown to us. It is thus intimated that this is a Council of State, and that the Regent, Duke of Orleans,[1] is present. At the lower end of the table sits a man, John Law,[2] promoter of the Mississippi Company and other bubble financial schemes of this period. This person is in the act of speaking to the assembly, the Devil blows with a bellows into his ear; he holds a paper, marked "*Missisippi* 100000"; on the floor near him are two other papers, respectively marked "*Missisipi* 1000", and "1000". Most of the gentlemen extend their hands, an expression of great astonishment.[3] Below the design these lines are engraved:—

"*Heer smeed men de Concepten vast*
Om Goud te zoeken by de last."

[Here are the plans already made to obtain gold in great abundance.]

3. Law proposing the West India Company. This design shows the interior of a chamber, with gentlemen seated at a table in consultation; they seem very much astonished at the propositions of one (Law), who, standing at the side of the table, speaks and holds a paper, on which is written, "*West* 1000"; on a chair is a monogram of "*W*"; on the wall hang papers marked "*West* 18000", and "*West*". A harbour, with ships, is visible through the window of the room. Below the design the following lines are engraved:—

"*Ia Heeren in America*
Is 't altÿd Winst en nimmer schâa".

[Yes, gentlemen; in America there is always gain and never loss.]

4. The setting up a new company, for fishing, at Enkhuizen. The interior of a chamber, with a table, at which many Dutchmen are seated; one of the party, standing up, speaks, holding out a fish at arm's length, as if he were recommending the prospects of a fishery. On the wall hang papers marked "*Enkhuisen*" (Enkhuisen, the Dutch fishing town, which is often mentioned in these satires.) A man enters the room by descending a flight of steps; he carries a burthen. Below the design these lines are engraved:—

"*Hei sellement de Compeny,*
Brengt ons die schoone kluiten bÿ".

[Oh! the deuce, the company contributes these fine pieces.]

---

[1] See "Quincampoix in Duigen", 1720, No. 1653.

[2] See "Quinquenpoix Bombario", 1720, No. 1639.

[3] See "Opkomst, Midden, en Geen Eynde van den doortrapte Jan Lauw", 1720, No. 1686, the seventh design.

5. A view of the sea-coast in America. Three Europeans stand on the shore, one being in the act of threatening a party of Indians, one of whom kneels before him and presents a gift; other Indians, who bear burthens, approach; in the distance are ships at anchor. The following lines are engraved below the design:—

"*Haal aan, jouw naakte dieven breng,*
My voordeel of ik speel béheng."

[Come on, you naked thieves, bring me money, lest I hang you.]

6, at the top, on our right, represents the sea-coast, with ships near the land; one vessel fires guns. On the shore are two negroes, or Indians, one of whom appears to be sweeping the other away with a broom; the latter holds a paper, with "*hier valt niet te vegen*" (Here is nothing to sweep.) Below the design these lines are engraved:—

"*Elk pas, zo dra by maar aan land*
Geraakt, op 't plukken van de plant."

[Every one take care, on coming to land, to pluck quickly the precious plant.[1]]

7 appears to represent a meeting of statesmen, who are seated at a table. This is undoubtedly intended for the Privy Council of England. A herald, wearing a tabard on which are emblazoned the royal arms of England, stands near; on the backs of the seats roses are shown; on the wall hang papers marked "*Suyt* 8000" (South 8,000), "*Süijt* 1000" (South 1,000.) Below the design these lines are engraved:—

"*Om aardsche schat daar elk na tracht*
Wort alles op 't Tapyt gebragt."

[Everything is ventured for earthly treasures, and everyone desires them.]

8. The interior of another chamber. Three men sit at a round table, and are addressed by a fourth, who speaks with very great energy; a secretary sitting at a desk near the table appears to be taking notes; on the desk is a shield bearing the arms of the city of Utrecht; on the wall hang papers marked "*ujtrig* 10000" (Utrecht 10,000); the listeners are evidently much astonished at the speech; through an open window a city (Utrecht) appears. Below the design the following verses are engraved:—

"'*t is mis, en't werk is niet zo ligt*
Te doen, zegt Jerfaas, voor het Sticht".

['Tis quite wrong; the work for the "Sticht" (bishopric, a term often applied to Utrecht) is not so easily performed.]

9. The interior of a room, showing four gentlemen carousing at a table; near them stands a treasure-chest, with full bags at its side; several persons, apparently laden with treasure, enter the room; on the wall are papers marked "*Zwol* 1000" (Zwol 1,000). Below the design these lines are engraved:—

"*Sleep aan den bruy, hol over bol*
Zo leefd men lustig binnen Zwol."

[Come here with the stuff; tumble in. We live merrily in Zwol.]

10. A view of the estuary of a river, or of a bay in the Indies. A ship is in the distance, palms are on the shore, canoes on the water; in the foreground three Europeans are talking with an Indian, who has a large parrot on his

---

[1] That is, to "make hay while the sun shines".

wrist; other Indians approach with burthens. Below the design these lines are engraved:—

"*Cacau, en Súiker, en rood Goud*
't Is alles goed, myn woord vertrout."

[Cocoa, and Sugar! even red gold. Everything is good, upon my troth.]

The curtain which Time draws aside, thus showing us the stage, as described above, hangs from a dome formed of half a terrestrial globe, on which are "*Missisip*" "*West*", and "*Zuyd*" (South), being the names of the three most prominent bubble companies of this period. The winged hour-glass of Time surmounts the globe; on each side sits a child-genius; that on our left, being an emblem of Folly, wears a fool's cap, carries a toy windmill and a purse; behind him an inverted cornucopia pours down the side of the globe and over the curtain a stream of coins, rings, carcanets, rosaries, &c., besides papers marked with "1000", "10000", &c., and coins. A devil stands below holding a net, into which these valuables fall. On the other side the genius weeps, holds a ring and an anchor. Hearts, crosses, books, and anchors, or jewels having the customary shapes of these objects, fall from his hands to where a kneeling angel receives them.

$15\frac{1}{8} \times 17\frac{1}{4}$ *in.*

1660.

De Verslagen ACTIONIST in de STOEL met RINKELS, overreeden geweest van't geLAUWerd[1] Paard van TROJE.

[The defeated Stock-jobber seated in the Chair with jingles, having been ridden over by the LAUreated Horse of Troy.]

[1720]

This engraved satire on the South Sea Company and other bubble schemes of 1720, and shortly before, is No. 38 in vol. i. of "Het Groote Tafereel der Dwaasheid", a collection of Dutch satires on the schemes in question. It comprises a design with five columns of Dutch verse engraved below it; numbers in the former refer to the latter, as below.

The design consists of numerous unconnected groups of persons, all in the clouds, with inscriptions under most of them. In the centre is a windmill, dated "1720"; in front of this is "1", a Zany, the "Actionist", seated in a child's chair, with a table before it and on wheels; he wears a fool's cap, with bells; he is blowing bubbles from a bowl which stands on the table; on his head a raven is perched, which, stooping over his face, pecks at his eyes; on a flag attached to his seat is, "*Compagnie van de geraakte van de Molen door Bobbels Capriolen*" (Company of those who were struck by the Bubble-Mill, *i.e.* those who in the revolving of the vans of the mill were hit by one of them on its return (?). Below the chair is:—

"*k' Was togtig als een Actie kater*
Noch Bobbel ik met wind en water".

[I am now bubbling with Wind and water.]

---

[1] A play on the name of John Law; see "Quinquenpoix Bombario", 1720, No. 1639.

The wife of this man stands at his side, weeping; she says:—

"*'k Verknies me ach my elendig wyf*
De kleeren vallen my van't lyf".

[Oh! me, miserable woman, I shall die of sorrow; I have become so thin that all my clothes fall from my body.]

Near this group three ragged children are quarrelling; to them refers:—

"*Door vaders malle koop dat de Actien hoog reesen*
En nu maar wind zyn, zyn wy droeviger als weesen".

[By our father's stupidity when he bought the shares, which proved to be Wind, we are worse off than orphans.]

On the other side of the zany stands "4", a young man tearing his hair and shouting:—

"*De nyd en malle koop*
My werpen over hoop".

[Because of my bad bargains I shall lose my wits.]

In the upper corner of the plate, on our left, appears "2", a horse styled "*GeLAUWerd Paard van TROJEN*" (The Laureated Horse of Troy) standing on the summit of a mountain; he is crowned with a wreath of laurel, and, by means of the door in his side being removed, we are enabled to see that his body is filled with laurel leaves; these elements are intended to refer to the name of John Law. In the lower corner, on our right, is "3", a group consisting of a man galloping away on a winged ass and holding a monkey in his arms; the former is styled "*Capitano di Arcodia*" (Captain in Arcadia (?)); the monkey is evacuating coins which fall into the mouth of a man, who, near the feet of the ass, lies on his back and gapes for the treasure. To this refers:—

"*Hier valt wat van de aap*
Wie lust die gaap".

[Here falls something from the monkey; whoever will take it must open his mouth.]

The ape seems also to be letting fall papers, marked "*al Winst*" (all gain.") The ass expels wind, inscribed:—

"*Zulke wind*
Men't meeste vind".

[Such Wind is found everywhere.]

A man standing close to the mounted group seems to be inflating the monkey with wind by means of a pair of bellows; to this refers:—

"*Vreet wind Kak splint*
of papier en int."

[Eat Wind, void money, or paper and ink.]

In front of the ass is:—

"*De nood zet traagheid vleugten by*
Om niet te kommen in de ly".

[Courage gives wings to sluggishness, to escape suffering.]

Group "5" is on our left of the plate, in the middle; it consists of two men, one of whom has taken off his cravat and wig, holding them in his hands; he has

a lugubrious expression of countenance; the other man, who grasps a short knife, approaches the former angrily, with, "*Ik sny u hals af of betaal myn poen*" (I'll cut your throat unless you pay me my money); his companion replies, "*Brui toe dan hoef ik 't niet my zelf te doen*" (Kill me, then, for I don't want to do it myself.) A little above this is group "6", comprising Harlequin and Columbine; the former wears a fool's cap and holds a flag, on which is "*S. P. Q. R. Romynse onfylbaare Compagnie*" (S. P. Q. R. Romish Infallible Company.) He appears to be attending assiduously on his companion; near him is "*Zalig zyn de Z . . . in*" (Blessed be the Z——in). She holds a bubble or a lighted taper; to her refers:—

"*Colombyntje zal de Actiepot stooken*
Daar Arlequyn zyn worst in zal kooken".

[Columbine is to heat the share pot in which Harlequin is going to boil his sausages.]

Near this is "7", a modern Icarus, falling, the wax attaching one of his wings being melted off his back by the heat of the sun; he drops two papers and several pens; on the former are the inscriptions:—

"*Is 't ruineus*
't is Actieus".

[If it is ruinous, it is on account of shares.]

And:—

"*Ik andre Icaar*
Val 'k weet niet waar".

[I, poor Icarus! fall, I know not where.]

The following rhyme refers to the falling pens:—

"*Dees pennen zullen best beschryven*
Wat Hoog—vlieg Actie kan bedryven".

These pens will describe admirably, until (they have to) tell how far Actie (the share-jobber) is able to fly.]

The sun which causes Icarus to fall is obscured from us by a piece of drapery on which is represented a storm at sea, with two ships foundering near rocks. This is styled "*De Ver Zuip Zee*" (The Sea for Drowning; Zuip refers to "Zuyt", *i.e.* South.) The picture bears the motto, "*Nunquam justior uude fuit*"; on the fringe of the drapery is:—

"*'t Onbekende zuid*
'Zend naar Pluto buit".

[The unknown South sends Pluto prey.]

In the middle, at the top of the plate, another drapery hangs, with a picture on it, representing the sea-shore by moonlight, with fishermen standing on the sands near a group of lobsters and codfish; the inscription on this picture is "*Ridderlyke Kabbeljaawen en Kreefte bobbelvang Steelswys.*" (Knight[1]-ly fishing for cod and lobsters). Between these pieces of drapery a bat is represented, bearing a placard on its breast, which is inscribed, "*Wegwyser naar Vianen*"[2] (Guide on the road to Vianen.) Above the bat is:—

---

[1] This plays on the name of Robert Knight, Cashier of the South Sea Company; see "A Satire on Mr. Knight", March 8, 1721, and the references it contains.

[2] On this name see the note to "Viana" in "De Windverkopers of Windvangers", &c. 1720, No. 1624.

"*Alschoon het Zonlicht my verblind*
De weg ik echter blindling vind".

[Though the light of the sun may blind,
The way I can, without that, find.]

Below the bat is:—

"*Ook gaat het er zo grof*
Dat ik 't by donker niet kan of".

[And they are now so busy, that I cannot finish it in darkness.]

A third piece of drapery hangs at the top on our right of the plate; this exhibits an undershot waterwheel, being "*Speelkaarten* PAPIER *fabryk van Schotse Walse en andere* NARRE KAPPEN". [Playing-card paper manufactory for dancing and fools' caps.] Two zanies carrying baubles are capering in the foreground.

"8" shows a zany flying a kite, which is about to fall; near the man is the inscription:—

"*Myn vlieger valt de staart van 't gat*
'k Verzuip me uit in 't Zuider nat".

[My kite loses his tail, I will drown myself in the South Sea.]

Near this, "9", a black owl, is perched on a stick; he seems to be blinking at the light; and is surrounded by sparrow-hawks. "10" shows a modern Diogenes walking with a lantern; he is styled "*Verreesen Diogenes*" (Diogenes arisen.) Below his feet is engraved:—

"*Myn Geest quam met een slons-licht by de Zuider Zon*
Daar 'k geen goe Actien van Menssen vinden kon."

[My spirit goes with a light to the South Sun; I was unable to find good Actions[1] on the parts of men.]

Near Diogenes is a group of a parrot, cat and lap-dog; over these is written:—

"*Der Acties uit komst zal doen leeren*
De vrucht van 't klappen zonder redeeren".

[The result of the shares will soon teach the use of making noise without giving money.]

Near the parrot is:—

"*Buiten ons drïen*
Bestaan geen compagnien".

[Without us no companies could exist.]

Near the cat is:—

"*Zend gy de kat naar Engeland*
Romt hy weerom hy zeid maaw, op zyn oude trant"

[If you send the cat to England, she will say "mew", just as before.]

Near the lap-dog is:—

"*Die nu fidel als ik kan wesen*
Heeft duisendmaal meer glorie als voor desen".

[Whoever can be faithful like me, has much more glory than before.]

---

[1] A pun on "Acties", or Shares.

Immediately below "4", the lunatic, is a chicken without a head, and running rapidly; to this the inscription refers:—

"*Dit Actie kuiken zonder hoofd*
Is wis van bryn beroofd".

[This Stock chicken without a head was certainly in want of brains.]

Near the chicken is a cat, voiding papers, &c.; with the inscription:—

"*Muskus papier Civet* KACTIE
De zoete reuk heeft veel gekost
En meenigs beurs gelost
't Profyt vlied nu te post".

[Musk Paper Civet Shares.
The sweet odour has cost much, and emptied many a purse; profit flies with the quickest post.]

"11" shows a man discharging a mortar which has been loaded with papers marked respectively "*Middag Actie*" (Noon Stock), "*Avond Actie*" (Evening Stock), "*Achter uit*" (Backwards), "*Hy springt*" (He springs), "*Loopend vuur*" (Quick fire), "*Berg je gat*" (Fly! fly!), "*Die bang is moet schilderen*" (Who fears must paint.) Below the feet of the man who discharges the mortar is, referring to the impending failures of the West India and South Sea Companies:—

"*De Bomb barst uit*
in 't W. en Zuid",

[The bomb is bursting in West and South.]

"12" is in the lower corner of the plate, on our left. In front is a large mariners' compass, marked "*Zuid*" and "*West*", and near it, prone on the earth at full length, a man; his hat has fallen from his head; two papers near this figure are respectively inscribed, "*Noch uitstel van Leeven*" (Still delay from Death), and "*Noord of Oost zyt onse troost*" (Let North or South be our comfort.)

For a copy, reversed, from this print, with many variations in the design and inscriptions, see "The Bubbler's-Kingdom in the Aireal-World", an English version, 1720, No. 1622.

Below the design the engraved Dutch verses, being a comment, with numbers referring to those on the plate, as cited above, are to the following effect.

"1. Alas! Everything is lost; birds have picked out my brains, and that mill gave me an awful blow, and many a one with me has been overridden by 2. the Troy Horse. 3. We have the monkey (that is, in Dutch, we have the real treasure) with us, and my escape turns your tragedy into a farce. 4. Envy is angry and tears his hair. 5. John Credit will cut the throat of Law Debit, who for that purpose takes off his neck-tie and his periwig; John, full of compassion, grants him life. 6. While the pieces of paper thus fall, another stock transplants them all—the stock of love. 7. This man acts Icarus's part, and is cast down by the Sun. 8. The kite will not fly, because the tail is too heavy with the Stocks. How many papers are made foul! 9. Till people all look like owls. 10. Diogenes's ghost sees a beast in many a man. 11. Look here for proof; the bomb bursts. 12. The compass shows the rest to the curious man. This drama, which is a tragedy as well as a comedy, will vanish into thin air".

$14\frac{3}{4} \times 9\frac{3}{4}$ *in.*

1661.

De grôte Vergader-plaats der Windverkopers van 't Jaar A° 1720.

[The great gathering-place of the Wind Dealers in the Year 1720.]

Five distinct designs.

[1720]

This engraving is a Dutch satire on the share mania of the year 1720, in England, Holland, and France, referring to the South Sea, West India and Mississippi Companies, and other bubble schemes of the period. It is No. 41 in vol. i. of "Het Groote Tafereel der Dwaasheid", a collection of similar satires.

The plate displays five designs, one in the centre, two on each of its sides. The former one shows the interior of a large chamber where many dealers in shares are assembled. This is probably intended for a coffee-house in the Rue Quinquempoix, Paris.[1] A large coffee-pot stands on a table on our left; a woman attends to this, a waiter approaches her with a cup which she seems to be refusing to fill. Many men sit about a table in the background. A great number of persons appear in another room, which is behind. One of the crowd near the inner room holds a paper on which is "*Purmerent O*" (Purmerent O; signifying that the price of shares was at zero or Purmerent); another paper bears "*'t is mis.*" ('Tis humbug); a third paper shows "*Niemant wil kopen.*" (Nobody will buy them.) In front, on our left, is a woman selling gingerbread nuts from a large vessel which rests on her lap; these are stated to be "*Moppen voor je Geld.*" (Gingerbread nuts for your money); one of her customers holds up a paper, bearing "*Ik mop om de Moppe*" (I begrudge paying for the nuts); a man who sells viands (eggs?) from a basket says that they are "*beter als Acties.*" (better than Shares); a boy, with a magic-lantern on his back, says, "*'t is Toveragtig.*" ('Tis really mysterious); a sailor or fish-seller carries what appear to be two packages of "*Engelse Bokken.*" (English smoked herrings)[2]; three gentlemen sit at a table, conversing; one smokes and says, "*Ik zal 't ook wel voelen.*" (And so shall I.); one of his companions remarks, "*Ik voel 't wel.*" (I *do* feel it.) At a table behind this group is another company, with inscriptions, "*Pover.*" (Poverty.), and "*'t is kool*" ('Tis cabbage, *i. e.* humbug.) The Dutch verses, engraved in four columns below this design are to the following effect:—

"Here you see the exact picture of the gathering place of the stockbrokers. It is Quinquempoix, well known by the selling of Wind, by which many a one was made a bankrupt. How busy they are altogether! One complains to the other of the injustice of Fortune. Some time ago they had not even leisure to smoke a pipe, but now—they sit together very modestly, whilst others are still bustling and jostling. The one who has suffered least among them has got a blue shin whilst wooing that booty. (In Holland the phrase 'to get a blue shin' is used in speaking of a young man whose affections for a young lady are not accepted by the latter.) A peasant, however, will secure the Companies against loss by selling dry red-herrings, which were shipwrecked near the Maas, when coming from England. 'Ah!' he cries, 'this will give profit, for my Company is as good as ever; the red-herring trade will flourish.' A withered Savoyard cries very furiously in Quinquempoix:—'This magic-lantern is curious; that boy ought to stand near Squire

[1] See "Quinquenpoix Bombario, 1720," No. 1639.

[2] Referring to the South Sea Company as of English origin.

January,[1] to form a couple who lie and deceive the world by appearances, and consequently make the money chink into their own trowsers pockets, giving in return nothing but smoke and fancy.' A Walloon yonder, cries 'Monsieur, tené! Pour vous un bon petit pâté!' O! won't you like it! I assure you, it won't cost you so much money as the stocks, and is sure not to spoil your stomach, nor drive you out of the country, nor is it likely to hurt your purse; they are very good, they do not choke you like the Stocks and keep you in eternal disquietude. But they do not seem to like eating, unless they take Utrecht cakes, quite fresh. Yes, that is right; they like them; they wish to purge their purses with them, for the world seems to be willing to be cheated by appearances. What is the Stock-trade, but Seeming, Falsehood and Deceit, risen on high by selfishness? Therefore, long live the magistrates who govern the (cities on the) Spaar, the Rhine, and the Y (Leyden, Utrecht, Amsterdam), and value reality above appearance. They are the garden ornaments of our Netherlands."

The upper smaller design on our left shows an open space before a house where many persons are assembled, and in eager conversation. One says, as he is moving to our left, "*Wat geluk*" (What luck!); another, who is bowing, says, "*Puyk Negoti*" (Pure trade); behind the last is one who says, "*'t is deftig*" ('Tis fine); in the rear of this man another says, "*Geen verlie*—" (No loss—); and "*al Winst*" (All gain); in front, on our left, a gentleman says, "10000 *Gul. Winst*" (10,000 guilders gained); leaning out of the window of the house is a man who says, "*Voordeel*" (Profit); another says, "*Schatten.*" (Treasures.) Several persons are approaching these; one of them leads a little boy by the hand; another says, "*Op krukke om Winst*" (On crutches for profit.) This design is styled, "*Bloei-tyd der Actionisten.*" (Blooming time of the Stock-jobbers); six lines of Dutch verse engraved below the design are in praise of the trade in Stocks, which makes men climb to the top of happiness in an eye-wink, enquiring "What other trade is like this one!"

The lower smaller design on our left is styled "*Verval der Actionisten.*" (Fall of the Stock-jobbers); many men are assembled before a house, of which the door is closed; a ladder is placed against the wall; one man falls from its summit, another is beginning to go up. A group of four men are standing in front, one says, "*Ik ben omhals.*" (I am lost); another, "*'t is gedaan.*" (It is all over); the third, "*had Ik niet mê gedaan.*" (I wish I had not taken a part); the fourth holds a paper, on which is "*'t is alles* oooooooooooooooooooo" (It is all o, &c.) Four other persons approach the above-named group; these seem in distress; one says, "*Foei die Negotie.*" (Fie on this Trade!); another inquires, "*Wat verlies.*" (What a loss!). The verses engraved below this design are in effect as follows: "We are taught by the Stocks, which bruise us at this very moment of our boasting, how another is cursing, and that many a one seeks Kuilenburg as an asylum." Kuilenburg was a place for lunatics.

The upper design on our right of the centre is styled, "*Vittogt der Actionisten.*" (Departure of the Stock-jobbers.) The scene represents the sea-shore, with ships in the distance; several persons are about to embark in a boat; a Dutchman standing on our right holds a bottle and drinking-glass, and says, "*Geluk op Reis*" (A happy voyage!); near those who are about to depart is "*Laaste uitvlugt.*" (The last resort.) The verses engraved below this design state as follows:—

"If the South Sea Company has taken away all our money, we are sure that the East Indies will give it back; though we are poor we are not dead. We shall hope for a better condition of life, though the desire for gain and booty may have driven us quite naked out of this harbour".

---

[1] "Squire January" was, doubtless, Mr. Robert Knight, cashier of the South Sea Company, who fled from England, Jan. 22, 1721; see "A Satire on Mr. Knight," March 8, 1721.

The lower design on our right of the centre is styled "*Herstelling der zuivere Negotie.*" (Restoration of true Commerce.) The design shows Minerva working at her loom; behind her stands a man with a paper, which is marked "*Herstelling*" (Restoration.) In the distance is the sea-shore, with an obelisk, on which are the armorial shields of Amsterdam, Haarlem, and Leyden.[1] Two ships appear at sea. The engraved verses below this design are to the following effect:—

"As soon as the Stock-shops are away, Holland will again prosper and grow in wealth and comfort; whilst the art of Pallas and the loom serves to support the State."

There is another impression of this plate, with three columns of German verse, to a similar effect to those above cited, added at foot, from a separate plate, with a reference table of thirty-one items corresponding with numbers which were added to the designs; above the title of the original, another in German, to the same effect, was inserted, thus: "Der grosse Versammel-platz der Wind verkäuffer. A. 1720." This is No. 40 in the same volume with that described above.

The centre design, 8 × 8½ *in.*

Each smaller design, 2⅝ × 3⅛ *in.*

1662.

LAW,[2] ALS EEN TWEEDE DON-QUICHOT, OP SANCHES GRAAUWTJE ZIT TEN SPOT.

[Law, like another Don Quixote, sits on Sancho's Ass, being every one's fool.]

[1720]

THIS engraved satire on John Law, of Lauriston, is No. 43 in vol. i. of "Het Groote Tafereel der Dwaasheid", a collection of Dutch satires on the Mississippi, South Sea, and West India Companies, and other bubble schemes of 1720.

The design represents Law riding on an ass and holding a flag, the staff of which terminates in a fool's bauble; on the flag is, "*Ik koom. Ik koom Dulcinia*" (I come, I come, Dulcinea); in front of the saddle hang two coffers, that on the side visible to us is open, and shows its contents to be bags of money; it is inscribed, "*Bombarioos Geld kist* 1720" (Bombario's, *i. e.* Humbug's, money-box, 1720); more bags hang round the neck of the animal; a collar is riveted at its throat, to which many ropes are attached; these ropes are pulled by several men, who try to haul the ass towards the door of a house marked "*QUINQUENPOIX*"[3]; two of these persons hold papers, which are respectively inscribed "*haal binnen*" (Drag him in), "*Gelt te winnen*" (Money to gain); a woman appears at the door, holding one of the ropes; this is the Dulcinea of the design and the text, as cited below. Behind Law a devil, the "Henry" of the text, rides on the same ass; he holds up the tail of the ass while that animal voids many papers, which are marked "1000", "*Prim*" (*i. e.* Prime, or First Subscription to one of the bubble com-

---

[1] See "De Eklips der Zuider Zon", &c., 1720, No. 1654.

[2] See "Quinquenpoix Bombario", 1720, No. 1639.

[3] This is evidently the coffee-house often represented in these satires; see "De grôte Vergader-plaats", &c., 1720, No. 1661; "Monument consacré a la posterité", &c. (No. 1.), 1720, No 1627; "Quincampoix in Duigen", 1720, No. 1653; "Quinquanpoix", 1720, No. 1649; "De bedriegelyke Actionist", 1720, No. 1640, &c.

panies), "*Enkh*" (Enkhuisen),[1] "*Med.*" (Medenblik), "*Hoor*" (Hoorn), "*West*" (West India Company), "*Missisip*" (Mississippi Company), "*Zuyt*" (South Sea Company), "*West*", "*Prim*", "0", "00", "000", "100", "2000", "1000", "1000", "1000", and "100". A crowd of men follow the ass; they eagerly clutch the papers, and bring in exchange bags of money. Sancho Panza, mounted on a toad, and having a garment which is covered with fish-hooks, rides beside Law, and hands a bag of coin to him. A devil, having a fool's cap over his horns, flies in the air over this crowd; he holds in one hand a many-thonged and knotted whip; in the other hand a paper, on which is "*braaf myn kinders*" (Bravo, my children!)

In the foreground lie a bale marked "*K S N° 2*", a roll of tobacco (intended to suggest the production of smoke as the result to the speculators who are satirized); Mercury's caduceus (intended to express that legitimate trade and commerce were overthrown and degraded by the frantic follies of the bubbles); there are likewise many papers, marked respectively "1000", "*Assurance*" (Assurance), "*Jourin*" (Journal), "*Obligatie*" (Obligation), "100"; likewise a book, inscribed "*Groot boek*" (Ledger, or great book), an ink-bottle, pens, sealed envelopes of letters, a ring, a case for wafers, or a purse with coin, a box, blank papers, and an open book. In the background is a view of the "*Zuyd Zee*" (South Sea), with ships sailing on it; one of these has on her flags "*Missippi*" (Mississippi) and "*mis*".

Below the design twelve lines of Dutch verse are engraved; of these the following is a translation:—"Dulcinea and the share mob invite the Lauwen (lukewarm is the meaning of the name of Law, which likewise here represents the man) Don Quixote, who sits on a donkey, to the great Stock House; and Sancho must act the part of Bombario; he creeps after his master like a toad; and Henry (the Devil) laughs at everyone. Thus one fool makes many."

$10\frac{3}{4} \times 6\frac{1}{2}$ *in.*

1663.

"BOMBARIO ACTIONIST EN DE GEEST VAN ESOPUS."

[Bombario the Share Jobber, and the Ghost of Esop.]

[1720]

THIS engraved satire on the bubble schemes of 1720 is No. "1" in a series of eight prints of similar character, which form Nos. 46 to 53 in vol. i. of "Het Groote Tafereel der Dwaasheid", a collection of Dutch satires on the Mississippi, West India and South Sea Companies of this period. In this collection it is No. 46, vol. i.

The design comprises a cartouche, enclosing a representation of a tomb or monument, before which stands "2", Esop, attended by a fox, and carrying a parrot and a pipe; next, "1", Bombario, *i.e.* Humbug, dressed like Harlequin, who, having a bottle of quack nostrums in one hand, and a pack suspended before him, lends his hump to a man who stands behind, so that the latter may use it as a desk[2] for writing on. In front of Bombario a monkey squats on the ground, and plays on a pipe. On the monument or pedestal, which is surmounted by a lighted brazier, is the inscription:—

---

[1] For these names of companies and Dutch towns, see "Waare afbeelding van den vermaarden Heer Quinquenpoix", Sept., 1720, No. 1612.

[2] See "Vytslag der Wind Negotie", 1720, No. 1652, for an illustration of this feature in the design.

"*Het Na-geslecht zal dit*
Voor Fablen houwen
En tot Esopus eer, een
Graf naald bouwen".

[Posterity will suppose this to be a fable, and build a monument in the honour of Esop.]

The cartouche is supported by a figure of Pan, or a satyr, on whose forehead is a windmill, and whose chin is thrust over the top of the cartouche, where he is blowing bubbles, each of which is furnished with a human ear; he is designated the "*Oorblusers Baas*" (Chief of the ear blowers, *i. e.* liars.) More bubbles are festooned in front of the head. On the head is placed a large basket filled with little figures of men and women, being six in number, and caricatures. A horn and Pan's pipes hang at the sides respectively of the cartouche; below it is the date "1720".

At the top of the plate are engraved Dutch verses, which have been translated to the following effect:—

"Bombario enters into conversation with brother Esop's ghost; they talk about the fop who leaves certain in order to hunt supposed wealth, and about a strong desire for riches. The work shows here well the bad position of the Stockbrokers, always fighting for treasure or poverty. They allure each other with the Devil's flute. They went and hunted Wind, and got so much that it could not be subdued, and burst out everywhere, in the houses of neighbours, lords and noblemen. For all those who are lost Bombario has a good harbour. Esop proposes to explain all in the next print, where the game begins with the singing of a calf"; see "Actieuse Nacht-Wind", &c., 1720, No. 1664.

$3\frac{7}{8} \times 6\frac{3}{8}$ *in.*

1664.

"ACTIEUSE NACHT-WIND—ZANGER MET ZYN TOVER SLONS"

[The Night Singer of Shares, with his Magic-lantern.]

[1720]

THIS engraved satire on the bubble schemes of 1720 is No. "2" in a series of eight prints of similar character which form Nos. 46 to 53 in "Het Groote Tafereel der Dwaasheid", a collection of Dutch satires on the Mississippi, West India and South Sea Companies of this period. In this collection it is No. 47, vol. i.

The design represents, at full length, a squalid and ill-conditioned looking man, who is knock-kneed, and has long straight black hair hanging over his back, walking towards our right, his face and figure in three-quarters view to the same side. He carries a stick, on the top of which is a windmill, and, slung over his shoulders, a magic-lantern. He wears a broad-brimmed black felt hat with a cock's feather stuck in it, and appears to be bawling a song at the top of his voice, his mouth being open and showing his tongue. The song is styled "*ô de Tover Lantaarn*" (Oh! the Magic Lantern.) Referring to the feather in his hat, and thus hinting at the delusions of the bubble schemes, as well as indicating the origin of the mania in question, is the inscription:—

"*Van de Haane,*
Quam 't van daane".

[It came from the cocks, *i. e.* the country of the cocks, or France.]

Below the design Dutch verses in rhyme, to the following effect, as translated, are engraved:—

"Crying, bawling, yawning, showing one's teeth without biting, must be my occupation in the Wind-affair. My magic-lantern shows awful bubbles after nature, with one who, after false playing, is adorned with Pluto's *Law*rels,[1] which are twined by the courtiers, where that man lived before. I swagger like a vagrant, but I dare not beg; I have the money-box on my back, and follow Bombario's steps, whose figure is like mine. If I don't quickly get rich by running about, I'll not drown myself or hide my body; but I am sure that I shall get along by the same process which destroys many others."

$4 \times 6\frac{3}{8}$ *in.*

1665.

"NATUUR ACTIE-DOCTOR OF KLAP-ACHTIG BOBBEL-MEESTER".

[Natural Stock Doctor, or bubbling Bubble Master.]

[1720]

THIS engraved satire on the bubble schemes of 1720 is No. "3" in a series of eight prints of similar character which form Nos. 46 to 53 in "Het Groote Tafereel der Dwaasheid", a collection of Dutch satires on the Mississippi, West India and South Sea Companies of this period. In this collection it is No. 48, vol. i.

The design represents, at full length, an old man, dressed like a medical doctor in a gown trimmed with fur, with long white hair hanging down from under the peculiar cap of members of his profession. He is turned to our right and leans on a stick, holding a parrot (?) on his left fore-finger; he has spectacles on his nose, and seems to be suffering from gout in his legs and feet. Near him is a label, bearing:—

"*Geen negen mannetje crediet*
Voor al die doen in 't Windse-niet".

[No nine months' credit will I give to those who, by Wind, have come to naught.]

In the distance a poor man and woman are receiving alms from a man who is not unlike the doctor.

Below the design two columns of Dutch verse are engraved; these have been translated. There is first a description of the person of the doctor; another follows with an account of his spectacles, beard and cap; he is said to carry a parrot which will betray you when you are among the crowd in Quinquempoix.[2] "His staff shall poke many a Windy brain; he leads a very easy life, and can afford to walk about in his slippers."

$3\frac{7}{8} \times 6\frac{1}{4}$ *in.*

---

[1] A pun, often repeated in these satires, on the name of John Law, promoter of the Mississippi Scheme.

[2] That is, in the Rue Quinquempoix, Paris, for which see the references which are given with "Quinquenpoix Bombario", 1720, No. 1639.

1666.

"DIRECTRICE DER VERVALLE ACTIE-REGIMENTEN; EN BYZONDERLYK VAN NATUURLYKE LAWE[1] ACTIEN".

[Directress of the decayed Stock-Regiments, and particularly of natural Law's Shares."]

[1720]

THIS engraved satire on the bubble schemes of 1720 is No. "4" in a series of eight prints of similar character, being Nos. 46 to 53 in vol. i. of "Het Groote Tafereel der Dwaasheid", a collection of Dutch satires on the Mississippi, West India and South Sea Companies of the period. In this collection it is No. 49, vol. i.

The design represents, at full length, an old woman dressed like a common housewife in Holland, standing at a table and holding a pet dog under her left arm; she turns to our left; her face is in nearly three-quarters view to our left, looking down, the eyes are directed at the dog. She wears a cap with a long projecting frill in the front, an apron and a loose-bodied gown. In her right hand is a paper marked:—

"*Wie zou mÿ Actien schroomen*
De Reekning maakt zich zelf voor al die by my komen".

[Who will buy my shares? the reckoning makes itself (appear profitable?) for those who come to me.]

In the background a cauldron is suspended from a tripod over a fire which is composed of pieces of paper; below this is engraved:—

"*Daar is een pot te vuur*
Die menig staan zal duur".

[There hangs a pot on this fire, which will cause many tears and much sorrow.]

Below the design are engraved two columns of Dutch verse, which have been translated as follows:—

"Madam Directrix in the loose raiment with which you acted your part when young; now you gain by talking of bubblers, who give all their profits to your purse. Come, gone is the manner of gambling; but ah! bubbling and its gain is decaying. The purpose of your little journey was to decipher Law's bubble-full dreams which make him rave, for women in Quinquempoix are superior to men in preventing the stocks from decaying. So then, Madam, you are fully prosperous, and if matrimony is not forbidden to you, I dare say that you will live long enough to become as fat as oil. For you have a trade in such shares (viz., of marriage), as Madam Nature provides you with them. Consequently, a male share-broker who spends his money in female stocks has a very natural reason for it."

4 × 6¼ *in.*

---

[1] A play on the name of John Law of Lauriston, see "Quinquenpoix Bombario", 1720, No. 1639.

1667.

"VERKENS-BEKER VAN FI-ÂNE OF VIANEN."[1]

[Drinking cup, beaker, of Fi-âne or Vianen.]

"2de Tooneel van de Geest van Esopus."

[Second Scene of "Esop's Ghost".]

[1720]

THIS engraved satire on the bubble schemes of 1720 is No. "5" in a series of eight prints of similar character, being Nos. 46 to 53 in "Het Groote Tafereel der Dwaasheid", a collection of Dutch satires on the Mississippi, West India and South Sea Companies of the period. In this collection it is No. 50, vol. i.

The design represents, at full length, an old, but hale man, wearing his own hair, or a small wig, standing almost in full view, the face turned to our right, but nearly in full view. The man is dressed in a long, loose coat, and wears a girdle at his middle. In his right hand is a large cup or beaker with a cover; his left hand is clenched; he has a bitter and angry expression of countenance. He appears to be speaking according to the verses which are engraved below. In the background a monk is seated at dinner, attended by a woman; he drinks heartily from a large cup. Opposite to this is a fat man, walking in a very broad-brimmed hat.

The following lines refer to the second title given above, and the general subject of this print:—

"*Aanschouwer, zal 't u, niet verveelen?*
Verwacht hier van nog meer tooneelen."

[Ladies and Gentlemen! If it doesn't annoy you, many more scenes of the same performance we'll offer you.]

Below the design Dutch verses are engraved, which have been translated to the following effect:—

"This highland spirit (referring to the contents of the beaker) is very good for reviving the lost stock-jobbers who have spent their treasures in South, West, North and East (bubble companies of every kind, especially to those mentioned above.) Here is a good country;[2] here you can get your comfort again. Here is the magic (divining) rod; here a fat cow does not become meagre, nor hang, nor drown herself."

The man is therefore supposed to have become insane.

The design of this print was copied and republished many years after the date of the present satire. On the later occasion it was issued as a portrait of one Cox, a dealer in lottery shares; see "The Lottery", 1740.

$3\frac{7}{8} \times 6\frac{1}{8}$ *in.*

---

[1] For Vianen, or Viana, see the note to that name in "De Windverkopers of Windvangers", 1720, No. 1624.

[2] That is to say at Viana, a place for lunatics; see before

1668.

"Rector Magnificus van de Ongeactioneerde Litteratuur."

[The Rector Magnificus of the Un-Actioned (Shareless) Literature.]

[1720]

This engraved satire on the bubble schemes of 1720 is No. "6" in a series of eight prints of similar character, being Nos. 46 to 53 in vol. i. of "Het Groote Tafereel der Dwaasheid", a collection of Dutch satires on the Mississippi, West India and South Sea Companies of the period. In this collection it is No. 51, vol. i.

The design represents, at full length, a gentleman dressed like a scholar of the eighteenth century, in a very full wig, a short black brocaded cloak, knee-breeches, stockings and shoes. He stands in profile to our right, holds a hat in his left hand; his right hand is placed before him, he appears to be bowing to some one. In the background is another man,[1] similarly dressed and followed by a dog.

Below the design are engraved Dutch verses, which have been translated as follows:—

"This fellow is unhappy, and he tells us why: No condition in life, however grand it may be, however virtuous, or however sincere the occupier may remain, but is connected with unpleasant things. Who can drive out Covetousness? Who talks much, has much to answer for; but I must say, that every one who goes to Vianen[2] will receive my excommunication and hear my thunder-voice."

An inscription has been burnished off the plate, near the feet of the figure.

4 × 6 *in.*

1669.

"Ontspringen rondom bedekte Blaaskaak".

[The Boaster, covered (with armour?) who has escaped.]

[1720]

This engraved satire on the bubble schemes of 1720 is No. "7" in a series of eight prints of similar character, being Nos. 46 to 53 in vol. i. of "Het Groote Tafereel der Dwaasheid", a collection of Dutch satires on the Mississippi, West India and South Sea Companies of that period. In this collection it is No. 52, vol. i.

The design represents a man at full length, dressed in the fashion of an early period in the eighteenth century, or before that date. He wears a very broad-brimmed hat, looped in the front over the face, and decorated with two large ostrich feathers, one on each side. His wig, which is combed nearly straight, falls in great abundance almost to his waist; he has a loose cravat; a cuirass covers his body, the lapels of his coat reach nearly to his knees, where they are

---

[1] (?) A Proctor of a Dutch university.

[2] See the note to this term which is given with "De Windverkopers of Windvangers", 1720, No. 1624.

met by riding boots; a long sword of great weight hangs behind him; he has a short nose, and an upturned moustache on a fat face, which is shown nearly in full, slightly turned towards our right. His right hand rests on a thick walking-stick, in his left hand he holds up a playing card, the ace of hearts. In the distance a soldier, apparently the same person as the above, rides towards where three armed men are placed; this probably refers to a duel.

Below the figure Dutch verses are engraved, which are thus translated:—

"No better dress than this; I am warm and not yet miserable; come on all those who have anything against me; I do not want any one's help; I have the ace of hearts now and cannot lose, whilst I'll put my winnings in my thieves' pocket."

The text includes references to Vianen[1] and the Stadholder, Frederick Henry.

$3\frac{7}{8} \times 6$ *in.*

1670.

"Contrarolleur van de Gelukkige en rampzalige Lapis-Zoekers".

[The Controller of the fortunate and miserable Lapis seekers, or searchers for the Philosopher's Stone.]

[1720]

This engraved satire on the bubble schemes of 1720 is No. "8" in a series of similar character which form Nos. 46 to 53 in vol. i. of "Het Groote Tafereel der Dwaasheid", a collection of Dutch satires on the Mississippi, West India and South Sea Companies of that period. It is No. 53 in that collection.

The design represents, at full length, an old man wearing a Dutch costume of early in the eighteenth century; he has a very broad brimmed hat without a feather; his wig is straight and combed down on his shoulders; his collar is broad, in two parts, edged with lace; he has a jerkin, knee-breeches, stockings and shoes tied with ribbons; a short cloak hangs on his shoulders; a scroll sticks out of his breeches pocket. He is in the act of reading, with a lugubrious expression of countenance, from a large scroll which is in his right hand. In the distance a man is walking away, with his back towards us; and, on the other side, a table at which stands a man, and near him a woman; behind the last is another man.

Below the design are engraved Dutch verses, which have been translated as follows:—

"They claim millions from each rich stockbroker in order to support the meagre ones, as if there were no selfishness in the world. I have the Roll of the Golden and Quicksilver Guards of the Century, of the Honey-bees of the Corpus Juris basket, who in the Wind season gained more gold of Ophir than Albion did with all the Wind negotiators. The stock pleading-bag (probably the sense is: the bag of the lawyers (the pleading-bag), which is filled by the lawsuits and bankruptcies of the stockbrokers) grows very quickly now that the chief financier has left the gates. Shall he redress it? He who melts precious stones can transform nature and make wonderful stocks, outwitting all the tricks of Law".[2]

$4 \times 6\frac{1}{4}$ *in.*

---

[1] See the note to this word in "De Windverkopers of Windvangers", 1720, No. 1624.

[2] That is of John Law of Lauriston; see "Quinquenpoix Bombario", 1720, No. 1639.

1671.

De Inventeur der WINDNEGOTIE, op zyn Zegekar

[1720]

This engraved satire on the Mississippi Company and other financial bubbles of 1720 is No. 55 in vol. i. of "Het Groote Tafereel der Dwaasheid", a collection of Dutch satires on these schemes. It is printed from the second state of a plate which was originally prepared in 1706 as a satire on a defeat of the French.[1]

The inscriptions were entirely altered to suit the new satirical purpose; the figure of the Duke de Vendôme was made to do duty for that of John Law of Lauriston;[2] "Carreman" became a "Sentinel of the Mississippi," his chariot a "broken stock-chaise"; the "Courier au Roy" became the "Lame Courier of the South Sea Company;" the French verses in letterpress at the sides of the plate were removed and Dutch verses put in their places.

The design represents "*Schildwagt van Missisippi.*" (The sentinel of the Mississippi) placed within a tower, from which his body is, according to the heraldic term, *issuant;* his face has a lugubrious expression; his wig has been blown from his head, and, with its long curls hanging loose, is carried away by the wind; in his right hand is a paper, inscribed:—

"*De Missisippi en de Zuid,*
Die hebbe al het Gelt verbruit."

[The Mississippi and South Sea Companies have caused many to lose all their money.]

This paper the "*Schildwagt*" holds over the battlements of the tower; in his left hand is a standard, the staff of which is broken; on the banner is "*Door den dollen Wind.*" (Through the mad Wind[3].) The "Sentinel" appears to say:—

"*Ik zugt voor al de rampen; die*
Ik nog van ver voor handen zie."

[I sigh for all the calamities which I still see before me.]

Nearer the front of the design than the above is "*Magere Lauwerier.*" (Meagre Laurel, or Laureate[4]) riding in a chariot, which is drawn by two French cocks who have lost nearly all their feathers. Law drives them by means of reins which are held in his right hand; in his left hand is a standard, inscribed, "*Grote Standerd van de Missisippi Compagnie.*" (Great Standard of the Mississippi Company.) On the board in front of Law's feet are written, "*Naer 't Gasthuys*" (To the hospital), and its equivalent, "*a' l'Hospital*". Between the chariot and the tower is:—

"*Winsten in de Vlucht*
Kastelen in de Lucht."

[Winning in flying; castles in the air.]

---

[1] See "The Capitulation of Menin", Aug. 22, 1706, No. 1456.

[2] See "Quinquenpoix Bombario", 1720, No. 1639.

[3] "Wind" in this case means the speculation-fury; this had broken the staff of the standard.

[4] This mode of playing on the name of John Law was common in these satires; see "De Verslagen Actionist", 1720, No. 1660, &c.

At the side of the chariot is a tall votive candle, and near it the inscription:—

"*Ach de Actie kaars brand in de pyp,*
En hoe ik ook myn zinnen slyp,
Ik weet geen uit komst meêr te vinden,
Want door de Missisippi winden,
Schoon my die deden groot profeit,
Raak ik ligt 't Geld en 't Leven kweit."

[Ah! the candles, the stocks are burnt out; and, however I harass my senses, I know no relief. The Mississippi Winds, though very profitable at first, now cause me to lose my life and all.]

At the back of the chariot is a banner, the staff of which supports a laurel wreath over the head of the rider; on the flag is written:—

"*'t Begin was goet,*
De Winst was zoet,
Maar ach, het ende,
Komt alles schende."

[The beginning was good; the gain was sweet; but, Oh! the end, the misery!]

A wooden-legged man, who hobbles on crutches towards our right, and, in front of the design, holds a paper, inscribed, "*Kreupele Courier van de Zuid Zee Compagnie*" (Lame Courier of the South Sea Company.) Near the last is a shattered chariot resting on clouds; its shafts are broken; this is styled, "*Ontramponeert Actie Sjeesje.*" (Broken stock chariot.) At the foot of the design is written:—

"*Wy zyn langs 't glibbrig Actie padt,*
Met Sjeesjes uit ons goet gereden,
Nu is de buidel kaal en plat,
't Geen ons beroid te Voet doet treden."

[We have lost with our stocks all our money and all our goods; now our money is gone, we are obliged to walk.]

The Dutch verses in two columns of letterpress placed at the sides of the print have been translated as follows:—

"The inventor of the Wind trade rides here, in a car, drawn by basilisks, and is very much afraid that the end will turn out miserably, and make him fall before the Sun of Justice. The guard on the Mississippi Tower sees this already, for behind the rider there is much Wind, so that his wig and his standard are blown away by its force. The Mississippi and the South Sea, at first rivals, became friends and plotted together, but now—see how the lame man brings the news of failure. Thus Wind and hope vanish in dreams.

"The Missisippi and the South-Sea were the progenitors of the rest, and Holland has lost much money, so that many a one was ruined. It would have been far worse had not three towns of Holland opposed the Wind trade, by which action they have deserved eternal honour. O Gentlemen of the Council and Government, may long your state flourish!"[1]

$8\frac{1}{2} \times 7\frac{1}{8}$ *in.*

---

[1] The "three towns" were Amsterdam, Haarlem and Leyden; see "De Waereld is een speel Toneel", 1720, No. 1659; "De Eklips der Zuider Zon", &c., 1720, No. 1654; "De Kermis-Kraam, van de Actie-Knaapen", 1720, No. 1650; "De Verwarde Actionisten", 1720, No. 1672.

1672.

De Verwarde Actionisten torenbouw tot Babel.

[The Babel-Tower of the confused Stock-jobbers.]

[1720]

This engraved Dutch satire on the South Sea Company, and the share mania which obtained during 1720 and the few previous years, is No. 57 in vol. i. of "Het Groote Tafereel der Dwaasheid", a collection of similar works. Below the design are engraved four columns of Dutch verse.

The design represents an open plain, with the Tower of Babel in the distance. A considerable number of persons are assembled, and engaged in buying and selling shares. These are formed into groups, which are numbered in reference to the engraved verses, as given in the translation which follows here:—"1", on our left, in front of the design, shows John Law[1] seated at a table, writing or, apparently, signing share-certificates, for which he receives money from a gentleman who stands near and puts his hand into a bag for the purpose; a third man looks on. On the other side of the design a man sits at a table, below which a fire is burning, so that it bakes cakes which, lying on the top of the table, are respectively inscribed "*Rook*" (Smoke), "*Wind*" (Wind), "*Malle Acties*" (Bad shares), "*Engelsse Acties*" (English stocks), "*Beurs Zuivering*" (Purification of the Exchange), and "*Purgeer Acties*" (Purging stocks.) He is distributing cakes from this table to persons who stand about him; to one man he hands a cake which is inscribed, "*Schok in*" (Swallow it); a second man already bites his cake, which bears, "*Ze Zullen nig op breken*" (They'll offend my stomach); another likewise bites his cake; on it is, "*Ik eet met lust*" (I eat with appetite); one has already accepted a cake, on which is "10000 *gl: in myn maag*" (10,000 guilders in my stomach), yet he receives another, which is marked "*Geef aan*" (Give me.) Near this table three men are crouching in the act of relieving themselves, according to the effect of the cakes; a man attends on them, and holds for their convenience pieces of paper; one of the three takes a piece of paper; on it is, "*Nog ergens goed voor*" (Good for something, *i.e.* only for the purpose to which it is about to be applied; it was originally bought as a share certificate, and has become worthless.) Another piece of paper bears, "*Acties om een duit*" (Shares for a farthing.) Near this group two men lie on their backs and are apparently dead, to these "2" belongs. "3" shows a man, the "Merchant from the South", with a basket before him, selling papers which are respectively marked "*van* 1000 *op* 100" (from 1,000 to 100), "*Zuidzé*" (South Sea Company), "*van* 100 *op* 1000" (from 100 to 1,000), "*Puik*" (Pure), "*Voordeel*" (Advantage), "*Koop al*" (Buy everything.) A gentleman, one of a group before the seller, has already bought a paper, on which is, "*op hoop*" (In hopes); another buyer has a paper bearing, "*hoop op de West*" (Hope in the West India Company.) "4", "Madame Fortune", is in the air on clouds, blindfold, holding in one hand purses, and in the other a small vase. Behind her a hawk kills a dove (?). "5", Deceit, a female figure, having claws instead of feet, and a dragon's tail visible below her petticoat, sits on high, holding two hearts in one hand, a mask in the other. "6" is a zany, or monk with a fool's cap, holding a bauble before him as if he worshipped it. Another "6" is a man wearing a fool's cap, who rings a small bell. "7", "Dapperheid", or Courage, an armed female, bearing a morgenstern, approaches Deceit, accompanied by "8", Wisdom, a female who holds a mirror, and who pulls back the skirt of the

[1] See "Quinquenpoix Bombario", 1720, No. 1639.

robe of Deceit, so that her feet and tail are made visible. Close to this group is a label, on which is engraved:—

"*Bedrog bragt veele Gekken voort*
Dog toen men onder 't uitgestrekt
En sierlyk kleed zyn aard ontdekte
Wierd ieder die door schyn bekoord
Zig vond misleid wel haast geneezen
Daar Schande en Armoê stond te vrezen".

[Deceit makes fools of many, but when her nature was displayed under the wide and elegant robe, every one was soon cured who had been charmed by her appearance while disgrace and poverty were near.]

"9", "Idle Hope", holding an anchor, falls to the earth; near this figure is a genius, sporting in the air with bubbles. "10" is a man who throws himself headlong out of an upper window of a house on our left. "11", one of several figures in the background, is a man who is proposing to place on the head of "12", or Holland, a crown, comprising a fool's cap; "12", a female with the Hat of Liberty on her spear, sits, holding a shield, on which is emblazoned the lion rampant, armed with a scimitar and the heraldic arrows of the Seven United Provinces. Other persons, some of whom hold purses, appear to be companions of "11"; two men hastily walk towards the Tower of Babel.

The engraved Dutch verses below the design have been translated thus:— "1. Law, whose affairs have turned out from something to nothing, sits here, while the English bake cakes, which purge strongly, so that every one (who eats them) may boast of his digestion. A man stands here with shares to wipe their ——. 2. They trample on each other. 3. The merchant from the South sells his stocks to all those fools who are desirous of gain; and, 4, Madame Fortune, with a purse full of Wind, sits in their brains. 5. Higher up, Deceit hangs on thick clouds, adored by 6, many fools; until 7, Courage, conducted by 8, Wisdom, tears away her garments, and astonishes every one by displaying her dragon's tail and hydra's feet. 9, Idle Hope, is thrown to the earth; just like 10, a man, whose money being gone, as well as his brains, springs from a window. 11. A Projector of Wind Schemes, who supposes Holland's Virgin to be mad and blind, tries to adorn her with a fool's cap; and he would have succeeded, had not three Dutch towns[1] prevented it. The Wind trade is very much like the Tower of Babel, as these fools would (by its means?) climb it into the sky; many a one, however, fell down, and will never again forget his foolishness".

14 × 9¾ *in.*

1673.

"GEDENK-BOOG, TER BEGRAAF-PLAATS DER UITGETEERDE ACTIONISTEN."

"Arc Memorial dressé au lieu de l'enterrement des Actioniste consumés."

Seven distinct designs.

[1720]

THIS engraving represents a triumphal arch placed near the entrance to a city,

[1] Amsterdam, Haarlem, and Leyden; see "De Inventeur der Windnegotie", 1720, No. 1671; "De Waereld is een speel Toneel", 1720, No. 1659; "De Eklips der Zuider Zon", 1720, No. 1654; "De Kermis-Kraam, van de Actie-Knaapen", 1720, No. 1650.

and decorated with pictures, as described below. It is a satire on the share mania of 1720 and the few previous years, particularly in reference to the Mississippi and South Sea Companies; at the foot of the design are eight columns of verse, in Dutch and French, to the same effect in both languages. The print is No. 59 in vol. i. of "Het Groote Tafereel der Dwaasheid", a collection of similar satires on the schemes in question, and others.

The opening in the centre of the arch of triumph is closed by means of an iron railing; and in the space which is thus enclosed a grave has been dug, into this many gentlemen are in the act of casting papers, on which are engraved various objects, a mouse-trap, bunch of carrots, goose, wreath (?), calf's head, bull's head, and bear's head, the latter two with obvious significance to diverse classes of share-jobbers; one of the men empties the contents of a large basket into the grave, including papers inscribed, "*alles onder*", "*in 't Graf*" (all down in the grave); with these articles are, a roll of tobacco, referring to smoke, and a pair of bellows, referring to "Wind". The persons who are thus engaged are clad in black garments, one wears a mourning cloak. Near the archway stands the portable bier on which the corpse, which has been interred, was brought to the grave; the roof-shaped frame, which, placed on the bier, supported the pall, leans against the arch on our left; near this a woman stands, holding the pall folded up on her shoulder.

Near the bier stands a gentleman holding a paper marked, "*Al myn Gelt is wegh.*" (All my money is gone); behind him is another man, with "*Ik scheur myn Actie.*" (I tear my share) inscribed on a paper which he tears in two parts. More to our left than the last, is a man with a peep-show, or boy with pictures within; the showman says to a youth who looks into this box:—

"*ô Jong ze kyke maar rek uit,*
Dat 's Missisippi en dat is de Zuid"

(O, my lad, look straight before you, that's the Mississippi, and this is the South Sea Company.)

Another lad holds a label, with "*Ik moet ook Kyken*" (I also must look); two more lads are behind, and an old man with a stick.

On the other side of the design, in front of the arch, a train of mourners stand two and two; the first two consist of a man with a wooden leg, who uses a crutch, and holds an hour-glass; his companion likewise holds an hour-glass; this man says, "*Dat is net van pas gekomen.*" (just at the proper time); a boy in a mourning cloak, and who is weeping, stands next; one of the following two men holds a paper, with "*Hy is aan Wint gestorve*" (He has died of Wind); one of the two following these bears a paper, with "*Het wa myn beste Vrient*" (He was my best friend); the succeeding two consist of an old man with a large pair of spectacles hanging round his neck, who says, "*Al myn bedrog is uyt.*" (All my deceit is finished); and "*Bambario*" (Humbug, the character so often represented in these satires), with several bladders slung across his chest and a bladder in his hand; a man holding a bladder tied to the end of a stick, and saying, "*Hier is nog Wind*" (Here is more Wind), and a nun, stand next after these; the procession continues, with many attendants. Near this group a man stands, holding a paper, with "*Ik gaa me*" (I go also.)

The procession has stopped while in course of passing through a gateway on a high grille which crosses the road on our right of the triumphal arch. The side posts of this gateway are surmounted by windmills. Standing near, and apparently watching the procession of mourners, are several persons; these include an old man, with a paper inscribed, "*'k zie myn blind.*" (I shall become blind); next to him a young woman, clad in her chemise only; she says, "*Door alde Bubbels ben ik int hemt.*" (By all these bubbles I have only my shift left.) In the open space behind the grille several men and women are dancing, including one of the latter sex, who is naked to the waist; these persons are lunatics; one of them has

divested himself of his wig. A coach, with six horses, and having the cypher of John Law[1] on the door panel, is drawn across this space, followed by a great crowd of persons; a man has thrown himself out of the second-floor window of a house; the horses of a second coach are galloping away with it; the horses of a waggon which is filled with passengers are galloping; two men are blown up in the air, seemingly by an explosion of gunpowder.

On the other side of the triumphal arch is a similar grille, with windmills on the posts as before; the gate is open, and we see a funeral procession advancing across a large open space in a city, enclosed by houses and having on one side two round towers. This procession is led by two men, one of whom has a long black cloak trailing behind him; he holds an hour-glass and a paper marked, "*Nade Zuit Zee K.*" (To the South Sea Company.) After these come the bearers of the bier, with its handles on their shoulders, all clad in mourning; the remainder of the persons forming the procession follow in groups of two each.

In the centre of the triumphal arch itself, over the arch, is, as described below, an oval medallion containing a three-quarters portrait of John Law of Lauriston, in a full wig, the face three-quarters to our left; he holds in his right hand a fishing-rod, to the line of which a small fish is pendant. Below this, on an escutcheon, is represented a horse, prancing towards our right and voiding dung. Over the portrait of Law, and in a compartment with an arched top, thus surmounting the entire composition of the arch, another subject is represented; here Mercury sits on a throne, with Wisdom at his side, and holding a fool's cap above his head; a suppliant addresses the god with, "*Genade God Merkuū.*" (Grace me, God Mercury); Mercury replies, "*Gaat na de Beurs ik zal u bystandoen.*" (Go to the Exchange, I will stand by you.) At his feet is:—

"*De Kalver Straat,*
Dee u het quaat."

[The Calves Street did all the mischief to you.]

Behind the suppliant another man stands with his hat off, and saying, "*Elendig zyn wy verlyt.*" Another man holds a paper inscribed, "*Door Gelt zugt.*" (By the desire of gain.) In the distance is a large building, with a coat of arms over the door, probably intended for those of the city of Amsterdam.

At the top of this compartment is a mirror; on each side of the arched top is a large cornucopia, which discharges papers. On those which issue on our left is, "*Ik will myn boeken zuyveren.*" (I'll clean my books), "*Arbeit zal 't kosten.*" (It will cost labour), "*Ik zal de Tyd beter besteden.*" (I'll employ my time better), "*Bleyf in Vrede*" (Remain peaceful); the last is attached to two palm branches. Over the cornucopia on this side is an infant genius holding a bird in a cage. The papers which fall from the cornucopia on the other side are marked, "*Blaas aan stukke*" (Broken bladder.) The genius on this side holds a bladder from which wind is escaping; behind him many birds are taking flight. On another of the papers is, "*De Overvloet is te veel.*" (Too much abundance), and "*Dat doet vallen*" (That makes to fall.) With these papers a house, sceptre, coronet and crown are falling. Below these cornucopiæ are, on our left and on a tripod, a bowl of water with fish floating in it, and, on our right, a lighted brazier standing on a tripod; in the brazier are a pair of bellows, and an egg; a paper marked "*Vervlogen.*" (Gone) falls into the fire.

On our left of the medallion of Law is a compartment containing a picture or representation of a street, at the doors of the houses of which asses are being milked, and servants are receiving the milk; this is styled, "*Esels melk voor de sieke Actionisten.*" (Asses' milk for the sick stock-jobbers), and the same in French; this compartment is surmounted by an Orb of Sovereignty, as the compartment on the

---

[1] See "Quinquenpoix Bombario", 1720, No. 1639.

other side is surmounted by a large cabbage. On a pier, pertaining to the architectural composition on the former side, flowers stand in a vase; one of these sheds its leaves; this is stated to be "*Tulpe Tyd.*" (Tulip time.) On the corresponding compartment on the opposite side is another vase, with tulips standing in it; below, is the inscription "*Tems des Tulipes*". At the foot of the former pier a naked boy-genius sits, and, with a pair of bellows, blows a fire which is composed of papers, *i. e.* share-certificates. The compartment on our right of the medallion of Law, adjoining the burning brazier, contains a view of ships sailing on clouds, over a canal, with persons walking on the banks; this represents a satire on one of the many bubble schemes of this period, and is styled "*Het Nieuwe Kanaal.*" (The new Canal); it is styled likewise in French.

The larger panels or compartments on the arch are on our left and right of the opening. The former represents an open place in a town, with carriages passing and people sitting and walking about; in front, a gentleman is seated in a desponding attitude, holding a paper with, "*'t Zyn ook de myne*" (They are also mine); the title of this compartment is, "*Goet koop Koetsen en Paarden.*", or "*Des Carostes et des Chevaux à bon Marche.*" The compartment on our right of the archway contains a representation of a sick man's bed-chamber, "*De kranke Actionist.*", or "*L'Actioniste malade.*" The sick stock-jobber sits in a chair by the fire, and is being bled by a doctor; an ape stands up and holds the basin to receive the blood; a woman, wife of the sufferer, is seated, weeping, on a chair, surrounded by her children; two persons appear at the open doorway of the room; one says, "*Is u Heer tuis*" ("Is your master in?"); a servant hastens forward and says, "*Neen*" ("No"); the person who had not inquired points with his forefinger into the room, and appears to have noticed the presence of the sick man; his expression is that of astonishment.

The Dutch verse and French prose engraved below the design are to the same effect; the latter is as follows:—

"Après que la tempête des Actions est passée Pallas ôte de bonne heure, à Mercure le cap de fol, que celuy cy avoit porté sur sa tête durant ce negoce venteux, et conseille serieusement les Marchands qui l'adovent, d'aller de nouveau à la Bourse, embrassant les Enfans pour en donner à connoitre, qu'on oiseau en cage est meilleur que Six, qui s'en volent. Au milieu de l'edifice il y a le pourtrait de l'Inventeur de ces mensonges avec ses armes. C'est Lauw qui tire à pié sec le poisson de l'eau par ses hameçons. Cependant un Vaisseau passe sur des unës par le nouveau Canal, auprés du quel la fantasie batit des maisons tres magnifiques, et une autre. Personne veut dresser sa tête par dessus les joucs, ou elle flote doucement. Ici tache un Actioniste presque mort par la fivre et par le phtisie de recouvrer la santé, en se servant du lait d'Anesse; mais il seut interieurement blessé son poumon et sa bourse. Ainsi il voit bien qu'il s'aproche de la mort, pendant que nous nous tournons vers Paris, on il fourmille des Carostes et des Chevaux de ceux qui par un songe des Actions venteuses s'y en vout sollement promener pour les vendre, outre cela ce veut est foulé aux piés par ordre du Conseil des Etats de Frise, ou l'on en vit la fausteté, de même que dans les autres villes tres renommées par le Ty, par le Spar, et par le Rhin,[1] dont la gloire s'eternisera, cependant l'on fait saiguer ce Marchand acablé de peine et de douleur. Lá un valet dit que son Maitre n'est pas au logis qu'alors que la grande perte qu'il a faite de son argent, luy ote la vie. Sur cette nouvelle l'on se prépare à l'ensevelir pompeusement dans l'endroit ou Lauw juge, que la retraite est la plus sûre. Voyez le courage avec le quel il est porté par les Enterreurs, et voyez la suite, dont il est accompagné jusqués au tombeau. En attendant un Garçon pour donner à connoitre, que les Actions ont ravi la vie à ce defunt, repand de son panier du Tabac,

[1] Amsterdam, Haarlem, and Leyden; see "De Eklips der Zuider Zon", &c. 1720, No. 1654.

des Pipes et des Cartes marquéés par de hors d'une poule, un Grand Bailleur une tête de Veau, du Lard et des queuës de Cochon avec des naveaux, des Choux, dont ont maugé une si grande quantité de vieux grands Rats, mais à cette heure il sera temps, à ce que j'aprens de luy faire un Epitaphe.

L' Epitaphe.

Iu git Monsieur Bubbelaar:
Dont l'esperance de gain est trop tard
Sur quoy étant consumé, uniquement
Il est mort par le Vent."

At the sides respectively of the engraving are scrolls, with inscriptions in Dutch and French to the same effect:—The latter is as follows:—"*Liste des bons Amis connus. Monsieur la Mer de Zud. Mons^r Missisippi. Mons^r la Carotte. Mons^r le Veau. Mons^r le Boeuf gras. Mons. Bombario. Mons^r la Vergette. Mons^r l'eau de Vie. Mons^r la Pipe et fil. Mons^r la Placque de Sable. Mons^r Graveur du Chemin. Mons^r Fumez de hors. Mons^r Velours. Mons^r Ratiere. Que les autres Amis suivent le Mort en bonne action.*"

$18\frac{1}{2} \times 13\frac{1}{2}$ *in.*

1674.

"Spiegel der Reden voor de Wanho'pende Actionisten".
[Mirror for the Reason of the despairing Stock-Brokers.]

[1720]

This engraved satire on the share-jobbing mania of 1720 and the few preceding years is No. 60 in vol. i. of "Het Groote Tafereel der Dwaasheid", a collection of similar satires on the Mississippi, South Sea, West India and other bubble companies of this period.

The design represents the despairing and ruined share-jobber, seated in a landscape and about to stab himself; Reason sits beside him, holding a lyre and a mirror, and pointing to the irradiated shield of a genius who appears behind; on the shield is "*Y*", for the name of the water on which Amsterdam is built; corpses of others who have slain themselves on account of their ruin by share-jobbing lie on the ground in front. In the distance evil spirits are hastening away; in the air Truth is seated, holding a wreath.

At the sides and below the design are three columns of Dutch verse in letter-press, which have been translated as follows:—

"Mirror for the reason of the despairing Stock-Brokers".

"The Wind trade is decaying; the smoke has disappeared; many a one had Fortune against him, and this cheated broker is about to kill himself; but in the midst of his fury Reason beckons him; she has a contented face, and will restrain him, if possible. Methinks she speaks in the following manner: 'Stop; you'll gain nothing by killing yourself; if, instead of speculating, you had sought me, and consulted my mirror, you would not have been poor now. Stop, for the vices which instigated you for this crime are already trampled on by me; they are Violence and Despair. Curse the Wind trade, but be prudent henceforth. Superstition and Wantonness were going to attack powerful States, under the guidance of Moneylust, when Prudence darted her beams upon them, which they cannot endure. Look at the Y (a branch of the Zuyder Zee, on which Amsterdam lies); that famous water was never overcome by the Bubble fury, for the governors banished that trade.' Thus speaks Reason, whilst Truth comes down like a star,

surrounded by heavenly light, so that the Wind must be conquered and give way. No cries of '[1]South! Zwol! Alkmaar! Utrecht! Hoorn!' are heard any more. Truth has choked all these voices, and the Stock-Shop is broken up".

$3\frac{3}{4} \times 5\frac{5}{8}$ *in.*

1675.

"Des Waerelds doen en doolen Is maar een Mallemoolen."

[The Actions and Designs of the World go round as if in a Mill.]

A Satire on John Law of Lauriston, &c.[2]

[1720]

This engraved Dutch satire on the share-jobbing mania of 1720 and the few preceding years is No. 65 in vol. i. of a collection of similar works, entitled "Het Groote Tafereel der Dwaasheid", and was published at the period in question.

The design represents a merry-go-round, such as is used at fairs, and in which persons ride in cars, on the backs of wooden horses, &c.; these, being attached to a frame revolving on a spindle, are set in rapid motion by a horse which gallops below the seats. The frame sustaining this machine is enclosed by railings and situated on the sea-shore; near it are a considerable number of persons who are hurrying forward, and all losers by the share mania; in front, one of these is in the act of cutting his throat; his neighbour rushes to prevent this act; at the feet of the suicide is a paper marked, "*op de Zu*(yt)" (For the South Sea Company); another man has fallen raving on the ground, with a paper in his hands marked, "10000 *op de West*" (10,000 of the West India Company); a third is close to this one; he is restrained by two children; behind, is one who holds a paper marked "0" (0); near him is a joyful man, waving a paper marked, "*Zuyt* 100000 *gewon*" (100,000 won by the South Sea Company); on one side of the last a man, who seems to be a loser by speculation, clasps him round the body; on the other side of the winner stands one, intended for a Jew, holding a paper marked "90 *Percent*"; behind the winner a man waves a paper bearing "*Zuyd* 0" (South Sea Company 0); near the last is a man with "*Wie f* 1000 *per Cent*" (Who for 1000 per cent.); another shouts, "0" (0.)

Near the show is a small vessel bearing the Dutch flag, and on the ensign of the ship is "*Peperlandia*"[3] (Pepperland, *i.e.* the East Indies); the steersman blows a trumpet; many persons are hastening towards this vessel; a larger ship rides at anchor beyond this one; on the flags of the latter appear what looks like a devil riding on a goat (?). A road leads from the mid-distance to the distance, where, among hills, is the city "*Viaanen*".[4] Several covered carriages are being driven rapidly along the road towards Vianen; these contain lunatics.

In the foreground, on our left, "*Bombario*" (Humbug), the hump-backed pedlar who often appears in these satires, squats under a tent, together with a

---

[1] The South Sea Company. Zwol, Alkmaar, Utrecht and Hoorn are names of Dutch towns where the stock-jobbing mania was very powerful; see "Monument consacré a la posterité", &c., 1720, No. 1627.

[2] See "Quinquenpoix Bombario", 1720, No. 1639.

[3] See "De Malle Actionisten naar Vianen of 't Peperland", which is No. 61 in vol. i. of "Het Groote Tafereel de Dwaasheid".

[4] Viana, or Vianen, often mentioned in these satires; see the note to the word in "De Windverkopers of Windvangers", 1720, No. 1624.

lady who wears a crown. On the ground near Bombario is an object which looks like a cribbage-board, and may be a board perforated to hold tobacco-pipes, likewise a coffee-pot, and several coffee-cups; here are also pieces of paper, inscribed, "*Actie op de Coffi*" (Stock on coffee), "2 *Stuyve een kop koffi*" (Two pence a cup of coffee), "*Op de Tabac*" (On tobacco), "2 *Stŭyvvan een Kamer*" (Two pence of a room); "*Al weer een*" (There is another) is written on another piece of paper. On the flag which flies above the tent of Bombario is represented a coffee-cup (?).

The entrance, opposite Bombario's tent, to the enclosure of the merry-go-round, is approached by a road, "*De Weg des verderfs*" (The Way to Destruction); this road is strewn with fish-hooks. The entrance is closed by a grating or framed net, which, turning on pivots, is opened and closed by means of cords worked by Bombario. A gentleman has just entered the enclosure by means of the Way, and is shut in by Bombario, who raises the grating or net; the gentleman, ignorant of his true position, and infatuated by the share mania, waves his hat to those who ride in one of the cars of the merry-go-round, and shouts, "*Op de Zuid*" (On the South); an ape, crouched among the decorative ironwork above the entrance, drops a fool's cap on his head; the ironwork comprises a royal crown (see below) placed over an escutcheon bearing a cipher of two L's;[1] the gate-posts are terms of young females, one with a bare, the other with a covered bosom. At the side of the entrance sits a splendidly dressed gentleman, as if he were the warder or proprietor of the merry-go-round; his seat is a treasure-chest filled with bags of coins; near his feet are two bags; one, being open, shows that it contains coins, the other is tied up and marked with *fleurs-de-lis;* the gentleman holds a sceptre surmounted by a *fleur-de-lis*.[2] This person is in conversation with another, who, in an obsequious manner, and holding a bag of money in his hand, approaches him, and has his attention directed to the interior of the enclosure. Behind the seated person is Folly, a woman, whose face and bosom bear numerous black patches, and on whose head is a fool's cap. Two more gentlemen approach the entrance by means of the Way, and carry bags of money under their arms; near these persons are others, who seem attracted by the exposed charms of Folly. A porter is trundling towards the seated person a wheelbarrow laden with bags of money; it is probable that this treasure belongs to a gentleman who walks beside the barrow; a man approaches the latter, saluting him,[3] and holding out a paper, on which is, "*Op de zuyt*" (On the South.)

The merry-go-round is set in motion by a horse, on the back of which the Devil rides. The cars revolving about the central spindle have heads of animals; those of a cock and dog are visible. The spindle works at top in a centre piece, which is steadied by six upright piers; on the summit of these piers are six human figures variously clad; on our left the figure is that of a Dutchman, with a spade in one hand, and holding in the other a paper marked "*Hoorn* O" (Hoorn O, or Hoorn nothing), and dropping other papers bearing ciphers and the names of towns,[4] "O", "O", "*Edam* O", "O", "O", "*Enkhuise*" (n), "*Alkmaar* O", "*Purmeren*(t) O", "*Hoorn* O", "*Edam* O", and "O". The next figure is that of a young female girt with a fishing-net, and having, over the net, a *ceinture* of

---

[1] This refers to John Law of Lauriston; see "Quinquenpoix Bombario", 1720, No. 1639.

[2] In all probability this figure refers to the Regent, Duke of Orleans; see "Quincampoix in Duigen", 1720, No. 1653.

[3] It is possible that the action of this person is that of one who is showing a wound in his throat, in producing which he may have attempted suicide, like his neighbour, as described above.

[4] See "Monument consacré a la posterité", (No. 1.), 1720, No. 1627.

fish, suspended by their heads; she wears a wreath (of tobacco?) on her head, and holds in one hand an oar marked "*Zuyt*" (South Sea Company); like her neighbour, she scatters papers marked "*Zuid*" (South Sea Company), "*Zuyd*" (South Sea Company), "100", "1000", "100", "1800", "1000", "*Zuid*" "0", "0", "*Zuyd*", "0", "0", "0", "*Bank*", "100", "0", "0", "100", and "1000". The next figure is that of a young white male Indian, girt with a beast's skin, holding in one hand an object which is not recognizable, and from the other scattering papers; on the band about his head is "*Missi.*" (Mississippi); on the papers are "*missi*", "100", "100", "1000", "0", "1000", "*missi*" "0", "0", "*missi* 1000", "100", "0", "100", "*mis* 100", "*missis* 1000" "1000", "0", "1000", "100", "0", "0", "0", "0", "1000", "100", "100", "0", "0", and "0". The next figure is that of a young black male Indian, with "*West*" (West India Company) on his head-band. At his back is a quiver; in his hands are a bow and a paper, the latter bears "0"; other papers scattered by him are marked "*West* 1000", "0", "0", "*West*", "0", "1000", "10000", "0", "*West*", "1000", "0", "100", "0", and "0". The next figure, with its back towards us, is that of a man who wears a peculiar broad-brimmed felt hat, such as occasionally appears in Dutch prints; he scatters papers marked "0", "100", "100", "100", and "0". This figure seems especially appropriated to the Mississippi Company. The next and last figure is partly concealed by the frame of the machine; papers fall from its hands marked "0", "1000", "0", "0", "0", "1800", "0", "0", and "0".

The revolving cars contain persons who clutch at the papers which fall from the hands of the figures on the piers; each car is appropriated to a distinct bubble-scheme, and placed below the figure on the pier which illustrates it; thus, the car near the figure of "*Zuyt*" with the oar, contains two gentlemen, and bears a flag inscribed "*Zuyd*" (South Sea Company); this car is nearest to the man standing near the gate, and just trapped by Bombario (see above); his speech. "*Op de Zuid*", refers to his intention to embark with the South Sea Company. The next car contains two gentlemen and a young lady; it has a flag on which is "*Missisippi*", and a cock for its figure-head, thus referring to the French origin of the Mississippi Company; the white Indian is associated with this car. The next car has a *fleur-de-lis* on its hinder part, referring likewise to the French origin of the West India Company;[1] it is associated with the black Indian, and carries two men; a third tumbles headlong out of it. In the fourth car are two men and a woman, who, their part of the course being void of falling papers, are eagerly preparing to approach the part where the papers fall from the hands of the last-named figure on the piers and that of the Dutchman with the spade; on the flag of this car is inscribed, "*Bubbels*" (Bubbles.)

Below the design are engraved four columns of Dutch verse, which have been translated as follows:—

"Bombario, the black Deuce, and his mother, are always plotting to ensnare the citizens, merchants and rich people, till they cannot get out again, so that they give themselves up to the earth. Look how Bombario, the thief, tries to profit by the desire for money of the others, and to bring them on the way towards destruction, so that they should even betray their own parents, if they could get money. Come on, let us banish, in spite of Scotch deceit, all those persons, so that the strength of our nation, Virtue and Peace, may come back and give us rest, while leading the way to Heaven".

16 × 10¼ *in.*

---

[1] See "Waare afbeelding van den vermaarden Heer Quinquenpoix", Sept. 1720, No. 1612.

1676.

De Ridder van het Gilde Kalf of Hopman van de Vroege en Laate Slacht tyd In Optogt naar 't Orakel van Delfos.

[The Chevalier of the Golden Calf, or Captain of the early and late time of slaughtering, in procession to the Oracle of Delphos.]

A Dutch Satire on John Law of Lauriston.[1]

[1720]

This engraved satire on the share mania of 1720 and the few preceding years, comprises a design and two columns of Dutch verse. It is No. 67 in vol. i. of "Het Groote Tafereel der Dwaasheid", a collection of Dutch satires on the South Sea, Mississippi and other bubble companies of the period.

The design represents a stout humpbacked man riding on a calf, round the neck of which is placed a wreath of laurel, with punning reference to the name of Law; on the man's hump is a large "*A*"; the horns of the calf bear an orange stuck on each end; the animal drops coins from its mouth, as, preceded by a trumpeter and drummer, it slowly paces past an altar, and draws behind it a sledge with its burthen. The man on the back of the calf is armed with a gun, carries a young pig under his arm, has a bugle slung across his shoulders, together with two herrings and a bunch of carrots; he is crowned with what looks like a pasty surmounted by a goose; the man's left arm is extended and holds out a fool's cap which is fitted with wings, like those of the cap of Mercury.

In the sledge which the calf draws appears a man who, using a bellows, inflates the animal from the rear; the man's coat is embroidered with what look like turnips. In the sledge are a leaky barrel, a peacock, a basket of tobacco-pipes, a roll of Virginia tobacco, a canister of sweetmeats (?), half a large fish, a dish of oysters (?), and several cheeses. In the distance, on our left, a man appears to be putting a collar round the neck of a cat; near him lie a key and a spade. On the altar, what resembles an enclosure or fence is formed by means of rolls of tobacco, with a miniature gate; within this enclosure is a rampant unicorn. On the banner attached to the trumpet used by one of the heralds of the calf is written:—

"*Al ons geschater*
Is wind en water".

[All our trumpeting is mere Wind and water.]

Below the feet of the drummer is written:—

"*Uit het vel van 't half*
Puurd men narren zalf".

[From the calf's skin a salve for fools may be extracted.]

Below the hoofs of the calf is:—

"'*t Brood dronken beest,*
Diend ons ter feest."

[We make a feast
Of the wanton beast.]

---

[1] See "Quinquenpoix Bombario", 1720, No. 1639.

In the mid-distance is a stork endeavouring to catch a runaway rat; in the distance is "*Schuylenburg*", a fortified place, near water. In the air Fame descends rapidly, relinquishing her trumpet and laurel wreath. In the sky the "*Orakel van Delfos*" (Oracle of Delphos) is shown by means of a humpbacked man (Æsop?) kneeling at the feet of Apollo. In the sky on the opposite side to the latter is a part of the zodiac, with "*De Zon in de Schutter*" (The sun in the sign Sagittarius, the Archer.)

The Dutch verses below the design have been translated as follows:—

"I missed many a bird, and did not get much game; however, the wind out of this tube made the tame beast fall. I hit it accidentally in the dark, and use it now to sacrifice it, to be slaughtered with much noise and trumpeting, whilst I hang Mercury's cap in the garden. The bells have been sewn on by Law's companions, whose springing animal has spoiled the trade. I carry the Greek Alpha on my hunchback as a hint to many. All the best things have been prepared for my feast: herrings, a pig, venison, pies, salmon, and many dainties of other kinds. Mr. Steward, if the calf gets meagre in the meantime you had better blow wind in his gate, for you see all the work is Wind now Fame is no more esteemed; everyone goes his own way in his own manner; Long-leg (the stork) would devour the hurtful Stock-animal, but it escapes his grasp. Look, at the other side an impoverished fellow is about to begin digging. I am going to the Delphic Oracle, famous for its wisdom, which we very much want in these days. And if that wisdom does not satisfy my doubtful questions, I am going to trade in nothing, good for dark eyes."

10½ × 8¼ *in.*

1677.

"De schynschoone Actie-Sphinx springt hier zig zelvendood,
Zo dra als Edipus het vals geheim ont bloot."

[The falsely-fair Share-Sphinx springs down from the high rocks, Œdipus having discovered the false secret.]

[1720]

This engraved Dutch satire on the share mania of 1720 and few preceding years is No. 71 in vol. i. of "Het Groote Tafereel der Dwaasheid", a collection of similar satires on the bubble schemes of John Law[1] and others, the Mississippi, South Sea, and West India Companies. It comprises a design with four columns of Dutch verse engraved below.

The design represents a landscape, with the town of "*Viaanen*"[2] in the distance. In the mid-distance is a lofty rock, from the summit of which a sphinx is falling to the earth; in front of this a man floats in the air on bladders which are tied about his body; he is impelled by a Wind. In the foreground a man lies across a barrel and vomits papers which are respectively marked, "*Utrecht*", —"*den*", "*Weesp*", "*Enkhuisen.*",[3] and "*Op hoop*" (In hope), and "*Kladpapier*" (Blotting-

---

[1] See "Quinquenpoix Bombario", 1720, No. 1639.

[2] Vianen; see the note to this word in "De Windverkopers of Windvangers," 1720, No. 1624.

[3] These are the names of towns deeply concerned in the share mania; see "Monument consacré a la posterité", (No. 1.), 1720, No. 1627.

paper.) Two men step forward to aid their vomiting neighbour; within the barrel struts a French cock, with reference to the French origin of the share mania, under Law of Lauriston. Behind this group are two men, one of whom calls the attention of his companion to the inscription on a piece of paper which he carries; the inscription is, "2. *per cent, ik ben bedrogen.*" (2 per cent., I am deceived.) Over their heads appears a cat, the Share-cat of the text, seated on a dead branch of a tree; two men gaze at her, a third is drowning in a river behind them without attracting their attention.

The vomited papers are picked from the ground by two men and a boy, who pass them to other persons standing on our left; the boy holds a paper with, "*Of ik een Gek vond*", (I have found a fool); one of the men holds out a paper bearing, "*Kan ze u dinen, to 't kwart geef ik ze.*" (If it will serve you, I will give it to you for one-fourth.) This offer seems to be addressed to a gentleman who, with a troubled countenance, stands a little on our left of the last, and holds a paper on which is, "*de Zuid* 200." (The South Sea Company's Shares 200.) A man resembling a Jew approaches this gentleman with his hand raised, as if admonishing him. Near this group is another man, reading from a paper, on which is "*Vrak*" (Wreck (?)); a man in a dressing gown and night-cap holds a paper marked, "*Was ik ze maar kywt*" (Oh! I wish I were rid of them, *i. e.* shares in the bubble scheme in which he had embarked.) A little further to our left a fire is burning; a lady casts in it a paper marked, "*Weg die prullen*" (Away with the rubbish); on another paper she has cast in the fire is, "*Goet om te brande*" (Good to be burned.) In the foreground, on this side, a half-stripped youth is in the act of contumeliously using a sheet of paper inscribed, "*Hier zyn ze het best toe.*" (They, the shares, are fittest for this.)

Approach to the town of Vianen, above noted, is stopped by a fence across the road, and behind the barrier the road is guarded by soldiers, so as to prevent the advance of a man who wishes to go to Vianen, the town for lunatics, he is attended by his wife and children; a man follows riding on a goat and blowing a large horn, with another on foot.

The Dutch verses engraved below the design have been translated as follows:—

"The fellow who had swallowed all the stocks vomits them, and they are collected by others, who make money by them. Stocks are falling much in value, and the servant tears them and uses them for fuel, whilst another makes a less fashionable use of them. One of the stockbrokers looks at the Stock-cat, which sits in the tree, whilst his brother is about to perish in the Stock River. Another tries to go to Vianen, but that little town is too full already, so that soldiers guard the entrance of the walls. Another fellow flies through the air on swine-bladders, and the Sphinx, quite overcome by Œdipus, who has discovered the secret, jumps to her destruction".

$12\frac{3}{8} \times 8\frac{1}{8}$ *in.*

1678.

"De Lachende Ezopus, op het koolmaal, gehouden ter afscheyd van de Actieapen."

[The laughing Æsop, present at the Cole, or Cabbage-Feast, which was given at the leave-taking of the Stock-Apes.]

[1720]

This engraving is a Dutch satire on the share mania of 1720 and the few preceding years. It is No. 77 in vol. i. of "Het Groote Tafereel der Dwaasheid", a

collection of similar satires on the Mississippi, West India and South Sea Companies of the period in question. It consists of a design, with four columns of Dutch verse engraved below.

The design represents a landscape, with trees in front, a river beyond, and, in the distance, a pack of wolves attacking sheep; a similar incident is represented in the mid-distance. In the foreground a group of apes are squatted and playing with or eating large cabbages. On our left of the front stands Æsop, dressed as Harlequin, holding a cabbage, and laughing at the apes. In the air Time sits on clouds, and the Dutch Lion hands to Mercury a bag of gold; see below. A label, containing the title, is held by an owl and a raven.

The Dutch verses have been translated as follows:—

"Look here how the apes amuse themselves with cabbage at the leave-taking of the Stock-gentlemen in the Quinquempoix [1] parliament. Æsop, with his hunchback, laughs and nearly bursts with pleasure. Further off you see wolves who try to catch the poor sheep; this illustrates how Truth and Virtue were oppressed by wolves from the West and South. Likewise, further off, you see animals who have stolen stocks, and, in dividing the booty, begin to quarrel; therefore Time orders the King of Animals to provide Mercury with gold instead of paper, in order to save him from ruin. Others try to bring more cole to this coast, but the raven and owl, who hold the inscription, warn the trade not to buy any cole (cabbage)". N.B. In Holland a byword is used thus: "To sell cole," to express the selling of something of no value.

$13\frac{1}{2} \times 8\frac{1}{2}$ *in.*

1679.

"Lauw Maands Herdenking, wegens de nieuwbakke Goude Eeuw, vertoverd in Paarde Vygen."

[The Keepsake of January, which, because of the new Golden Age, was transformed in Horse-figs.]

"Nieuw-Jaars Gefchenk, met Narren Paarde Muskus geparfumeerd opgedraagen aan de Geld-Godin Pecunia door de Actie-Prins of Viceroy van Plutus, in zyn niewe Schuilhoek zyn Wanhebbelyke Liefde koesterende."

[New-Year's Gift perfumed by the musk of fools' horses, and dedicated to Pecunia, Goddess of Money, by the Prince of Stocks, or Viceroy of Plutus, nourishing his ill-placed love in a new hiding-place.]

[1720]

This Dutch engraving is No. 82 in vol. i. of "Het Groote Tafereel der Dwaasheid", a collection of similar satires on the bubble schemes of 1720 and the few preceding years.

It is a satire on John Law [1] of Lauriston, and consists of impressions from two plates, one printed within the other. The former was doubtless originally engraved to represent a nymph and satyr embracing under a palm tree; two

[1] See "Quinquenpoix Bombario", 1720, No. 1639.

Winds are blowing on our left; coins (?) are showering from the sky; on the earth, near the feet of the satyr, is:—

"*Paarden vygen*
Voor geld te krygen."

[Horse-figs to be changed for money.]

In the foreground appears a dish, filled with certain substances, near which is the inscription, "*Hy schyt met stank*" (His excrements stink.) Near the feet of the nymph are two papers, marked respectively, "*Niewe Jaars Balans.*" (New year's balance), and "*Duistere Schulden.*" (Dark debts); in front of these is a mariners' compass, marked "*West*" (West India Company), and "*Zuid*" (South Sea Company.) The compass and inscriptions have been inserted in the places of other objects which were originally engraved on the plate.

The outer plate has been engraved by way of border to the above; it comprises scrolls, enriched by various articles being attached to the volutes. Besides these there is, at foot, the figure of a Dutch rustic, or woodman, seated in a sledge (?), and propelling himself by means of a short pole; near him lie a faggot of firewood, pick-axe, spade, and an axe. At the top of the design, and in the act of looking over the upper edge of the cartouche which supplies the central element to that part, appears a bat; on the cartouche, beside the inscription "*Nieuw-Jaars Gefschenk.*", is:—

"*Nooit Niew Jaar*
Zo vol gevaar."

[Never was a new year so full of danger.]

Over the upper part of the scroll, on the right and left of the cartouche, hangs a mantle, having tassels at its edges and covered with hawks' bells; this is, "Narren Schanddek voor Verkleumde Windhandelaars." (The fool's mantle, for the Wind Merchants who feel cold.) On our left, next below the mantle, hang a pair of skates; below these is a balcony (with icicles pendant from the canopy), or bow window, out of which a man is looking while he rubs his head with the back of his hand; below this is a plume or feather-fan. On our right, at top, a pair of fur gloves hang from the scroll; below them is a window or balcony, as on the other side, with a man looking out and endeavouring to warm his fingers by blowing them; below this is an object which looks like a horse collar, having ornaments of eagles' heads at the sides.

Between the frame and the inner design, as above described, Dutch verses are engraved, which have been translated thus:—

"No better present for the new-year to the foolish lovers of stocks. But the Protector of Wind, who knows how to charm Pecunia, and inundates her with love, places before her horse-figs covered with gold paper, and every one listens to the Scotch[1] trader. He ruined all the other angels, who, like him, loved Pecunia, and he got them so big with Wind, that all the others would follow, and many a one fell in the water in order to be secure against him; many ships were wrecked. Look at the palm-tree; may its firmness be an example for all to hold out against all the Wind-man's songs (or enchantments)".

$7\frac{1}{4} \times 11\frac{1}{2}$ *in.*

---

[1] That is, to Law of Lauriston.

1680.

De Begeerlÿkheyt Zoekt de Fortuin 't Achterhalen of voor by te loopen

[Covetousness tries either to overtake or to outrun Fortune.]

[1720]

This engraved Dutch satire on the share mania of 1720 and the few preceding years, and on John Law of Lauriston,[1] is No. 84 in vol. i. of "Het Groote Tafereel der Dwaasheid", a collection of similar satires. It consists of a design and six columns of Dutch verse engraved below it.

The design represents a landscape near the coast, where, in the mid-distance, is a lofty rock, approached from the land side by a steep path, and terminating in a cliff, over the end of which "*H*", a chariot, with its passengers and horses, is falling headlong. "*G*" refers to a crowd of persons hurrying up the ascent. In the foreground "*A*", a nursing mother, feeds her naked child with a spoon; an aged nurse attends her. "*B*" indicates two children, one of whom demands fruit from a basket which is carried by the other. "*C*" is a man who looks in a treasure chest and places bags of money in it. "*D*" is a gentleman who carries a hat trimmed with feathers. "*E*" is a gentleman mounted on a prancing horse. "*F*", a medallion portrait of John Law, is placed in the air on a wasted wreath, about which serpents are twining. On a scroll below the medallion are the following lines:—

"*Met recht verdiendt gy o Lauw een grooten lof*
Die alles wat men kan bedenken overtrof
Indien men niet al lang had klaer gezien mat ogen
Dat Gierigheyt zoo dik de Wysheyt heeft bedrogen
Maer elks gemoet bleef van zoo snoode listen schuw
Behalve 't schaemteloos en Vuyl gemoet van u."

[O Law, you deserve much notice, because you have surpassed all that could have been imagined, if we had not most clearly and for a long time seen that Covetousness has often deceived Wisdom; but, except your shameless and foul one, every mind shunned such cruel artifices (as you put in practice).]

"*G*" is the crowd before described; "*H*", the falling chariot; "*I*", a gentleman, wearing spectacles, who, holding two scrolls, on which are cyphers, "0000" and "000", says "*'t komt al op niet uyt*" (It turns out worthless.) "*K*", is a gentleman who tilts a bee-hive in order to take the honey, but is assailed by the bees; "*L*", a gentleman, sits on the margin of a pool in the foreground and fishes with an angle; behind him stands a female figure holding a mirror in one hand, and, near the head of "*L*", a snake; she is "*Wort wyzer*" (Grow wiser); the angler is addressed by an old man with, "*Dats al voor u gevangen*" (All that has been caught for you); this speech appears to refer to the success of two men who, using a net, have caught fish in the pool; one of these men draws the net; his fellow puts the fish in a tub and says, "*Uw vangst heeft veel andere gaende gemaekt*" (Your capture has been the cause of that of many others.) "*M*" is a man who stoops over an empty money chest, and passionately digs with his nails in the earth at the foot of a tree; his wife, who, half naked, stands by him, laments, "*Och waer jer uytgescheyde toentop zyn best was.*" (Oh, why did you not stop (speculating) when affairs were at their best.)

---

[1] See "Quinquenpoix Bombario", 1720, No. 1639.

In the middle of the composition is a Fury; a man bows obsequiously to "*E*". Fortune proceeds on her globe on our right at the top; an old man walks on crutches on our right of the mid-distance; on his back sits Covetousness, blindfolded, holding a purse and a triple-fork in her hands, and having on her head a hawk devouring a dove. Near this group is, "*Begeerlykheyt blyft ons by tot aent graft* (Covetousness accompanies us to the grave.)

The verses engraved below the design are to the following effect:—

"A. Every man who was born with covetousness keeps it all his life, because he will have wants all his life through. So you see the small children open their mouths as soon as they are born, trying to get something to eat. B. As soon as we learn to discern things, we get worse and worse, and are apt to take more than we can swallow. This many a time causes rancour and envy. C. We gather before our time. D. We scrape to play a nice part in life, and work for idle glory. E. Then the legs can no longer support us, and we must have a carriage, as well as dainties and wine. Desire can never be satisfied, and grows the more we live, and we make a law founded on our own desires. F. Such is the earthly life of a deceiver who can rouse a passion for gain by the wind of an idle hope. G. Pray, see how all of them jostle and fight. H. One had already arrived at the top of the earth, when he, desirous of more, came miserably down. Whoever tries to go beyond the limits of fortune, must always be overthrown. I. Another, like a fool, looks round, and gets nothing instead of expected thousands. K. A third sees all his bees fly out, and instead of gathering honey, is attacked with their sharp stings. What a difference is here! L. This man ought to fish in good time, and not to go after the net. M. The fourth, instead of gaining money, loses it and his sense likewise, seeking hopelessly in the earth for it. O Law, your name shall live like the man's who set fire to Diana's temple! A rogue never fears false tricks".

15 × 10⅞ *in.*

1681.

"QUINQUENPOIX"

"M^re^ Jean Law Con^er^. du Roy en tous ses Con^ils^. Controleur Gñal des Finances en 1720."

[1720]

THIS engraved satire on John Law of Lauriston[1], the original promoter of the Mississippi Company, is No. 2 in vol. ii. of "Het Groote Tafereel der Dwaasheid", a collection of Dutch satires on the Mississippi, South Sea, West India and other companies of 1720 and the few preceding years.

It consists of a portrait in an oval frame of Law at half-length, in a wig, the face three quarters to our right, the eyes in the same direction; he wears a velvet coat and laced cravat, a shirt, and ruffles, and is in the acts of resting his left elbow on a table, and holding in his left hand a scroll, on which is, "*Dico Ego mea opera Regi*". The second title, given above, is engraved on the oval frame; the first title is on a cartouche below the figure; hanging before this appears an escutcheon bearing a horse *rampant*, and voiding into a basket or box. Below the cartouche, on a tablet which forms part of the pedestal of the portrait, is the following inscription:—

---

[1] See "Quinquenpoix Bombario", 1720, No. 1639.

"*Sous l'Auguste et Sage Regence*
D'un Prince aimant la bonne foy:[1]
Law consommé dans l'art de regir la finance,
Trouve l'art d'enrichir les sujets et le Roy."

This inscription occurs on the whole-length portrait of John Law, before described in this Catalogue.[2]

Doubtless this portrait was originally prepared in the cringing spirit so often apparent in similar works of this period and later; it was converted into a satire by the insertion of "*QUINQUENPOIX*", being the name of the street in Paris where the stock-market of Law's followers was held[3], a name which was often opprobriously applied to Law himself. The satiric intention of the converters of this print is not less obvious by means of the action of the rampant horse on the escutcheon.[4] This being done by the satirist, the French verses referring to the Regent, Duke of Orleans, were allowed to remain, having thus received a sardonic force of extraordinary character.

No. 58 in the supplementary volume of "Het Groote Tafereel der Dwaasheid" is another impression of this plate with the following engraved on the cartouche:—

"*Principe sub recto Gallorum sceptra regente,*
Publica nunc recte Quæstor hic æra regit.
Æraque tractandi summa perfectus in arte
Et Regem et populum divitem vtrumque facit."

A copy of this print, without the satirical elements, was used as the frontispiece to "Considerations sur le Commerce et sur L'Argent, Par M^r^ Law", 1720 (712. a. 1.).

$3\frac{7}{8} \times 5\frac{3}{4}$ *in.*

1682.

"AFBEELDINGE VAN 'T ZEERVERMAARDE EILAND GEKS-KOP. GELÉGEN IN DE ACTIE-ZÉ, ONTDEKT DOOR MONS^R^ LAU-[5] RENS, WERDENDE BEWOOND DOOR EEN VERZÁMELING VAN ALDERHANDE VOLKEREN, DIE MEN DÉZEN GENERÁLEN NAAM (ACTIONISTEN) GEEFT."

[Picture of the very famous Island of Madhead, situated in the Sea of Shares, and inhabited by a collection of all kinds of people, to whom are given the general name of Actionists.]

Eight distinct designs.

[1720]

THIS engraved Dutch satire on the share mania of 1720 and the few preceding years is No. 3 in vol. ii. of "Het Groote Tafereel der Dwaasheid", a collection

---

[1] See "Quincampoix in Duigen", 1720, No. 1653.
[2] See "M^re^ Jean Law", &c., 1720, No. 1645.
[3] See "Quinquenpoix Bombario", 1720, No. 1639.
[4] On this print see "Lauw Maands Herdenking", &c., 1720, No. 1679.
[5] A play on the name of John Law of Lauriston, see "Quinquenpoix Bombario", 1720, No. 1639.

of similar satires on the Mississippi, South Sea, West India and other bubble companies of that period.

The satire comprises a design and two columns of Dutch verse engraved below it. The design bears in the centre an oval map representing three islands, the central and largest one of which has the shape of a man's head in profile and wearing a fool's cap, with long ears and a hawk's bell pendant at the extremity of the cap. This is enclosed by a frame or cartouche suspended by festoons of thistles entwined with thorns, which are attached to the sides of the design. The cartouche rests on a pedestal, or rather tomb, in front of which is a second cartouche bearing the above title.

On each side of the tomb and larger cartouche is a view. That on our left represents a street, and is intended for the Rue Quinquempoix, Paris, the scene of many transactions connected with the Mississippi and other companies;[1] it is here styled "*QUINQUEMPOIX Beplystert.*" (Quinquempoix beplastered); a crowd of persons are assembled, and have demolished the windows of one of the houses with stones, and torn a door off its hinges; the end of a transept of a Gothic church appears at the end of the street; this, probably, is meant for that of St. Jacques de la Boucherie, of which the tower remains standing in the garden of that name; over the doorway of the house which has been assailed is, "*Engelse Kof Huys*" (English coffee house.) In the air, above this representation, and over the festoon of thistles on this side, hangs a little picture showing a gentleman standing in a chamber near an empty treasure-chest, and lamenting, while he shakes an empty purse; in the background is a garden, with a fountain playing; below is, "*O. JAMMER EN ELEND HOE KOM IK HIER TE PAS*" (Oh! Pity and Misery, how came I to this.) On the festoon on this side are a scorpion and a spider.

On our right of the tomb and larger cartouche the view represents a country road on which a sailing carriage is proceeding; a man sits within, holding the sheet of the large square sail, and apparently weeping; on the flag which flies over his head is, "*na viane*" (to Vianen[2]); at the masthead is a burgee bearing the arms of this town. Two men on foot follow the rider in this carriage. On a label in the air is:—

"*Ach wat moet ik droevig Sugten*
Nu de Actis my doen vlugten".

[Ah! how sadly must I sigh,
Now the Actions make me fly.]

The title of this design is given on a label which is entwined with the festoon of thistles on this side; it is, "*VLUGT DER Inwoonde von 't EILANT GEKS KOP*" (Flight of the inhabitants of the Island of Madhead.) A snake crawls about the festoon of thistles on this side. Over the festoon is suspended a picture, as on the other side, representing a view of a street; at the door of a house in the foreground stands a man weeping, holding his hat in his hand, and thus addressing a woman who appears in the doorway:—

"*IK HEB MYN GELD VOOR WIND GEGEVEN*
MAER VAN DE WIND KAN IK NIET LEVEN".

(I have given my gold for Wind, but I cannot now live on Wind.) To the pendent ends of the festoons on the right and left of the design are attached scourges, birch-rods and a curry-comb. At the points of the central cartouche through which the festoons are passed hang two medallions, one on each side;

---

[1] See "Quinquenpoix Bombario", 1720, No. 1639.

[2] Vianen, or Viana, a town near Utrecht, much used for the reception of lunatics; see the note to the name in "De Windverkopers of Windvangers", 1720, No. 1624.

that on the left represents an owl, with the legend, "*IK BEMIN DE DUYSTERNIS*" (I like darkness); the medallion on our right shows a cat, with the legend, "*BY NACHT SOEK IK MYN FORTUYN.*" (By night I seek my fortune.) Over the oval map of the island is, "*'T WAAPEN VAN DIT EYLAND*" (The arms of the island); the bearings being an escallop, or pilgrim's shell, in which is a representation of clouds where the breaths of five Winds are tossing a paper marked "1720", all proper.

The map of the Island of Madhead shows that island grouped with three smaller ones, the latter being "*Armoed*" (Poverty), "*Droefhyt.*" (Sadness), and "*Wanhoop.*" (Despair.) In the map of the large island, the drawing of the head, within the outline, is indicated as rivers are in maps; thus, the line dividing the hood from the face is given by "*R: de Seine*"; the line of the eyebrows, by "*R: de Bubbel*"; the line indicating the jowl, by "*R. de Teems*"; the outlines of the ass's ear are produced by "*R. de Maas*";—thus referring to rivers in France, England, and Holland, countries most concerned in the bubble schemes in question. The parting of the lips is named "*Z. Z. have*" (South Sea Haven.) In the centre of the head is a plan of a fortress, being "*QUINQUEMPOIX*". Other places on the island are named "*Sottenburg*" (Fool's-borough), "Blindvoort" (Fort Blind, a place on the coast), "*Bedriegers Stadt*" Deceivers' Town), "*Gekkendam*" (Fools' Dike), "*Dollenhuyse*" (Mad house), "*Leugenburg.*" (Liars' town), "*Bulderendam*" (Roaring Dike), "*Malvoort*" (Fort Evil.) The hawk's bell hanging at the end of the hood is occupied by a place styled "*Raaswyk*" (Noise quarter); answering to the slot in the bell a harbour appears, with the name "*M. have*" (Mississippi Haven.)

The Dutch verses engraved below the design have been translated as follows:—

"This sketch shows the island of Madhead. The island is full of scorpions, spiders, and snakes; added to these are the cat and night-owl, which shun the light, so that it will never give fruits. Falseness, Sadness, and Spite are there, and Madness is king; the island is always attacked by a roaring Wind. Now that all is in danger, carriages are made, the share-jobbers being the sailors, in order to get from Madhead to another country, *i. e.* Holland, or to Vianen, Kuilenburg[1] and Ysselstein." These are towns in the provinces of Guelderland and South-Holland, often referred to in these satires as places of resort for lunatics and persons of weak intellect. Vianen and Kuilenburg appear in the background of "De Malle Actionisten naar Vianen of 't Peperland", No. 61 in vol. i. of "Het Groote Tafereel der Dwaasheid"; on Vianen, see the previous note and "De Viaantsche Tol-Poort voor d'Actionisten", &c., No. 58 in the above named volume of satires.

$9\frac{1}{8} \times 6\frac{3}{8}$ *in.*

1683.

MISSISIPPI OF 'T WYDBEFAAMDE GOUDLAND DOOR DE INBEELDING DER WINDNEGOTIE.

[Mississippi, or the world-famous Goldland in the fancy of the Wind-trade.]

Five distinct designs.

[1720]

This engraved Dutch satire on the share mania of 1720 and few preceding years is No. 5 in vol. ii. of "Het Groote Tafereel der Dwaasheid", a collection of

[1] See a reference to Kuilenberg in "De grôte Vergader-plaats der Windverkopers", &c., 1720, No. 1661.

similar satires on the Mississippi, South Sea and West India Companies, and the like bubble schemes. It consists of an engraving, exhibiting five distinct designs, and two columns of Dutch verse in letterpress below it.

The largest and most important of the five designs is in the centre, and represents a picture in a frame, on which are perched two parrots, with the title on a cartouche at the top, "*Nieuwe Volkplanting om wind*" (New Colony for Wind), being an interview between two Indians and a party of settlers on the banks of the "*Meschasipi Riv.*" The settlers comprise a monk, a man with a parrot, another with a gun, one who offers food (?) on a plate to the natives, a spokesman, and a man who flourishes a tobacco-pipe. Below this design is the motto, "*Fümüs Gloria mundi.*"

The upper design, "1", on our left, is enclosed by an oval; it represents a magnificently furnished chamber, the hangings of which are embroidered with *fleurs-de-lis;* a man (Louis XIV.) lies in a state-bed, with two sceptres placed on its head; these sceptres are respectively surmounted by a *fleur-de-lis* and a Hand of Justice. Two female figures, probably intended to be emblematical, sit at the sides of the bed. This is the lying in state of Louis XIV. A chest, containing papers, has been overturned on the floor; mice or rats destroy the papers.

The upper design, "2", on our right, shows the French Royal Council Chamber,[1] where the Duke of Orleans sits on the throne, behind which is emblazoned the Meridian Sun of Louis XIV. Law stands at the foot of the table and expounds his scheme.

The lower design, "3", on our left, shows the interior of a chamber, where a gentleman and a lady appear; he holds a richly-embroidered robe and a head-dress; she appears to be remonstrating with him; bags of coins are piled on the table; a wheelbarrow, laden with more bags, is near, being driven by a man; a third man is in the act of speaking.

The lower design, "4", on our left, shows a chamber where a gentleman sits at a table and laments his ill luck in the Wind dealing; his wife rushes forward to upbraid him; two children are quarrelling on the floor; a second woman weeps; at the man's feet are papers, one of which is marked "*Suyd* (South Sea Company) 1000".

The verse in Dutch letterpress below the design has been translated as follows:—

"This is the wondrous Mississippi-land, which has wasted away many a treasure by deceit and roguery. But now 'tis all over; truth has outshone all, and many a one is ruined by that. The hopes which were the promoters of those shares are paid with loss and shame, and Hennepin's arisen spirit seems to advise everyone not to venture in the enterprise. 1. Louis is scarcely lying in state, when a Scottish[2] Wind knew how to manage business. 2. In Orleans in an apparently honourable manner; consequently the name of Mississippi is adored and worshipped like an idol, and this ruinous trade outdoes right, virtue and reason. 3. Then pride was waxing every day; bags of money were brought in wheelbarrows, and gold lay on the floor scarcely worth counting. 4. Alas! that joy is very short, poverty overtakes the share-merchant and makes him miserable. We may hope that the odious brood may soon be scared from the earth, for, however we look at it, we must always acknowledge that it is Wind and smoke, and nothing else".

$7\frac{1}{4} \times 5\frac{5}{8}$ *in.*

---

[1] See "De Waereld is een speel Toneel", 1720, No. 1659.

[2] This refers to Law of Lauriston; see "Quinquenpoix Bombario", 1720, No. 1639.

1684.

Vasten avonds Vreugde krans en Tooneel stuk
[Shrove Tide's Wreath of Joy and the Drama.]

A Satire on John Law of Lauriston.[1]

[1720]

This engraved Dutch satire on the share mania of 1720 and few preceding years is No. 6 in vol. ii. of "Het Groote Tafereel der Dwaasheid", a collection of similar satires on the Mississippi, South Sea and West India Companies.

It consists of impressions from two plates, printed one within the other; the former was, doubtless, originally designed to represent a classical or *quasi*-poetical subject, probably Cupid teaching a satyr to play on the reed-pipes; the figure of a winged ape with a human head hovers in the air, and blows with a bellows at the above-named group; this, with two Winds, appear to have been inserted in the plate, in addition to the original design.

The outer plate has been engraved by way of border to the inner one, and comprises a scroll-frame with various objects attached, inscriptions, and, at foot, independent of the frame, a tumbler, the "English posture master"—see below—resting on his hands, with his feet turned over on to his back. Below this figure is written:—

"*'k Heb Engels Actien verstand en van postuuren.*
'k Zal 't meenig zuid-zee-ist heel actieus verduuren."

[I know all about the English stocks and English postures (tricks), and I will wear out the patience of many a South Seaist.]

The top of the frame comprises a compartment, in which is a pasty, with a cock (the French Cock) over it, and the inscription:—

"*Pastyen met Kok-ael naar schotse trant bereid.*
Vercieren 't Actie hof ter vasten avond-tyd."

[Pies with Kok's (cock's) water, prepared according to the Scotch fashion, adorn the Court of Stocks at Shrovetide.]

Over this are the head of an owl, and, at the respective sides, a closed book and a mask; beyond the last two a halter (?) and a sausage; at the angles are busts of two men; one, with a miserable expression on his countenance, leans his head on his hand; the other wears a hat and feathers. The frame on our right comprises fish suspended and spitted, a long tobacco-pipe, covered jar, knife, piece of wood, snail and bunch of carrots. On our left are objects of the reverse character—a dead pheasant, lute, flageolet, purse, drinking-glass, book and dice.

Above the inner design Dutch verses are engraved, of which the following is a translation:—"Shrove-tide struts with many masked balls, and you always find theatres open; so this wreath has been made in honour of the good, and for the shame of the Windy actions. The good and evil spirits both come to intervene, but the latter is sure to have sway in the South and West,[2] and so you may be sure that affairs will go badly for a certain time".

On our right of the inner design is engraved:—

---

[1] See "Quinquenpoix Bombario", 1720, No. 1639.

[2] South Sea and West India Companies.

"*Law te Venetien maakt Vasten avonds grillen*
Doende in Triakel, Spigels en Finantie brillen."

[Law, being in Venice, shares the fun of Shrove-tide, and sells treacle, mirrors and finance spectacles.[1]]

On the other side of the inner design is engraved: —

"*Vrouw Law, nar vliegens naar uw man; 't stinkt in Parys;*
Bombario betaalen uw schuld, naar Actie-wys."

[Madame Law,[2] you must quickly fly to your husband, for there is a stench in Paris; let Bombario pay your debts in your own fashion.]

Below the inner design these verses are engraved:—

"*Loopt gy als Schelm van 't vaan, nu gy uw beurs gemaakt hebt,*
Uw warnars-pot begraave, uw honingkorf verzaakt
(Dien Pallas als een nest vol list met geessels wraakt)
Die, door uw vuil gewin, Europe uit rust outwaakt hebt,
Iong, oud, man, wyf, gy hebt betoverd veeler hert,
Zie, dat gy zelf niet in uw strik gevangen werd."

[What, do you run away like a rogue, now that your purse is full? You, who have set Europe in flames, and fascinated many a heart; take care that you are not yourself ensnared]

Likewise "*Raad voor Jan Law*" (Counsel for John Law):—

"*Ik raad u Actie-prins, aleer nog nypt de nood*
Dat gy van de Engelse postuur-kromme-Actie-draajer
U leerde in inpakken in een bondeltje half zo groot
Zo bergt men u op rys sluikhastiger enfraajer".

[I advise you, Prince of Stocks, before you are compelled, to take lessons from an English artist,[3] in order to be taught how to squeeze yourself into half your size, so that you may be more easily hidden during your voyage.]

The border on each side rises from a pedestal, like an antique altar, on the inner sides of which, respectively, are sculptured busts of Heraclitus and Democritus; over the latter is a tazza with flowers, over the former, an article which may have been intended for a sponge.

In the lower corners of the inner design appear what are probably insertions on the plate; on our left a fox using a builder's level; near the animal is a cornucopia or purse, open, with coins inside, and what may have been in-

---

[1] Law did not arrive in Venice until January, 1721, where he took part in the pleasures of the Carnival; this was before his visit to England, and after the catastrophe of the Mississippi Company and other schemes. Nevertheless, as the principal subject of this satire is the crash of the bubbles of 1720, it is here catalogued under that date.

[2] See "Madame Law", 1720, No. 1688.

[3] The "English artist", *i.e.* posture-master, is the contorted figure mentioned above. The reference, no doubt, is to Robert Knight, Cashier of the South Sea Company, who fled the country Jan. 22, 1721, pending an inquiry by the English Parliament into the management of the South Sea Company's affairs; see "Robin's Flight", &c., Jan. 22, 1721; "A Satire on Mr Knight", March 8, 1721; "Lucipher's new Row-Barge", (No. 1.), May 13, 1731; "Lucifer's new Row-Barge for First-Rate Passengers", May 13, 1721.

tended for a *fleur-de-lis;* on our right a piece of sculpture is represented of Apollo, or Pallas, trampling on prostrate Comus (?), the latter holds a mask before his face; this group may refer to the revels of the Carnival at Venice, in which Law is said to have taken a part. On the ground, near the satyr, lies a mask.

7 × 11½ *in.*

1685.

De Verreeze FREDERIK HENDRIK ouwerwets Patroon der Verkeerde Barmhertigheid &c. &c. &c.

[Frederick Henry arisen, the ancient patron of ill-placed commisseration, &c.]

[1720]

This engraved Dutch satire on the share mania of 1720 and few preceding years is No. 7 in vol. ii. of "Het Groote Tafereel der Dwaasheid", a collection of similar satires on the Mississippi, South Sea, West India and other bubble companies of that period. It consists of a design, with three columns of Dutch verse engraved below.

The design represents a landscape, with a church in the mid-distance, a house and baker's shop on our left, a large vertical merry-go-round on our right in the distance, and a tree in the middle of the foreground. Somewhat removed behind the tree is a pool where two men are floundering; one of these carries a magic lantern at his back; this is Bombario (Humbug), who is so frequently seen in these satires. On the bank a man angles, with a share paper for a bait; below the bait is the hook which a fish is about to bite; the man's neighbour holds a second share-bait; another man fishes with a net. At the door of the church "*Law*"[1] has dismounted from his horse, which a servant holds by the bridle; Law offers a bag of money to two monks or friars who have issued from the building. The latter say, "*Wech met uw vloek geschenk*" (Away with your accursed gifts.)

Behind the tree, and expanding his cloak so as to hide three nearly naked men, stands a handsome gentleman in seventeenth century costume, doubtless intended for Frederik Hendrik, Stadholder of the Seven United Provinces. The men who are hidden are intended for promoters, if not victims, of the share mania; the inscription on the ground refers to this:—

"*Al des Waerelts kromme zaaken*
Zyn met Dekmantels recht te maaken".

[All the world's crooked ways may be made straight by means of covering cloaks.]

On the other side of the tree is a fixed bar, on which a boy sits while he acts contumeliously to the head of a man who, except his head, is buried in the earth of that foul place. On a paper held by the victim is, "*Poort aarde Actie*" (Share of the Earth's Gate); close by another paper bears, "*Vergulde Actie*" (Gilded shares.)

The door of the bakehouse being open shows a man at work, and weighing bread in loaves; the inscription refers to this:—

"*Raaw Actien bak ik gaar zyn zy te licht*
'k Geef haar naar bakkers trant haarwicht."

[Underdone shares are baked here till they are well done; if they are not heavy enough I give them their (right) weight in the baker's way.]

---

[1] John Law of Lauriston; see "Quinquenpoix Bombario", 1720, No. 1639.

Over the door is the baker's sign, a picture of an oven, with a kneading-board and balance.

On our right is a group of four persons, one of whom rides an ass; he is an old man (the usurer mentioned below), and has a sack of coins before him on the saddle; he gives a purse to a pedlar who sells spectacles. The other persons of this group are a man in a furred gown, who holds out a paper inscribed, "*Regel falsi in 't gebrooke*" (The false rule is broken), and a woman, who laughs at and jeers him.

In the boxes of the merry-go-round are four persons; a man causes the machine to revolve on its axis by means of handles placed on one of the wheels. Over the machine is the inscription:—

"*De Malle molens zyn afgeschaft*
En veel met vallende ziekte gestraft."

[The merry-go-round was soon abolished, and many a one punished with fits.]

In the sky, as part of the zodiac, the sign *Pisces*, with the inscription, "*De Zon in de Vissen*" (The sun in *Pisces*.)

The Dutch verses engraved below the design have been translated as follows:—

"Near this magic tree you may see a proof of the way in which the peccadilloes of the naked share people are covered over; they aim only at damaging each other. Another is tumbling about (in the pool) up to his ears in mire, and nearly strangled and exhausted by shares. A miser curses his paper-treasure as useless, and is laughed at by his servant, who is better off now. The usurer carries all quietly away, and buys magic spectacles and more false glasses. Bombario, with his magic-lantern, cries as much as possible to prevent being swallowed up by South or West Sea fishes. So the shares have brought punishment and curses on the world instead of blessings".

12¼ × 8 *in.*

1686.

Opkomts, Midden, en Geen Eynde van den doortrapte Jan Lauw.

[Rise, Middle, and no-End of the crafty John Law.]

A Satire on John Law of Lauriston.[1]

Eighteen distinct designs.

[1720]

This engraving is a Dutch satire on John Law and his schemes, the folly of those who followed him, &c. It is No. 9 in vol. ii. of "Het Groote Tafereel der Dwaasheid", a collection of similar satires on the Mississippi, South Sea and West India Companies, their victims and promoters.

It gives, in eighteen distinct compartments, so many scenes in the life of Law; the largest compartment in the centre has four columns of Dutch verse engraved beneath it; see below.

The first design, which is in the upper corner on our left, shows several soldiers on horseback riding away; one of them holds the bridle of a horse, the rider of

[1] See "Quinquenpoix Bombario", 1720, No. 1639.

which is, apparently, a man who is running towards it on our left. The verses below this design are :—

"*Als zy de Zoljers braaf masseren*
Moet monsieur Law te voet voltereen".

[When the soldiers march quickly enough, Mr. Law will be obliged to walk (?)]

The second design shows the interior of a stable, with a man (Law) feeding a horse at a trough. The verses are :—

"*Heer toont Heer Law syn woeste aard*
Terwyl hy voeder geft het paard".

The third design is below this, and represents the interior of a private apartment, apparently at a tavern, where a lady and gentleman are seated at a table ; a drawer stands near them, and is pouring wine from a flask to a drinking glass ; the last seems to be John Law. The verses are :—

"*Om Heer en Juffrous sin te doen*
Toont Law zyn yver met fatzoen".

[Law shows his zeal in a fashionable way, in order to comply with the desires of Sir and Madam.]

The fourth design, which is below these, shows an open place in a city, seemingly in Italy ; two men are engaged in a duel in the background ; in front a man lies dead, with a great wound in his chest. The verses are :—

"*Hier quit hy zig int bloed vergieten*
Om ligt wat duyten te genieten".

[Here he amuses himself in spilling blood, in order to get money quickly.[1]]

The fifth design, which is next below this, shows the sea, with a coast in the distance ; two vessels, one of which bears Dutch colours, are near the land ; one of the craft appears to have put a passenger on shore who is galloping away on horseback. The verses are :—

"*Hy vlugt vant flot en gaut ter ree*
Met een pakketboot over Zee".

[He flies from the prison and goes in a packet-boat over the sea.[2]]

The sixth design, which is at the foot of our left of this print, shows two men in conversation, while a third is bearing a coffer into or out of a house ; in the mid-distance a man holds the bridle of a saddle-horse, which prances and endeavours to get free ; a city, with a river, walls and bridge, is in the distance, likewise mountains. The inscription is :—

"*De Koffer van hem aangenomen*
Doet hem tot in Venetie komen".

[The coffer which they take from him compels him to travel as far as Venice.]

---

[1] On April 9, 1694, John Law and Edward Wilson, of Keythorpe, Leicestershire, sometimes called "Beau Wilson", fought a duel in Bloomsbury Square, London, and the latter was killed on the spot. The occasion of this fight is variously stated to have been the favour of a Mrs. Lawrence, or that of Elizabeth Villiers, represented as a sister of the first Earl of Jersey. See on the history of this duel, the reports of the trial of Law for murder, and "Notes and Queries", 3rd Series, vol. vi. p. 459 ; see also as to Wilson, vol. v. p. 150 ; on the latter, see "Love-Letters between a late nobleman", &c. (1080. i. 35.)

[2] Law, after the death of Beau Wilson, was tried for murder, found guilty and sentenced to death, but he received a pardon from the Crown ; he was, however, detained in the King's Bench Prison on an appeal being presented by a brother of the dead man. Before this appeal could be heard, Law escaped and fled, apparently to Holland ; it has been stated that his refuge was France.

The seventh design represents the interior of a room, the hangings of which, in bearing the Lion of St. Mark, show that it is in Venice; two gentlemen, one of whom is Law, sit and play with dice at a round table. The inscription is:—

"*Wint groote schat ter wyl hy speelt*
Wort hem de buyt ook toe gedeelt".

[He gains enormously at play, and receives everything.]

The eighth design shows another interior, proved by means of the decorations on the furniture to be the Royal Council Chamber of France; *fleurs-de-lis* are on the backs of the chairs, in an escutcheon on the hangings, and on the side of a chair of state; the back of the last named article bears the Meridian Sun of Louis XIV. From this chair a gentleman has descended and stands at the upper end of a table, at which six others are seated; John Law, holding a paper, on which is "*al winst*" (all Wind), is explaining his views in finance.[1]

The ninth design shows Law himself seated in a council chamber, doubtless in his office as Controller General of the Finances of France; he is writing; three persons sit at the table with him; three others bow obsequiously before him. The verses are:—

"*Hier eeren zy hem al gelyk*
Trots d'allerbeste uyt het ryk".

[Here all persons honour him more than the best-men in the whole kingdom.]

The tenth design shows four gentlemen in a chamber; they are apparently persons who wish to invest their money in the schemes of Law; one is writing at a desk, two others are telling money. The verses are:—

"*Hier rollen braaf de Goude schyven*
Om wind Nogetie te bedryven".

[Here you see the golden coins set rolling in order to obtain Wind-shares.]

The eleventh design shows a street, or open place in a town, with the sea in the distance; a great crowd of persons are assembled; some of these hold papers. The inscription is:—

"*De Actie handel hier begint*
Maar niemant denkt nog aan de wint".

[The share trade here begins, and nobody thinks of reckoning his gains yet.]

The twelfth design shows the gateway of a fortified town, near which are many persons who hold papers, certificates of share-holding, or "Acties", in their hands, at which they look askant. Several of these papers bear representations of masks, such being the frequent Dutch emblems of falsehood or deceit. The verses are:—

"*Hier worden d'Acties nauw bekeken*
En regt verdogt van valse streken".

[The people look sharply at their stocks, and begin to suspect that they are false]

---

[1] Law repeatedly conferred with the Regent and his Council ere he obtained permission to set up the "*Banque Generale de Law et Cie*", May, 1716. Before the death of Louis XIV. Law sought interviews with him, but the old king is said to have rejected his schemes because their author was a "heretic"; it was not until the close of 1718 that the Regent took the bank into the hands of the Government, and gave it the new title of "*Banque Royal*". See "De Waereld is een speel Toneel", 1720, No. 1659.

The thirteenth design shows a gentleman's carriage assailed with stones by a crowd of men and women. The verses are:—

"*Viswyven en het woedent grauw*
Die geven Law hier dapper knauw".

[Fishwomen and the furious rabble give Law a sound beating.][1]

The fourteenth design shows the attack made on Law's carriage; behind is a view of the Tuileries;[2] in front two mounted men are hastening forward. The verses are:—

"*Hier moet hy vlugten en vertrekke*
Of anders krygt hy digte trekken".

[Here he must fly and get away, unless he would be beaten black and blue.]

The fifteenth design shows the interior of a chamber where a sitting man writes at a table and is waited on by two pages; the man is probably Law; another gentleman approaches the table, hat in hand, and bows obsequiously, holding a letter (of introduction ?). Law's guards appear without. The inscription is:—

"*Hier splist men d'Acties die int kort*
Van 1000 *tot op* 100 *wordt*".

[Here the shares are divided which shall shortly turn from 1,000 to 100.]

The sixteenth design shows another interior; a man (Law ?) sits in a chair on our left, while another man pours coins from a large bag to a basin where a third stirs them together; two soldiers with halberds in their hands keep the door. The verses are:—

"*Hier wort het Geld wie sou niet vlocke*
Gemengt als Waarent pannekoeken".

[Who should not curse the mixing of money like pancakes, as they do it here ?]

The seventeenth design is in the centre at the top of the plate. It consists of a medallion bust portrait, nearly in full view, of Law holding a "*Paspoort*"[3] in his hand. At the sides respectively are spiders' webs and fishing-rods with tackle and hooks attached. The inscriptions pertaining to the rods are:—

"*de Angels om daar mê te visse*
doet menig mens zyn schatten misse".

[Many a man loses his treasures by buying fishing-tackle (angles) to catch fish.]

---

[1] After the explosion of the Mississippi Company, Law, May 29, 1720, was in danger from the indignant populace of Paris; on the 17th of July the people repaired to the Palais Royal to complain to the Regent, and arrived there at the moment Law was about to step into his coach, which they destroyed. Law retreated, and remained in the Palais till July 25; see "Quincampoix in Duigen", 1720, No. 1653.

[2] This view appears to have been reproduced from that which occurs in "Op en ondergang der Actieonisten", 1720, No. 1647, which see.

[3] When Law left France a warm altercation took place between the Regent, Duke of Orleans and the Duke of Bourbon; the former accused the latter of furnishing passports to Law; "That is true," answered the other, "but then it was you who sent them to me; I never asked for them; but you directed me to carry them to him". "Memoirs of the Life of John Law of Lauriston", by J. P. Wood, 1824 (1452, b.)

The medallion is wreathed with thorns and thistles, and surmounted by two serpents. This composition is thus referred to:—

"*Spin, Slang en doorne kroon*
Krygt Law voor zyne loon".

[Spider, serpent, and crown of thorns, are the reward of John Law.]

The eighteenth, central, and largest design represents Law in the act of taking leave of the Regent, Duke of Orleans, who shakes hands with him; a great number of persons are assembled, most of whom conduct themselves with extreme obsequiousness. In the background is a view of a city, with troops assembled in honour of the event.[1] The verses engraved below the design have been translated as follows:—

"Law seeing that the gold coins diminish and no more come, at length begins to hate Paris like a pest-place, and takes his leave accordingly. He thinks: 'My stomach is full enough now, and my herring will no more roast here; I had therefore better leave this place before I am treated with blows.'

"O, damned covetousness, always greedy to suck the blood from orphans and widows, by thee alone the traitor Law could prosper. Had only the Devil swallowed him when the wicked man plotted his schemes, the state would not have been desolate as it is now!

"Now that the chance is away and the money fled from purse and pocket, one wishes for all the world to have back one's ducats; but the hope of gain is far away, and has disappeared from each one's eyes like a phantom. Now Folly shows very well how Vice carries her own punishment. The damned whims of bad people may now be robbed of their feathers, droop and mourn because they see how pride leads surely to ruin. However much they have talked, rhymed, written, woven and chatted about it, yet the thing is always the same; the Stock-shop is vanity".

$14\frac{3}{8} \times 10\frac{3}{4}$ in.

1687.

"DE ACTIEWERELD OP HAAR EINDE"

[The End of the Stock-World.]

[1720]

THE engraved Dutch satire on the share mania of 1720 and the few preceding years is No. 16 in vol. ii. of "Het Groote Tafereel der Dwaasheid", a collection of satires on the Mississippi, South Sea and West India Companies, and other bubble companies of that period. The plate appears to have been originally prepared to illustrate another subject; the costumes of the figures are of much earlier date than that in question; it has been adapted to its later service by the insertion of inscriptions in Dutch, as cited below.

The design represents a man in a German or Dutch costume of the sixteenth century, with his hose hanging loose about his legs, walking moodily, and with folded arms, towards the front of the print; he is surrounded by persons, some of whom jibe at him. He seems to be soliloquizing as follows:—

---

[1] This design is a reduced copy from that which Romeyn de Hooghe prepared to satirize the reception of James II. of England at St. Germain-en-Laye by Louis XIV., 1688, which is described in this Catalogue as the central element in "The Restoration of the true Religion", &c., No. 1179.

" *Na dat ik alles heb verloren,*
Moet ik het bitter schempen horen
Van dit Canaille, dat ontzind,
Hun blydschap in myn droefheid vind,
Kom wind, gy hebt my 't geld ontnomen
Maak dat ik aan de kost kan komen
Of durft gy my dit weig 'ren zo
Haal vry de Duivel Quimquenpoix." [1]

[After having lost everything, I must bear the awful scolding of the mob, who find joy in my sorrow. Come, Wind! you took away my money; O, give it back, or, if you refuse this, may the devil take Quinquempoix.]

Squatting on the ground on our left, before this man, is a deformed beggar, who says:—

" *'k Zit Actieagtig door den nood,*
Als 't hondjen om een korstjen brood."

[I am here by the dire necessity of Actions, and compelled to pray like a dog for a piece of bread.]

An old woman jeers the soliloquizer with:—

" *Wat dunkje nu zeg kameraad,*
Hoe 't met de Wind negotie staat?"

[What are you thinking about, comrade? How is the Wind trade getting on?]

Near this speaker stands a tall man, with a lantern at his girdle, tipping on his toes, holding his hands together behind his back, sticking his stomach forward, and putting his head, on which is a very lofty hat, with cock's feathers in it, on one side; he says:—

" *Myne Actieagtige Lantaren*
Ligt nu niet meer gelyk voorheen,
Toen alle menssen razend waren,
Door 't hand 'len op de Bubbel steên.
Want niemant wil nu meerder weten,
Dat hy was met die pest bezeten."

[My Actions-lantern lies no more, as before, when all men were fools, by the using of the Bubble-stone, for no one will confess now that he was subject to that pestilence.]

On our right of the soliloquizer are four men, two of whom stand, while two are grouped at the feet of their companions. One of those who stand says, while grasping a hay-fork, and with it threatening the man in the centre:—

" *'k Zal met Pluto's gaffel klaauwen,*
Dat hy gelyk een kat zal maauwen,
Want eertyds ryk, en nu geen brood,
Dat is tog erger als de dood."

[I'll torture him with Pluto's fork, so that he will mew like a cat; for rich before, and now without bread, is even worse than to be dead.]

Another fellow, who has a very big nose, jeers the man in the centre thus:—

" *Uw hovaardy is krek betaald,*
Gy hebt een lange neus gehaald."

[Your pride is duly punished, you have got a long nose.]

---

[1] An older inscription has been burnished off the plate in this place.

One of the men on the ground says:—

"*De Wind heeft eerst uw geld geroofd.*
Nu zit de wind u in het hoofd."

[Wind first took away your money, and now fills your brain.]

Below the design sixteen lines of Dutch verse are engraved, to the following effect:—"Whoever flies too high, will, as the Wind is not to be trusted, deceive himself, because it turns its feathers (as of a vane?) to all comers. How easily can such a flier be upset by a South Sea blast or a Quinquempoix[1] bubble! So whoever gives his name and honour for money, and adores it like an idol, deserves to be exposed (to scorn) in this fashion".

15 × 11⅜ *in.*

1688.

"MADAME LAW."

[1720]

THIS engraved satire on the wife of John Law of Lauriston,[2] is No. 17 in vol. ii. of "Het Groote Tafereel der Dwaasheid", a collection of Dutch satires on Law and the bubble schemes of 1720 and the few preceding years.

It comprises impressions from two plates, one printed in a vacant space within the other; the outer plate was engraved with a rich border of scrolls and flowers. The inner plate contains a three-quarters portrait of "*MADAME LAW.*" in an oval frame enclosed by an oblong; on the oval frame is the name of the subject. The following Dutch verses are engraved below the frame:—

"*Ik speel voor man en wyf, als onbesturve weew*
Manhartig op myn hoede in dees vertwyfelde Eew
Myn man, zo fyn als rag, was 't hoofd der grosste dwaasen
Ontvlood ras kalis, ryk, baas aller cyfer baasen
Bescherm hem Rome, schoon uw hoofd nu legt ter neer
Zyn schrandre Raad helpe u, herstel ons same in eer."

[To act the part both of man and wife, I, unbewidowed widow,[3] am quite manly enough and on my guard in this hopeless country. My man, fine like a spider's web, was the chief of the greatest fools, and made his escape rich, and master of all ciphermasters. O, Rome! protect my dear, though you yourself are thrown down, that his shrewd counsel may help and restore us together to honour.]

The portrait represents this person, splendidly dressed in the mode of 1720, a buxom woman, standing in the act of affecting to adjust a jewelled cross on her bust; she wears a three-cornered cocked hat, trimmed with feathers, and having a cockade at its side; she carries on one arm a muff, in the other hand are a glove and a face mask; the back-ground consists of a view of Venice, with four masqueraders dancing on the pavement; in the distance is a column, surmounted by a cipher of two "*L*s", for Law of Lauriston; on our right is a building, which may have been intended for the Ducal Palace, Venice.

---

[1] For Quinquempoix, see "Quinquenpoix Bombario", 1720, No. 1639.

[2] See "Quinquenpoix Bombario", 1720, No. 1639.

[3] "Onbesturve weew" means the widow of a husband who is not buried, *i.e.* not dead; see the term as applied to Madame de Maintenon, in "The Distress of Louis XIV." (No. 1.), May 12, 1706, No. 1446.

The "Memoirs of the Life of John Law of Lauriston", &c., by J. P. Wood, 1829 (1452, b.), states, p. 194, that this lady was Catherine, third daughter of Nicholas Knollys, third Earl of Banbury, widow of a gentleman named Senor, born 1669, and died 1747.

$6\frac{3}{4} \times 10\frac{7}{8}$ *in.*

1689.

"Toverkaart of Genees middel der Wind-breuken vant Zuid west en de Uitvaart van Cartouche." (No. 1.)

[Magic Card or Remedy for the Wind-breaking of the South-West, and the Departure of Cartouche.]

Twenty-four distinct designs.

[1720]

This engraved Dutch satire on the share mania of 1720 and the few preceding years is No. 23 in vol. ii. of "Het Groote Tafereel der Dwaasheid", a collection of similar satires on the bubble schemes of Law of Lauriston[1] and others of that period, including the Mississippi, South Sea and West India Companies. The satire is represented in twenty-four distinct designs, in compartments of the same plate, and apparently intended to be cut apart in the manner customary with playing cards. See the same title (No. 2.), 1720, No. 1690, for an illustration of the manner in which the same designs were re-engraved and combined to form thaumatropes.

The several designs are lettered from "*A*" to "*S*".

"*A*" shows a man, trumpeter, with a ship on the top of his hat, seated astride on a barrel, holding a trumpet in one hand, a spade and another instrument in the other; on the barrel is a monogram of "*R*" "*B*"; the contents of the barrel are escaping at the bunghole. In the foreground is a pig, running, with a stick in his jaws; the following inscription is on the plate:—

"*Myn niewe On-graaflyheid vlied Adams vloek en zegt*
Gelukkig die bezit: zy leerd dit Vit het Regt."

[Having been lately unlorded, I flee from Adam's curse, and say: "Happy is the rich man; such is the doctrine of right".]

"*B*" shows "*Gripe soleil.*" (Gripe Sun), a man pointing to the meridian sun with an arrow, while he stoops to catch rabbits and mice which are running away at his feet. The inscription is:—

"*My, Gryp-zon, hand-gaaw, diend de dag omit knyn te vatten,*
Wie haasen jaagd by nacht gun ik de droom-goud-schatten."

[To me, the gripe-sun and light-fingered man, day serves to catch the coney, and I leave the golden dream-treasures to those who catch hares by night.]

"*C*" shows a mountebank holding a tumbler by one wrist and one heel, a feat of strength by both; the inscription is:—

"*Klyn Frans Postuur-Mercuurtje, ey! wild Mercuur gaan zeggen,*
Dat hy by Pallas, op een niew, weer school ga leggen"

[Little French Posture-Mercury, pray tell Mercury, that he should go again to Pallas's school.]

---

[1] See "Quinquenpoix Bombario", 1720, No. 1639.

"*D*" shows Harlequin seated at a table, wearing an extremely tall head-dress, a mask, and Columbine's gown; he seems to be about to apply rouge to his face; a mirror is on the table, at which he looks. At his feet lies an immense fan, inscribed "*Colom*——"(?). The inscription is:—

"*k Verspied u, Harlequin, in Colombines Kleed:*
Wie hoflyk momd, sluit deur, stop sleutelgat en spleet."

[Harlequin, I discover you in Columbine's attire, who very courteously disguise yourself, and keep your door and keyhole shut.]

"*E*" shows Scaramouch with a magic-lantern at his back, a dark lantern in his hand, hastening by long strides towards our right, as with pretended caution; the inscription is:—

"*Scarmoes vlamd met zyn dieve-en tover-nacht-lantaren,*
Op Colombins boutiekje, om wind-breuk-zalf te gaaren."

[Scaramouche blazes with his dark and magic-lantern on Columbine's "boutique" to gather salve for Wind-ruptures.]

"*F*" shows Columbine vaulting or springing on a tight-rope, with a balancing pole in her hands; a trumpeter stands below; the inscription is:—

"*Springje over 't touwetje braaf hoog, schoon achter uit,*
Een Fredrik Hendriks Neef verkiest u tot zyn bruid."

[If you dance on the rope very high, though it be a little backward, a cousin of Frederik Hendrik is sure to choose you as his bride.]

"*G*" shows a mountebank showing his strength by raising a long school-form between his teeth; the inscription is:—

"*Baas dommekracht, ga vry naar 't quikgoudmynders Land,*
't Geluk bied vaak de herssen-wind orcaan de hand."

[Mr. Jack, go free to the country of the quick gold mines, for good luck is many times coupled with a hurricane in the brain.]

"*H*" shows a mountebank teaching a performing dog by fear of a stick to go through its exercise; another man rushes forward to take one of the pieces of paper the mountebank holds before the dog; the inscription is:—

"*Kreeg vaak een blaffer in de wind de kaart;*
Myn Hond het kaart-tal blaft, en is ze dubbeld waard."

[Did a barber against the Wind get many times good luck (the winning card), my dog now barks the numbers of the cards, and is worth getting it.]

"*I*" shows a mountebank compelling a dancing bear to go through its performances; the inscription is:—

"*Een noorder beer drilt me eer, als een van 't West of Zuyen,*
De Lappen laaten hun van monsters minder bruyen."

[A peasant from the North can easier train me than one from the West or South; the Laplanders do not suffer themselves to be vexed so much by monsters.]

"*K*" shows a male posturer performing on a stage, standing on one foot, and holding the other above his head; in the background another man sits, with his feet on two chairs that are wide apart; a third man performs by twisting his body in contortions over a frame; the inscription is:—

"*Wie schrikt, dat ik, een wurm, dus met myn Leden speel,*
Hoogvliegers doen 't wel met hun hoofd, hun beste deel."

[Who is frightened because I, a worm, play thus with my limbs? Let him remember that adventurers do the same with their heads, their noblest parts.]

"*L*" shows a young man dancing on a tight-rope, holding two flags; a clown is below him; the inscription is:—

"*Ik ben Hoofd-wind Cornet in Dwaasheids Redement,*
Als waerelds wysen sloot ik licht in myne Tent."

[I am the chief Wind-cornet in Folly's regiment, and could shut all the wise of the world easily in my tent.]

"*M*" shows a mountebank balancing a chair on his forehead while lying on his back on the ground, and putting one of his great toes in his mouth; the inscription is:—

"*Ik balanceer de stoel, in wind-liefhebberyen;*
Weet, zonder 't kussen, my blaaskaakig te beleyen."

[I balance the chair in Wind-speculations, and know how to get (?) inflated cheeks without a pillow.]

"*M* 2", which is joined with "*M*", shows Harlequin jumping through a burning barrel; the inscription is:—

"*Door windbreuk maak ik waar, de Salamander-fabel;*
Geen vuur droes buitend' hel ooit tot zo 'n sprong capabel."

[By a breaking of wind I make true the fable of the salamander, for never a fire-fiend out of Hell was capable of such a leap.]

"*N*" shows a dancer on a high rope beating a drum; a clown stands below him with a drawn sword; the inscription is:—

"*Op 't kalfsvels bromgeluid brand los een heyr van Leewven,*
Wind-vogels por ik saam voor de Overste der Spreeuwen."

[On the humming noise of the calf's skin come many lions running, whilst I beat Wind-birds gather together for the chief of starlings.]

"*O*" is a *figurante* performing with two naked daggers, pointed at and close to her eyes; the inscription is:—

"*Natuur maakt my Prinses van de baleine rokken,*
Myn draajend zelf-düel, wind-pachters, moet u lokken."

[Nature has made me princess of the whalebone petticoats, and my tumbling duel with myself must allure you, Wind-traders.]

"*P*" shows a tight-rope dancer performing on a violin, which he holds over his head while on the rope; Harlequin, with his wooden sword, is standing below; the inscription is:—

"*Ik duisend-konst-nar van 't wind-tent-balet der Fransen,*
Schreybeenende op de koord mey hoofd-wind-breuk in 't dansen."

[I, thousand-fold artist of the French Wind-tent-ballet, make my chief Wind-rupture in dancing whilst I am stretching my legs on the rope.]

"*Q*" shows "*Colombine*.", a female performer with a hat on her head, wielding

a three-thonged whip over "*Scarmoes.*" (Scaramouch) and "*Arlequin.*", two fighting cocks; the inscription is:—

"*Twee Platoos menschen, mooy gedekt met vreemde pluimen,*
Door Colombines zweep 't minne-actie-campveld ruimen."

[Two of Plato's men, nicely covered with foreign plumes, are obliged by Columbine's whip to leave the arena of love.]

"*R*" shows a rope-dancer springing in the air from a tight-rope, having his legs shackled behind; a balancing pole is in his hands; the inscription is:—

"*Wie zig vrywillig legt aan banden, heeft vermaak,*
Zo was, in 't Wind-emplooy, 't slaafs-willig nacht gebraak."

[Whoever enslaves himself voluntarily had pleasure; such was, during the Wind-trade, the slavish night-toiling.]

"*S*" shows Cartouche seated on a mortar which seems to be loaded with knives, scissors, fish-hooks, and keys. Cartouche drops a purse, which has been cut, and a pistol; he has a wooden frame, like a martingale, placed about his neck. "*Professor Bombarissmi.*", *i.e.*, the Devil, stands behind the mortar, balances a wheel over the head of Cartouche, and is about to discharge him into the air. The inscription is:—

"*Cartouche ryd naar broer Iaco;*
En roud om neef Bombario."

[Cartouche goes to brother Jacko,
And round Cousin Bombario.]

Each card, $2\frac{3}{8} \times 3\frac{7}{8}$ *in.*
The entire plate, $14 \times 11\frac{5}{8}$ *in.*

1690.

"Toverkaart of Genees middel (der) Wind-breuk(en) vant Zuid west en de Uitva(art) van Cartou(che)." (No. 2.)

[Magic Card, or remedy for the Wind-breaking of the South and West Wind and the departure of Cartouche.]

[1720]

This engraved Dutch satire on the share mania of 1720 and the few preceding years is No. 24 in vol. ii. of "Het Groote Tafereel der Dwaasheid", a collection of similar satires on the bubble schemes of John Law of Lauriston,[1] and others, at this period, including the Mississippi, South Sea and West India Companies. The satire consists of the designs and inscriptions which are described under (No. 1.), with the same title and date, No. 1689, cut diagonally and joined half to half; thus the inscriptions and halves of designs remain.

Probably this peculiar arrangement of the designs was devised in order to produce a whirling toy like a thaumatrope, to be used by means of a string attached to the respective sides of the cards on which the prints were intended to be pasted. Half of each card being omitted, the plate is but half the size of the original.

$6\frac{7}{8} \times 11\frac{3}{4}$ *in.*

---

[1] See "Quinquenpoix Bombario", 1720, No. 1639.

1691.

WIND-NEGOTIE.

[Wind Trade.]

[1720]

This is a broadside, comprising a woodcut and four columns of Dutch verse in letterpress. It is No. 32 in vol. ii. of "Het Groote Tafereel der Dwaasheid", a collection of satires on the bubble schemes of Law of Lauriston and others, in France, England, and Holland, in 1720 and the few preceding years.

The woodcut shows a windmill, "2", with heads looking out of the windows, standing on a rising ground near a village, an angel "1", at the door of the mill; "3" represents the wind that moves the vans of the mill (?); "4" is a group of persons flying in the air; "5" is a church and village, which here stands for Paris, the original scene of the Mississippi Company and other operations of Law of Lauriston; "6" is an army riding and marching past the mill. The woodcut was evidently designed for another purpose than that now in question, and at a much earlier period than 1720.

The Dutch letterpress has been translated as follows:—

"Trade-Wind.

"Who will buy Wind? The mill is turning round for all those who wish to have treasures from the South[1] or West. (1) An angel in the centre of the mill cries 'Money, bring money; everyone can become rich'. (2) Look how every arm of the mill turns already, pushed on by Wind. (3) Look to the right, where the stocks, coming from Quinquempoix, fly about. (4) To the left lie many gentlemen in the Wind. The stocks are going down in value. One cries, 'I must give up my shop', while he pulls his hairs; and others cry and hope, and tell how their comrades in the Indies have become rich with the stock-trade. (5) Another looks to Paris, to see if the stocks are better there; but the mill goes too quick, and Law's[2] carriage goes to pieces. (6) Therefore look at the soldiers, who bring him home. (7) One goes on the ladder and takes stocks to the mill. He must be a downright fool, for he will not get anything but Wind for his money. (8) From the mill look stockbrokers, who try to do business; they do nothing but cry, 'Quinquempoix'. Burghers! take care of your money. Be not easily led astray by criers and Jews and brokers, how good soever their offers may be, but answer like the other fellow, who was asked by a Jew to buy Enkhuizen or Ter Gouw,[3] and who answered: 'No, I'll not bring my wife and children to poverty, and afterwards repent and cry and curse the South and West'. Many others, however, are seduced, and lose a thousand guilders a day; others sing like fools. So many cry already, and say: 'I have bought Wind and nothing else'. Therefore take care of the mill. May all gentlemen, citizens, and peasants keep their money in their pockets".

$7\frac{3}{8} \times 6\frac{1}{4}$ *in.*

---

[1] The South Sea Company, or West India Company.

[2] For Law of Lauriston see "Quinquenpoix Bombario", 1720, No. 1639, and, for the breaking of the carriage, "Opkomts, Midden, en Geen Eynde van den doortrapte Jan Lauw," 1720, No. 1686.

[3] "Enkhuizen" and "Ter Gouw", towns in Holland where speculation was rife at this period. See "Monument consacré a la posterité" (No. 1.), 1720, No. 1627; "De Zuid Zé Compagnie", 1720, No. 1630; "De opgehulde Actionisten", 1720, No. 1631.

1692.

HET DOOLHOF DER DOOLENDE ACTIONISTEN, OF VERWARDE WIND-HANDELAARS, IN DE MANESCHYN.

[The Maze of the erring Stock-jobbers, or confused Wind-traders in Moonshine.]

[1720]

THIS is a Dutch broadside comprising a woodcut, representing a garden-maze, surrounded by fourteen figures of men, printed from as many distinct blocks; exterior to and enclosing these is a maze in letterpress, comprising inscriptions. The broadside is No. 39 in vol. ii. of "Het Groote Tafercel der Dwaasheid", a collection of Dutch satires on the share mania of 1720 and the few preceding years, in Holland, England, and France.

The maze in letterpress has been translated as follows:—

"Some time ago I dreamt that I had, late one evening, gone into a maze, full of fools running confusedly together like a party of babblers. They cried nothing but 'Stocks! Stocks!', which I thought rather strange. All were raving with one another; they looked wild and furious, and tried to gain something by their business of Wind-trading. I asked: 'What kind of trade can you possibly carry on in this moonshine?' They answered: 'Those who do not walk, pull all together the line of stocks. Much money may be got here if you will also buy some stocks'. So then I got in and was immediately baptized. The fools called me 'Sir, the Gentleman', and I cried: 'Why are you making such a noise?' for my head was aching terribly with the cries.' One cried: 'What will you give for Schiedam [1] or for Alkmaar', whilst another exclaimed: 'Now, then, what on my life do you offer for Ter Gouw?' I said: 'Look here, my men, I honour you all as friends, but I had better not go mad here, for all your trade is mere Wind'. Whilst I was laughing heartily, one came, saying: 'Alas, where is my old strength?' but I said: 'O, master, they are all erring'. The eyes of Mr. Stockbroker were all wet, and he perspired abundantly, for all his money was gone. Just then another came on me, dressed very well, who cried like the others: 'Ah! I am mad; I am very sorry; how shall I get out of this difficulty?' He pulled his hair and swore by earth, sea and winds that he was wrong. Two others were fighting bravely for the work of Medenblik, quarreling like two applewomen, but they were not women, for one of them had a little beard; he seemed to be a Jew, spat many imprecations, and cried (which made me laugh again): 'I am really raving about the South'.[2] Behind this vomiter of words I saw a rough talker in the moonshine. He was very fine in the stock-game, and was terribly furious, pulling his ear, which began to bleed. I exclaimed: 'Where will you go? You go wrong. You err, Sir'. All he answered was that he would go and fetch the first prize; but I thought: perhaps, in the Lazar-house (madhouse), for there is room vacant in No. 10 for a fool. However, I hope he will get better off and go to Vianen.[3] Behind him wandered seven Frenchmen, and each of them seemed mad, and cried: 'Should we give so much? No, we have been taken in too much already; quite confused is our business. Ah! where is our credit? The stocks are going to

---

[1] Names of towns in Holland; see "Monument consacré a la posterité" (No. 1.), 1720, No. 1627.

[2] The South Sea Company.

[3] See the note on this name in "De Windverkopers of Windvangers", 1720, No. 1624.

break our bones. Now you have something, and to-morrow nothing'. I saw another who was creeping on the ground, and cried: 'Long live Andronicus!' and I thought; 'That fellow is in a fit;' but he continued thus: 'Men, wait a little while, and I shall count you as much money as you like'. Again a Jew followed him, crying sadly: 'Where is Charon with his boat? I will pay him a full fare, for I err madly and blindly;' but I said: 'Thoughtless friend! Charon will not take Jews over; you had better buy stocks; now you have some clothes left, but then you will be able to go naked for pleasure or pastime'. I had scarcely uttered these words, when I saw a mad Englishman running about and raving. I asked: 'Have you lost much?' and he answered: 'Yes', upon which he pulled his ears and looked like a lizard, cursed both Paris and London, and raved like a madman. Behind him cried another: 'Only one pull more, and I shall get the better of it. It is a shame that I must rave like that, with two ashamed cheeks and the loss of all my things'. Immediately another crier came, who had a mantle round his neck, and cursed the stocks, seeming to be madly angry. He exclaimed: 'I have always been on my guard against false gamblers. I rave and can hardly stop, for everyone laughs at me. Down with those cheating schemes! Down with both Wind and stocks! Nobody will be able to prevail upon me now; not even my own child!' He had scarcely finished, when I saw a man who seemed to come directly from the madhouse, because he looked so very fierce. He ran wildly up and down, drew his sword, grinned like a monkey and cried, 'Lay on!' I was quite astonished at that, and awoke, feeling very surprised, for the maze and all its raving people had disappeared. I did not hear the least from West or South, and I hope that the case will be the same with the game of stocks, for then affairs will begin to look quite well again".

At the foot of the broadside is, in Dutch, the following admonition:—

"Look zealously at this labyrinth, but do not get into the stock-trade, for many fools will go and err, and go straight to Vianen; or they will leave the country and go beyond the sea, all ruined and their money lost".

$7\frac{3}{4} \times 9$ *in.*

1693.

De Heer LAW in zyn Sondaags Pak.

[Mr. Law in his Sunday clothes.]

[1720]

This Dutch satire on John Law of Lauriston[1] is No. 40 in vol. ii. of "Het Groote Tafereel der Dwaasheid", a collection of similar satires on the Mississippi, South Sea and West India Companies, and other bubble schemes of 1720 and the few preceding years. It consists of a woodcut, probably originally designed for another subject, and three portions of Dutch verse in letterpress below.

The design represents six women standing at a table where sits a man in a costume of a late period in the sixteenth century. The women unite in abusing him; one says "*Dogeniet*" (?), another "*Gvyt*" (Knave), a third cries "*Schelm*" (Rogue), a fourth "*Sot*" (Fool), a fifth "*Dief*" (Thief.) The man says, "*Tis nv algedaen*" ('Tis all over now.)

The letterpress is in three parts; the first bears the title cited above, and has been translated as follows:—

"O, great Law, I want to sing your praise, for you have caused many a one to spring, and me you have caused to jump. You have deceived all merchants,

[1] See "Quinquenpoix Bombario", 1720, No. 1639.

traders, and the poor, and they are going about on crutches with bruised limbs. O! you are a pestilence in many lands, where your venomous vipers are creeping about and biting. Dear Holland! which was once wonderfully prosperous, I must weep and mourn now. Once you were the resort of the pious; but now! Look at Rotterdam, before the glory of Holland's greatness. What man could not hate Law and his brood? All comes from Quincampoix.[1] O, burgomasters, be pleased to protect the city and the country. And you, Law, how many treasures you may possess, you cannot leave Paris, and are shut up in a cage, the whole of France being too narrow for you. For your cleverness you get a good reward, for, like a king, you have a private guard. It is true that you ought to be put on the wheel; let people write on your tomb: 'This is Law, the great Law, much more shy than Thunder itself' ". ("Thunder" is here nearly the same as "Devil" would be in this case.)

The second part of the letterpress is styled "Op Rotterdams Nagtnegoty.", and has been translated thus:—

"O, Gerard, could you have a look now, you would be astonished at your native town, so insipid and so Lawish." (This is a pun; *Law* or *Lauw*, or *Lauws*, means lukewarm, as well as Law*ish*; so that Law is represented here by lukewarmness, *i. e.* depression of spirits, or the cause of it.) "There is trade only by night now. Whence came that foul play? This pestilence has been scattered all over the country. Where is now thy lustre? Hitherto no king could outshine thee, nor extinguish thy light. O, you Batavians! formerly so famous and so glorious. Where is all your glory now, and what is it worth? You had better do as in Philip's time, for then more pearls will cover you."

$4\frac{3}{4} \times 3\frac{1}{2}$ *in.*

1694.

The Landing of Senesino.

[2] *Sold by J. Clark Engraver & Printseller in Grays Inn. P^r. 1 shill.* [1720]

This engraving represents the sea-shore, with a building on our right, being part of a harbour; two vessels are close to the quay; from one of these Signor Senesino, an extremely tall, ungainly and weak-kneed man, appears to have just landed; he is received by two ladies, (see below), whose enthusiasm seems to be greater than he anticipated or desired, for he repulses one of them with his hand. See "Berenstat, Cuzzoni, Senesino, &c." (No. 1.), 1725, No. 1768, where the same person appears in the opera costume of "Mark Anthony". A pinched-looking servant, with cloak on his arm, follows the singer. Several gentlemen bow profoundly and salute the visitor with their hats. Others, who are likewise bareheaded, cheer him. Two men on our right jeer the new-comer and his admirers' enthusiasm. On our left two servants, one of whom is a negro, bear between them a tray, on which are several eggs (?), (see below), and on which is inscribed "*Ready Money.*"

Below the design the following inscription is engraved:—

"1. The most Illustrious Signor Senesino's Landing in England amidst the Acclamations & Submissions of all lovers of Music & Harmony who wait for his coming

---

[1] The Rue Quincampoix, Paris; see "Quinquenpoix Bombario", 1720. No. 1639.

[2] This publisher issued "The Surrey-Wonder, &c.", Nov. 28, 1726, No. 1778; "1. M^r. Petit, &c.", 1726, No. 1780; and, probably, "Ready Mony the prevailing Candidate", Nov. 1727, No. 1798.

on Shore. 2. The Rival Queens Signora Faustina & Signora Cuzzoni contending for this Charming Demi-Man. 3. Two of Signor Senesino's Servants carrying the Wealth he has brought over from Italy. 4. Two rough uncouth Fellows shewing by their Action their contempt for Polite Arts & these Illustrious Performers, whose coming into this Country has prov'd so beneficial & Advantagious to the Publick."

This print is evidently the original of that which was engraved by George Bickham at the top of a song called "The Ladies Lamentation for y^e^ Loss of Senesino," see that title in this Catalogue, 1735.

Signora Faustina arrived in England 1725 and remained till about 1728.
Signora Cuzzoni ———————— 1723,[1] and temporarily quitted it, 1729.

For a similar subject, see "The Stage's Glory," Ap. 1731, No. 1869.
For Senesino, see "The Stage Medley," Ap. 1728, No. 1806; for Faustina and Cuzzoni, see the references which are given with the same.
$10\frac{1}{4} \times 6\frac{7}{8}$ *in.*

1695.

"The Western Prospect of Bears-Den Hall. in Co: Surrey."

[1720]

An etched view of a miserable cottage, with "*References*" to its various accompaniments: "A. *The Den's front.*" "B. *The Beare,*" seated, chained to the door. "C. *The Chimney.*" "D. *The Door.*" "E. *The Avenue & Greate Gate,*" *i.e.* a miserable wicket and path to the door. "F. *The Office for Foxes Eggs,*" *i.e.* a wooden Cloaca. "G. *Reservoire for water,*" *i.e.* a large earthen jar. "H. *The Bears Bed-Chamber,*" *i. e.* in the roof. "I. I. *Supporters to the Arms,*" "*The Crest Two Chinns.*" "C. *Crab-Tree.*" "N. *Numps.*" "K. *Crab-Tree-Transmigrated.*" "O. *The Oven or Cellar.*" "P. *Smoak, by Chance.*"

Below are two oval shields, one bearing a Tree, and "*C . . . T . . . B . .*," the other, a Tent: at the sides are "I I," the supporters to the arms, *i. e.* a crutch and a walking stick. "The Crest Two chins," *i. e.* a Janus head, the chin of each being large; one is referred as "*C, Crabtree,*" the other as "N, Numps." The motto is "*Non Sine Socio.*" In the air "K, Crabtree transmigrated," *i. e.* into the form of a kite, pouncing upon small birds. The print is dedicated

"ΑΥΞ ΚΟΝΟΙΣΣΕΥΡΕ ΔΕ ΑΑ ΚΟΝΟΙΣΣΑΝΣ."

This cottage was the country residence, on Putney Heath, of Ch. Christian Reisen, seal engraver and painter, and —— Skelton, upholsterer, and kept at their joint expence.
$8\frac{3}{4} \times 11\frac{3}{4}$ in.

---

[1] "Sign. Cuzzoni performed for the first time at the Opera on Saturday, January 12, 22/3." Common-place book of Dr. Thomas Birch, 28 *ver.* Department of MS. Brit. Mus., Sloane, 4245.

1696.

"THE THREE GRAND TEMPTATIONS, Viz.—The Pride of the Churchmen; the Ambition of Princes; & y^e^ Paradise of Fools."

Printed for & Sold by CARINGTON BOWLES, *N^o^* 69 *in St. Pauls Church Yard, London.* [*c.* 1720]

AN engraving, in which the above title appears on a suspended drapery, over which are, 1, a mitre, with a crook and crozier, *en saltire*, upon a bible; 2, a crown, with a sword and sceptre, *en saltire*, upon a cushion. Beneath, is a hoop petticoat, with arch, significant Cupids fluttering around it, and on the drapery are engraved these verses:—

"*In these Three tempting Gugaws do we See*
The Source of humane Pride and Vanity,
Each in it's turn enslaves us to our cost,
But who can tell which Gulls the World y^e^ most,
The MITRE *rules the Church, the* CROWN *the State,*
Both are Rever'd, and both exceeding Great,
But Mighty Love, more Absolute than they,
Makes ev'ry Pow'r the PETICOAT *obey,*
And to y^e^ weaker Vessel gives Superiour Sway."

This print is advertised in "The Daily Post," Monday, March 27, 1721.
9 × 12⅞ in.

1697.

"VINUM NON FACIES BONUM BIBENDO. Mart. lib. 5. Ep. 79."

[*c.* 1720]

AN engraving without a background or margin. The above title is engraved upon a band, below a full-length figure of a very ugly man, who has a napkin under his arm, and is in the act of presenting a glass of wine.
7 × 9¾ in.

1698.

A SATIRE ON THE PURITANS.

A Merry New Joke,
On JOSEPH'S Old Cloak.[1]

[*c.* 1720]

A BROADSIDE, comprising a woodcut, which represents a cloak in a side view, so as to show part of the lining, and the row of buttons on the front edge.

---

[1] See "The Ballad of the Cloak," No. 1109; and "The Cloak's Knavery," C. 20. f. "Roxburghe Ballads," vol. iii. p. 394.

Below is the following ballad :—

A Merry New Joke,
On *Joseph's* Old Cloak.

" This *Cloak* was cut out in old *Oliver's* Days *Fa, la, &c.*
When *Zeal* and *Religion* were lost in a Maze; *Fa, la, &c.*
'Twas made by an *Elder* of *Lucifer's* Club, *Fa, la, &c.*
Who botched on a *Shop-board* and whin'd in a *Tub: Fa, la, &c.*
'Twas vampt out of Patches, unseemly to name, *Fa, la, &c.*
'Twas hem'd with *Sedition*, and lin'd with the same: *Fa, la, &c.*
This *Cloak* to no Party was yet ever true, *Fa, la, &c.*
The Inside was *Black*, and the Out-side was *Blue: Fa, la, &c.*
'Twas smooth all without, and rough all within, *Fa, la, &c.*
A Shew of *Religion*, a Mantle to Sin: *Fa, la, &c.*
When Virtue was Ravish'd, and Honesty Baffled, *Fa, la, &c.*
And *Charles* was led like a Lamb to the Scaffold: *Fa, la, &c.*
When *Treason* was high, and *Loyalty* low, *Fa, la, &c.*
This *Cloak* was a Screen to the Damnable Blow: *Fa, la, &c.*
When nothing but *Anarchy* then was in Vogue, *Fa, la, &c.*
And he was most Pious that most was a Rogue: *Fa, la, &c.*
When *Charles* the Second retreated to *France*, *Fa, la, &c.*
And Zeal and Religion were left in a Trance; *Fa, la, &c.*
The Gowns and the Cassocks were broken to shreds, *Fa, la, &c.*
And politick Cloaks set up in their steads: *Fa, la, &c.*
This Cloak was as apt, as the rest of the Cloaks, *Fa, la, &c.*
To stifle *Religion*, and blindfold the Folks: *Fa, la, &c.*
The Owner wou'd pass for a *Moses* or *Aaron*, *Fa, la, &c.*
Tho' falser than *Judas*, and fouler than *Charon*, *Fa, la, &c.*
Tho' *Judas* despair'd, we find, he repented, *Fa, la, &c.*
But none ever heard that this Traytor relented: *Fa, la, &c.*
When the King was Restor'd, and the Kingdom in Peace, *Fa, la, &c.*
And *Traytors* and *Villians* found Favour and Grace; *Fa, la, &c.*
He then thought it proper to varnish his *Crimes*, *Fa, la, &c*
And alter his Cloak, to agree with the Times: *Fa, la, &c.*
New Trimmings he straight got, to make up a Suit, *Fa, la, &c.*
And chang'd his long Cloak to double Sur-tout: *Fa, la, &c.*
He Flatter'd and Cog'd, to be thought of the King's side, *Fa, la, &c.*
And turn'd his Blue Doublet from Outside to In-side: *Fa, la, &c.*
Yet all was not able to wash off the Guilt, *Fa, la, &c.*
The Treason he wrought, and the Blood he had spilt; *Fa, la, &c.*
For that was beyond his *Fanatical* Study, *Fa la, &c.*
His Fore-head was Black, and his Doublet was Bloody: *Fa, la, &c.*
This Doublet, when Dying, demurely he throws off, *Fa, la, &c.*
And so he Bequeaths it unto his Son *Joseph: Fa, la, &c.*
When *Joseph* receiv'd it, the Fashion he broke, *Fa, la, &c.*
And so he converts it again to a Cloak, *Fa, la, &c.*
Which now, by the Vamping and turning, did grow as *Fa, la, &c.*
Short as that old Cloak, which *Paul* pledg'd at *Troas*. *Fa, la, &c.*
When *Joseph* betook unto him then a Wife, *Fa, la, &c.*
The Cloak he bestow'd unto her for her Life, *Fa, la, &c.*
As being too Short, not reaching his Ankle, *Fa, la, &c.*
And so she converted the Cloak to a Mantle. *Fa, la, &c.*
This Mantle, when Dying, she left Father *Chop*—, *Fa, la, &c.*
As being but little; and here let it stop. *Fa, la, &c.*
When *Ch*——*n* receiv'd it, to mend the Abuse, *Fa, la, &c.*
He converts it again to its *Primitive Use; Fa, la, &c.*

The *Synod* Approv'd on't, and so did the Godly, *Fa, la, &c.*
But the Cloak was too little, and he lookt but oddly ; *Fa, la, &c.*
At which being fretted, he ript out the Stitches, *Fa, la, &c.*
Resolving to have it cut out into Breeches ; *Fa, la, &c.*
The Breeches were made, but too short for his ——, *Fa, la, &c.*
Which turn'd all the Matter again to a Farce : *Fa, la, &c.*
At last he concluded to make it a *Bonnett, Fa, la, &c.*
'Twas Made and it Fitted, and I end my *Sonnet. Fa, la, &c.*

FINIS."

$3\frac{3}{4} \times 3\frac{1}{4}$ *in.* Brit. Mus. Library, 839. m. 23/134.

1699.

A SATIRE UNKNOWN.

[*c.* 1720]

THIS engraving represents a gentleman, in the costume of about 1720, standing, much terrified, within a magic circle which a man, who is dressed fantastically to suggest a wizard, has drawn on the floor of a room. The latter stands in front of the former, and holds a long wand and a book ; with these he appears to be commanding certain grotesque evil spirits whom his spells have called forth ; a candle burns with a long wick and stands on the floor ; a monkey is in the air, above the wizard's head.

$2\frac{5}{8} \times 4\frac{1}{2}$ *in.*

1700.

DESIGN FOR A SHOP-BILL.
"W. Hogarth PAINTER"

Hogarth pinx^t. Merigot sculp^t. Pub. for S. Ireland May 1. 1799. [*c.* 1720]

THE aquatint engraving is printed in brown to imitate sepia. It represents a tall man standing, bareheaded, and holding upright a shop sign comprising a picture of St. Luke with his ox and book, and, painted below it, "W. *Hogarth* PAINTER". Three men stand before the sign, one of whom has no small likeness to Hogarth ; he seems in the act of exhibiting the picture for the approval of his companions, one of whom may be a probable customer for a similar sign. In the background a man sits before an easel, painting, near him is the whole-length portrait of a lady ; a boy grinds colours on a slab which lies on a table.

This print faces p. 44, vol. ii. in "Graphic Illustrations of Hogarth," &c. By Samuel Ireland, 1799. This author ascribes it to Hogarth, and expresses his opinion that "it was intended for a card or shop-bill, for the purpose of publishing to the world his (Hogarth's) profession as a sign painter ; and it is more than probable that he intended the figure, which is represented as pointing to the picture, and addressing itself to the bystanders, as a portrait of himself." S. Ireland surmised, from this and other circumstances, that Hogarth endeavoured to establish himself as a sign-painter.

$6\frac{3}{8} \times 5\frac{1}{4}$ *in.*

1701.

A Satire on the frequenters of Button's Coffee House, Russell Street, Covent Garden, London. (No. 1.)

[By Hogarth.] [*c.* 1720]

This drawing in Indian ink was made by Hogarth to satirize certain persons who frequented Button's Coffee-House. The design represents a tall, apparently ill-fed and ill-clad man, who stoops very much as he stands, and seems to be angrily clenching his fists because another person, probably Button, the proprietor of the coffee-house, or one of his servants, refuses to deliver to him without payment a cup of coffee. The latter wears an apron, a powdered wig, and a frilled shirt. A dog smells the coat tail of the former. The drawing has been made with a small brush and slightly washed with the same.

A manuscript note accompanying the above and three other drawings is as follows:—"4 Drawings by Hogarth—made about the year 1720—when he was 23 Years of age. in Indian ink, but being marked with a strong outline a decided character is given to the persons they are intended to represent, the authority of them may be relied on the Drawings were purchased of the Executors of a Mr. Brant a Gentleman for many years in habits of intimacy with Hogarth. In the smaller drawing the person in the apron is Daniel Button, master of the celebrated Coffee house, then the resort of the first rate Wits of the Age: the other Portraits are Pope, Doctor Arbuthnot, Addison, Steele, Martin, Fowkes & Count Viviani." This manuscript is signed, in another hand, "G. S". *i. e.* George Steevens, and inscribed "Harmon's sale."

Samuel Ireland, in "Graphic Illustrations of Hogarth," 1794, vol. i. p. 25, after a passage to the effect of the above-cited manuscript, continues, "Plate I. contains as I am informed a portrait of Daniel Button, master of this celebrated coffee-house, which was situated on the south side of Russel street, Covent Garden, nearly opposite to Tom's. Dr. Johnson says, Button had been a servant in the Countess of Warwick's family, and was placed in this coffee-house under the patronage of Mr. Addison. If we may judge from the political character of Addison, and from a remark somewhere in the Spectator, it seems to have been mostly frequented by Tories. The writer of that paper says, "I was a Tory at Button's, and a Whig at Child's." &c.

The other designs of this series are not catalogued here, because they appear to be character-sketches rather than personal satires.

$5\frac{1}{2} \times 4\frac{3}{4}$ *in.*

1702.

A Satire on the frequenters of Button's Coffee House, Russell Street, Covent Garden, London. (No. 2.)

Plate 4. *Hogarth del*^{t}. *Sam. Ireland fecit* [*c.* 1720]

This aquatint engraving, printed on sepia to imitate a drawing, is a copy from that which is described as (No. 1.), with the same title and date, No. 1701. It was prepared by Samuel Ireland, and faces p. 25 in vol. 1 of his "Graphic Illustrations of Hogarth," &c. 1794.

There is an impression with the following inscriptions, apparently added on an independent publication of the print, "From the original drawing by Hogarth in

the Collection of Sam. Ireland." and " Publish'd April 1st, 1786, by W. Dickenson, No. 158, New Bond St'." The inscription " *Plate* 4" does not occur in this case.

There is likewise an impression with a dark background, without the number of the plate.

$5\frac{1}{2} \times 4\frac{3}{8}$ *in.*

1703.

Skimmington-Triumph, Or the Humours of Horn-Fair.

Sold by J. Nutting over against y^e^ 3 Coffins in Little-Carter-lane Price 6 pence. [*c.* 1720]

This print represents a "Skimmington" procession, a once popular mode of punishing a married vixen and her husband. It bears a general resemblance to that, by Hogarth, which is described as No. 441 in this Catalogue. A man, dancing and beating a metal pan with a stick, leads the cavalcade; near him stands another, beating a larger pan in the same manner, likewise others who are similarly occupied. Following the leader is a man bearing a stag's head and antlers on a pole, next walks another bearing a ram's head and horns, then a third with a cow's head and horns on the end of a pole, and a woman's ragged under garment extended, banner-wise, on a cross-piece; next is a man mounted on a mule or ass, and scattering grain, &c. among the crowd of persons who stand by and enjoy the scene. After these the virago herself rides upon a horse, with her husband sitting behind her, the two being back to back, so that his face is towards the tail of the animal on which they are both mounted. He carries her distaff, she bears a large ladle and, hitting backwards with it, has bestowed some hard knocks on his head. In the background, near this pair of riders, is a cottage; further off and towards our right, is a view of a river with boats upon it, the crews of which hoist horns of various kinds upon poles, and cheer the procession. This appears to include a ferry. On the further side of the river are two ale-houses, with horns added to their signs. A procession of men on foot bearing horns, a woman's garment, as before, dancing, drinking, and with two of their number carrying upon their shoulders, a large tub (?) on a pole, passes in front of the ale-houses.

The branches of an old willow in the mid-distance are made to resemble horns, likewise those of a bush, which is still further removed from the front. A high hill appears beyond all.

Below this print are engraved descriptive verses, as from "Hudibras." A MS. note is " Quare Charlton in Kent."[1]

There is an impression from a second state of this plate, bearing the title " Skimmington-Triumph." only, the publication line being " *London Printed for R. Wilkinson, at N°.* 58 *in Cornhill.*" and, engraved in the middle of the design, as if addressed to the belaboured husband, " *I'll Wash Your Dishes.*" and " *I'll Clean Your House.*" likewise " *Work you Rogue Work*". " *Price* 6 *pence*" has been removed from the plate in this state. See " The Hierarchical Skimington", 1735.

$17\frac{7}{8} \times 10\frac{3}{8}$ *in.*

---

[1] The so-called "Horn Fair" held at Charlton, Kent, was suppressed by order of the Secretary of State in 1872.

1704.

"Antiqvity Hall Suburbanũ: Oxon:"
A Satire on Thomas Hearne, Antiquary.

[By George Vertue.] [1720?]

This engraving is divided horizontally a little above the middle, and in the lower portion represents "*B*", an old building with a high-pitched tiled roof; a detached smaller edifice "*A*", is in front on our left; "*D*", a path to the porch of the former, leads from the road and between clipped hedges. A low wall, "*H*", is omitted so as to allow the place to be displayed. This appears from a drawing which is included in the upper portion of the print; see "*Propyleum*," &c. below. At the foot of the print are the following references, with letters indicating parts of the building:—

"*A. The Hall.*"; the detached building above referred to on our left.

"*B. The Mansion House.*"; the main structure.

"*C. The Zythepsarium behind y^e House*"

"*D. The Way leading to y^e Hall.*" a turning to our left from the main pathway to "*A*".

"*E. The Manner of Entring*"; shown by the figure of a collegian on the main pathway, holding up the skirt of his gown behind.

"*F. One waiting For Company*"; a collegian seated on a bench on our right of the door of "*B.*"

"*G. The Stone Steps at y^e Door*". two blocks of rudely-squared stone placed in front of "*H*".

"*H. a Stone Wall for Enclosesure.*"

The upper portion of this print is occupied by representations of three engravings or drawings. That on our left shows a mosaic, "*The Plan of the Hall, with the Tesellated Floor.*" This appears to be a floor of sheep's knuckle-bones;[1] under it are references—"*A the Door B y^e Chimney 2 foot high. V a great Slab or Fire Stone 8 Windo^s Each 1 foot wd*".

The second drawing represents a cottage doorway, with the door set open; it is "*Propylæum or hole in y^e Wall the Entrance to Antiquity Hall.*"

The third drawing gives a view in a street, with three gentlemen grouped there, two of whom are supporting the third, *i. e.* Thomas Hearne; this is inscribed "*Topographicæ. to be depicted on y^e inside of y^e Hall, opposite to y^e Windows.*"

In the centre of the plate is a shield of arms, charged with three cups, proper. On a label is, "*the Antient Armys belonging to this Hall arg. 3 Diotas prop^r a Vessel to drink out of. a Certain Liquer by y^e Antients Call'd Zythum by y^e Modern Antiquarians call^d* μιλδαλε."

This print is ascribed to George Vertue. See also Brit. Mus. Library, 35/26, "Prints relating to Oxford". In Noble's "Continuation of 'A Biographical History of England,'" by Granger, 1806, vol. iii., pp. 346, 347, is the following:—

"The satirical print by Vertue, of Antiquary Hall, representing Tom Hearne, Humphry Wanley, —— Whiteside,[2] and James West, is well-known.

---

[1] Hearne is said to have mistaken such a pavement for an antique mosaic.

[2] (?) John Whiteside, Keeper of the Ashmolean Museum; died 1729. H. Wanley, Librarian to the Earl of Oxford; died 1726.

There is also a woodcut, with a Roman and antique inscription on stones: it is a kind of caricature; beneath it, in manuscript, are the well-known lines:—

—— on't, quoth Time to Thomas Hearne,
Whatever I forget you learn.
D——n it, quoth Hearne, in furious fret,
Whate'er I learn you soon forget".

In a note to the above is the following:—

"Mr. Granger notices a ridiculous print of him, which was engraved at Oxford, and only six it is said, were worked off. He is represented between two printers, at a public house, where the floor is paved with sheep's bones, mistaken by him for a Roman pavement: he adds also, the circumstance is noticed in the Oxford 'Sausage,'[1] but I do not observe it in that collection."

The text of Noble proceeds:—

"His person was well described by Mr. Cherry's daughter, the late *extraordinary* Mrs. Berkley,[2] who was as great a curiosity as even Hearne himself:— Of all the lumber-headed, stupid-looking beings, he had the most stupid appearance, not only in his countenance (generally the index of the mind,) but in his every limb. No neck; his head looking as if he was peeping out of a sack of corn; his arms short and clumsy, remarkably ill placed on his body; his legs ditto, as, I think, is evidently seen in a print which my mother had of him. In short, I have wondered that such a looking being should have been admitted (as a servant) into a genteel family.'"

See "Thomas Hearne and the Printers," 1720? No. 1705, which describes a woodcut copy from a part of this print, and accounts for its publication.

$8\frac{1}{8} \times 10\frac{3}{8}$ *in.*

1705.

Thomas Hearne and the Printers.

A Satire on Thomas Hearne, Antiquary, of Oxford.

[1720?]

This woodcut occurs on p. 20 of "A Companion to the Guide, and a Guide to the Companion," &c. Oxford, 1806. (By Thomas Warton.)

It is copied from the design engraved by George Vertue, which is described as "the third drawing" in "Antiqvity Hall", 1720? No. 1704, and professes to represent Thomas Hearne between two printers, who had charge of him under circumstances narrated as follows, pp. 18, 19, 20, in "A Companion to the Guide," &c., which pretends to complete the accounts of Oxford buildings, formerly published in guide-books:—

"In this quarter of the Town the curious are likewise invited to visit an antique Pot-house, known by the historical Sign of *Whittington and his Cat.*[3]

---

[1] "The Oxford Sausage" is (1078, g. 36.)

[2] Mr. Cherry of Shottesbroke, near Oxford, was Hearne's first encourager; the antiquary had been a servant in his house.

[3] "Some Biographers say the *Hole in the Wall;* which, as it exhibited the idea of a *Ruin*, must have been a tempting *Sign* to our Antiquarian. But if we consider how many *Legends* have been written, and *old Stories* related, concerning that worthy Lord Mayor of London, Sir *Richard Whittington*, this House was at least equally likely to engage Mr. Hearn's patronage."

Here that laborious Antiquarian Mr. Thomas Hearn one evening suffered himself to be overtaken in liquor. But it should be remembered, that this accident was more owing to his love of Antiquity than of Ale. It happened that the Kitchen where he and his companion were sitting was neatly paved with *Sheep's Trotters*, disposed in various compartments. After one pipe, Mr. Hearn, consistently with his usual gravity and sobriety, proposed to depart; but his friend, who was inclined to enjoy more of his company, artfully observed, that the Floor, on which they were then sitting, was no less than an original *tesselated Roman Pavement*. Out of respect to Classic Ground, and on recollection that the *Stunsfield Roman Pavement*, on which he had just published a Dissertation, was dedicated to *Bacchus*, our Antiquary cheerfully complied: an enthusiastic transport seized his imagination; he fell on his knees, and kissed the sacred earth; on which, in a few hours, and after a few tankards, by a sort of sympathetic attraction, he was obliged to repose for some part of the evening. His friend was probably in the same condition; but two Printers accidentally coming in, conducted Mr. Hearn, betwixt them, to Edmund Hall, with much state and solemnity.

"Of this unusual procession we have here annexed a lively representation, from an original, which has een kindly communicated by Mr. Daniel Prince."

$2\frac{7}{8} \times 3$ *in.* Brit. Mus. Library, 10351. aaa.

1706.

"Virtute et Probitate."

De Nuttige, En Nuttelooze Koopman.

[The Useful and Useless Merchants.]

[1720?]

This Dutch engraving represents, as if seen through an archway, with garlands festooned from it, a garden, with a maze of pleached walks, and a fountain in the centre; at this point two persons are drinking from cups filled with water, which is spouted up by a lion and a dog. In front of the fountain is a label with—"*Ioh.* iv. 13 *Een ider die—are dit water drinkt sal weder om der*" [And whosoever drinketh of this water shall thirst again.] In the middle of the fountain is a cock perched upon a globe, on which is a *fleur-de-lis*. A considerable number of persons are traversing the maze, the entrance of which is referred to below, as "14", the Way to Ruin, and occurs under an arch, which is surmounted by a skull. The persons who have entered the maze are shouting to each other, and many wave their sticks as signals.

Behind this is a terraced mountain, on the summit of which is a temple placed in light radiated from the symbol of the Trinity, which, surrounded by clouds, hangs above. A road winds about the mountain, this is "13", the Way of Life; many persons are ascending to the temple by means of this road, and bear crosses in their hands. These persons appear to be entering the precincts of the mountain at an architectural gateway, which is surmounted by three statues, the first being that of a female, who is seated with a book on her knees, and a light burning in her outstretched hand; the second, a youth, stands on a serpent and holds a palm and a book; the third sits, and has wings to her head. On the front of the arch is "*Pro.* 21, 16". [The Man that wandereth out of the Way of Understanding shall remain in the Congregation of the Dead.] The gate is kept by three individuals, one of whom (Faith) leans on a pillar, the second (Hope) directs on his road a man who is about to enter the Way of Life, the latter bears a shield with a cross on it. The third keeper of the gate is Charity, with a mirror in her hands (?) Two more persons are approaching

the gate. Through the gateway of "the Way to Ruin," a view is given of persons riding in coaches, as if intended to symbolize luxury and waste.

In front of the design, on our left, is "1", Truth on her Throne, with an owl, *i. e.* vigilance, or wisdom, for a crest; she has a naked breast with a blazing sun on it; she holds a palm branch in one hand and a phial (?) in the other, which is outstretched. At her right side sits "2", Justice, with a balance and a cartouche, on which is "*Prover.* xi. 1, *Een bedriegelykhe weeg schale is de Heere een grouwel*". [A false Balance is an abomination to the Lord], and "*Ka*, xxi.; 3 *Geregtighyt en Regt doen is by den Heere uyt gelezener dan offer*" [Cant. chapter xxi. 3. To do Justice and Judgment is more acceptable to the Lord than sacrifice.] On the left of Truth is "3", Wisdom, armed and holding an oval shield on which is "*Spreuke* xv 16: *Beter is een wynig met de vrese des Heeren dan een grote schat en onruste daar by*" [Proverbs xv. 16. Better is a little with the fear of the Lord than great Treasure and trouble therewith.] On the back of the throne of Truth is "*Mat.* xiii. 45, 46 *Het koninkryke der hemel is gelyk een—koopman die schon percle soek*" [The Kingdom of Heaven is like unto a Merchant Man, seeking goodly Pearls.] The irradiated Eye of Providence is placed above the throne of Truth.

Before the throne is an altar, on which lies a heart amid flames and marked with a cross; in front of the altar is "*t Hert geloütert door liefden.*" [The heart purified by love.] "8", an upright merchant, approaches the altar, holding a square frame or window (?) probably emblematical of rectitude of heart, in his hand, and guided to the throne by "7", Virtue; Mercury, with his caduceus and a cock on the top of his cap, assists the good merchant.

On the other side of the front of the design "4", the Goddess of Riches, is seated on her throne of glass, built on "Wind" clouds, *i. e.* unfair trading and ill-grounded speculations; under her feet is the caduceus of Mercury, at her side sits a dragon, she holds a sceptre with a barbed hook at its extremity. Before her is a jar, shaped like an orb of sovereignty, with the lid, on which is the cross, removed and lying at its side. Winds are blowing in all directions from her throne and the clouds on which it rests. At her side stands "5", Baseness, with a fox's skin on his head and shoulders, a peacock is at his feet, and he holds a scroll, on which is written "1000 *Millarde.*" A money-seeking merchant "9", with a bag of coin in his hand, kneels to the Goddess of Riches, and is presented by "6", Deceit, who, as is frequent in Dutch satires of this period, bears a mouse-trap on her head, and points to the inscription over the throne of the Goddess of Riches, which is "*Prov:* xxvi 20. *De helle en het verderf wort niet versadigt*" (?) "10", Earthly-mindedness (sensuality), a female with patches on her face and throat, a cobweb on her bosom, and snakes embroidered on her dress, directs a merchant on the way towards the throne of the Goddess of Riches, a cherub holds before him a cartouche, on which is written "*Mattheus* vi: 19-20 *vergadert u geen schatten op der aarden daarse de mot en roest verderf*" [Matth. vi. 19-20, Lay not up for yourselves treasures upon earth, where moth and rust doth corrupt], and, "*Kap* xvi: 26, *Want wat baat het een mens zo hy de geheele wareld wint en lyt schaden aan zyne ziele.*" [Chap. xv. 26, For what is a Man profited, if he shall gain the whole World, and lose his own Soul?] This is an admonition to the merchant. On the steps of the throne of Truth is "12", Money-seeking Envy, chained and grovelling with a money-bag, from which coins are falling, these she endeavours to gather up; scraps of paper, marked "100", "1000", "10,000", "100", and "100", are near this figure.

The last-named merchant is entering, at an opening in a balustrade, the space below the great arch which encloses the whole design; over this balustrade are spread two tapestries; on that on our left is inscribed: "1. Ioannis ii: 16, 17. *Al dat in de Werelt is (namelyk) de begeerlykheyt des vleeschs, ende de begheerlickheyt der oogen, ende de grootsheit des levens, en is niet uyt den Vader, maar is uyt de Werelt.*" [1. John ii. 16, 17, For all that is in the World, the

Lust of the Flesh, and the Lust of the Eyes, and the Pride of Life, is not of the Father, but is of the World.] On the tapestry on our right is "1 TIMOTHEM VI: 9, 10 *Die ryk willen worden vallen in versoeckinge ende (in) den strik ende (in) vele dwase ende schadelyke begeerlickheden, welke de menschen doen versincken in verderf ende onderganck.*" [1. Timothy vi. 9, 10, They that will be rich fall into Temptation and a Snare, and into many foolish and hurtful lusts, which drown Men in destruction and perdition.]

Below the design are engraved the following references, with numbers such as are quoted above, indicating the allegorical figures of the print.

"1. De waarhyt op haar troon, 2. Geregtighyt, 3. Wysheyt, 4 Godinne des Rykdoms of haar glaze troon op win't wolke gebouwt, 5 Schalkheit, 6 Bedrog, 7 Deugt, 8 Een opregt Koopman, 9 Een geltsugtige Koopman, 10 Artsgesintheyt, 11 Armoe, 12 Geltsugtige nyt."

[1, Truth on her throne; 2, Justice; 3, Wisdom; 4, The Goddess of Riches on her throne of Glass, built on Wind-clouds; 5, Baseness; 6, Deceit; 7, Virtue; 8, An Upright Merchant; 9, A money-seeking Merchant; 10, Earthly-mindedness (sensuality); 11, Poverty; 12, Money-seeking Envy; 13, The Way to Life; 14, The Way to Ruin.]

Above the design is engraved "OPENBARING XVIII 2: *De Kooplieden der Aarden zullen weene en Rouw maaken over haar om dat nimant haare waaren meer keopt.*" [Revelation xviii. 11., And the Merchants of the Earth shall weep and mourn over Her; for no man buyeth their merchandise any more].

Below the design are two columns of verses in Dutch letterpress, which are addressed by way of exhortation to the "Money seeking merchant." These verses are signed "Filip Piek."

There are three impressions of this print, one of which is without the letterpress at foot; this No. 79 in vol. i. of "Het Groote Tafereel der Dwaasheid," a collection of Dutch satires on the Mississippi and South Sea Companies, and other bubble-schemes of 1720; No. 80, in the same volume, is one of those which have the letterpress.

$14\frac{3}{4} \times 10\frac{1}{4}$ *in.*

1707.

"ROBIN'S FLIGHT, or y^e^ GHOST of a late S. S. *Treas—r* ferry'd into HELL; *alias convey'd* to ANTWERP."

Just Publish'd, 1 *The Bubblers Mirrour,*[1] *being* 2 *Prints in Metzo Tinto representing y^e^ Heads of* 2 *Stock Jobbers & a List of y^e^ Bubbles, y^e^ prices they were Subscrib'd at & sold for when highest w^th^ Satyrical Eppigram upon each.* 2 *Prints call'd y^e^ Bubblers Medley, or Europes Memorial for y^e^ Year* 1720 *representing y^e^ French, Dutch & English Bubblers. in several diffrent Scenes &c.* [*Jan.* 22, 1721]

A PRINT with verses engraved below a design. The Robin here alluded to was Mr. Robert Knight, Cashier to the South Sea Company, who had been entrusted with the secrets of the whole scheme. When Parliament instituted a rigorous inquiry into the transactions of the company, Knight withdrew, Jan. 22, 1721, from the kingdom.[2] He was subsequently seized at Tirlemont by the instru-

[1] See these titles in this Catalogue, 1720, Nos. 1620, and 1621.

[2] See "Vasten avonds Vreugde krans en Tooneel stuk", 1720, No. 1684; "A True Picture of the Famous Skreen," &c. (No. 1.) March 11, 1721, No. 1710;

mentality of the British Resident at Brussels, and confined in the citadel of Antwerp, from whence he ultimately escaped.

This design represents Pluto seated in a tent, and surrounded by his court; Cerberus and other monsters are about his feet; Charon arrives in his boat, bringing the ghost of Knight; Pluto and Charon hold a conversation, given below the print, in which Knight is treated with no ordinary bitterness. The "*Elyzium Fields*" are represented, but there, according to the text, the keeper "would not slip the Lock," and take him in. The flames and dens of "*Purgatory*" are shown, and a devil prevents him from entering the place, which the text describes thus:—

"—Purgatory S^{r}, is like an Inn,
Where Souls awhile are baited for their Sin,
Then like cur'd Lunaticks turn'd out again:
And they alledg'd my Charge was past all cure,
And surely nothing yet was er'e said truer;
For, 'tis not all y^{e} Saints in Heav'n, or Earth.
Were he once there, cou'd ever Pray him forth"

Knight next appears arrived at his destination, Hell, where he is fearfully tormented by demons; in another compartment of this abode an unhappy adventurer is compelled to evacuate all his ill-acquired wealth. In the foreground, a demon is driving a body of adventurers into the Styx, from whence they can only emerge upon the shores of "Pluto's dire domain."

This print is advertised as "*Just published*"; see "The Post-Boy," Sept. 21 to Sept. 23, 1721; the dialogue between Pluto and Charon is stated to be by "T. Harris, Gent.", and the print to be "Sold by Tho. Bowles, next the Chapter-House in St. Paul's Church-yard".

13$\frac{3}{8}$ × 6$\frac{1}{2}$ in.

1708.

The Bubblers funeral Ticket for the Directors of the South Sea Company.

Death is the End of all Men.

Performed by the Lutest—g,[1] and rest of the Company of Bubblers.

Sold by y^{e} Printsellers of London & Westminster Price 6^{d}.

[*Feb.* 1721]

This is an engraved invitation to a funeral,[2] comprising a card with an inscription, and a series of designs arranged about it. The inscription is:—

"Lucifer's new Row-Barge for Frist-Rate Passengers," May 13, 1721, No. 1716; "A Satire on Mr. Knight," &c. March 8, 1721, No. 1709; "Lucipher's new Row-Barge" (No. 1.), May 13, 1721, No. 1714; "The Brabant Skreen," (No. 1.), April 29, 1721, No. 1712.

[1] Lutestring Company, one of those which were included in the crash of the South Sea Scheme; see "The Bubblers Mirrour," &c. "(Joy)", 1720, No. 1620; "A Monument dedicated to Posterity," 1720, No. 1629; "The Bubblers bubbl'd," &c., 1720, No. 1625.

[2] See "The funeral Procession of the Celebrated Mr. Ionathan Wild," Feb. 15, 1725, No. 1751.

"*SIR*

You are desir'd to accompany the whole Body of S. S. Directors from y^e^ Great Bubbling house in the Broad way to y^e^ three Legged Tree near Padington on Fryday the of February $172\frac{0}{1}$ *by* 11 *a Clock in the forenoon exactly Note there will be a Funeral Sermon preached by P. P. P. who has been a noted Sufferer by being too busie with Capital Stock The words appointed for the Text are Lamentations, Chap.* IV *verses the* 5 *&* 18 *They that did feed delicately, are become desolate in the Streets. They that were brought up in Scarlet, embrace dunghills. They hunt our Steps that we cannot go in our Streets; our end is near, our days are fulfilled, for our end is come.*" At the top of this card is, in MS. "*The Bubblers funeral Ticket for y^e^ South Sea Directors.*" at the top of the plate is engraved "*Death is the End of all Men*" and, in MS. "*Febr.* $172\frac{1}{0}$ 5^{d}." In the upper corner, on our left, is an impression in black sealing-wax of a seal showing a triple gallows.

Above the card is Justice seated on the seashore, and below a label with "*FIAT JUSTITIA, RUERUNT REGNA*". Behind this figure is a view of the South Sea, with English ships sunk and foundering while in full sail. At the sides, respectively, of the card are a view of a river and a view of a road. Below is given a funeral procession proceeding to a gibbet, at the side of which is a preacher standing on a tub; four carts loaded with convicts have been brought to the spot, one of these carts supports under the gibbet a group of malefactors with ropes about their necks.

This print was taken from the same plate as that which supplied "Neck, or nothing," &c., Sept. 1720, No. 1614, which see. The inscriptions were altered to make the plate serve again.

$8\frac{1}{4} \times 6\frac{5}{8}$ *in.*

1709.

A SATIRE ON MR. KNIGHT, Cashier of the South Sea Company; Law, promoter of the Mississipi Scheme; the Pretender; Pope Clement XI.; Pope Innocent XIII.; Cardinal Alberoni, &c.

"BOMBARIO, o dood, Gy waart geen vrind van LAW toen gy PAUS CLEMENS schoot."

[Bombario, O Death! you were no friend to Law, when you shot down Pope Clement].

[*March* 8, 1721]

THIS engraving represents the interior of a palace with a picture of an inner chamber, which is styled the "*Roomse Schildery*" (Romish picture), hanging on a wall. Through an arched opening, in which a corridor ends, is a view of the country without, in the distance of which is a city, "*Vryplaats*" (Free-town); a man in the mid-distance is stabbing another, who lies on the ground before him; an execution is shown on our right; on our left persons are standing before the door of a house, one is entreating for mercy from the others, one lies dead on the earth, bales of goods lie near them.

The picture represents Pope "*Clemens XI*". lying on his death-bed.[1] At the side of the couch stands Cardinal "*Alberoni*"; on a label over the head of the last is "*Constitutie in de rouw*" (Constitution in mourning), "*Law*", promoter

[1] Pope Clement XI. died March 8, 1721.

of the Mississippi Scheme, and the "*Pretendent*", James Francis Edward Stuart, are entangled or bound by a thread which passes about their bodies and across the Pope's bed. On the cornice of the canopy over the bed are a crowing cock, for France; an eagle, for Rome, with, in its beak, a banner bearing "*S P Q R*"; a windmill, "*Mal-molen van Law en de Pretendent*" (Mill of Law and the Pretender. See, for the reference thus made to the latter, "Qualis vir Talis Oratio, No. 1174"); and a lion, which appears to be chasing the cock.

To the hands of Law and the Pretender are attached cords which lead to the vans of the mill, as if by means of those individuals that machine was set in motion. In front of the picture hangs a large oval medallion portrait of "*Innocentius XIII.*" in the background of which an angel with a drawn sword is represented in the act of pursuing the Devil, who flies amid smoke and flames. At the feet of Law and the Pretender lie what resemble children's windmill toys. Law says, "*Uit myne keel ik kak Veneetse Theriak*" (I disgorge from my throat Venetian Trade.) The bed is raised on a dais, at the step of which "*Conclavist*"[1] (Member of the Conclave of Cardinals), in a monk's dress, eagerly stretches his hand and body forward to receive from a group of Cardinals the papal tiara and keys. This group represents "*Nominatie Cardinaalen*" (Nominations by the Cardinals.)

Time, with his hour-glass lying on the floor at his feet, is pushing back a large curtain from the front of this "*Roomse Schildery*", or Romish picture.

In the chamber, Death, a skeleton, has seized a man by his vest as if about to bear him away. The latter is "*Bombario*" (Humbug), so often represented in satires on the Mississippi Scheme and its promoters, see "Atlas," 1720, No. 1648, and "De Laggende Law," &c. 1720, No. 1632; at his feet lies a label inscribed "*Ag meedemakkers help nou oot*" (Oh Comrades, help me!) His name is written on a box which has fallen from his hands to the floor; from the box a considerable number of papers have escaped, on these are the following words, "*Naa Viane*" (To Viana[2]), "*'tis tog miss*" ('tis a miss after all), "*'tis bedrog*" ('tis a cheat), "*Tot bederf*" (to ruin), "*Voor Armoet*" (for Poverty), "*Nog meer wint*" (still, or never more Wind, *i. e.* schemes), "*OO*" (O.O), "*OO*" (O.O), "*OO*" (O.O), "*OO*" (O.O), "*OO*" (O.O); these figures signify the losses of those who had been engaged in the schemes of Law and Knight. On another piece of paper is "*gelt fugt*" (money seeking), on another "*Voor rys gelt*" (for a rise in money).

Behind Bombario, who is thus arrested, appears "*Mr. Knigt*" (Mr. Knight, Cashier of the South Sea Company), who has been seized by two satyrs, these are armed with spears, and one of whom says "*Wy sellen uw wat aarsleeren*" (We shall give you a good lesson.) Mr. Knight is dragged forwards in the path of Death; on a label at his feet is "*Ik had het nooyt zoo gedagt*" (I had never thought of anything like this.) In front of the group which comprises the above-named captives of Death and the satyrs, stands a dwarf, with money falling out of a purse which drops from his right hand, and holding a label in his left hand on which is "*Wie zal knigt nouw vragen om raat*" (Who will ask advice of Knight?) The dwarf points to the advancing group.

Other satyrs are making captives of many persons in the hall, the latter fly in all directions, one of them, a Dutchman, appears to have dropped a keg of spirits; he exclaims, "*'g myn*" (Ah me!), another individual retreats, crying "*O spyt*" (O disaster.) A coffer with money bags, some of which lie outside, stands in the corner of the design, and is inscribed "*Overvloet van Goud*" (Glut of Gold.)

---

[1] This is Cardinal Conti, who took the name of Innocent XIII. on his election to the tiara, May 8, 1721.

[2] See the note to this word in "De Windverkopers of Windvangers", 1720, No. 1624.

Below the margin of this design is engraved a sort of pedestal, which is divided into three compartments. That on our left, "*Pretendent Pretendents zoon*" (Pretender, son of a Pretender), comprises a design representing the World, or an orb of sovereignty lying on the earth, and with the head of an infant protruding from the top, and weeping; on the World are inscribed the names of the great bubble schemes which were then most in vogue, "*Missisipi*", "*Zuyt*" (South-Sea Company), and "*West*" (West-India Company.) A boy points to the weeping infant; the boy is dressed like a zany, with a fool's cap and bells on his head, and holds in one hand a bladder, with peas inside it and attached to a short stick; this instrument he appears to be shaking in order to make a noise, which should be vain and foolish. Behind, is a tomb, on which is written "*Hic sepultus est Unigenitus cum Patre suo.*"[1] and "*Hier is begraaven de eenig gebooren met zyn vater*" (Here is buried the only son, with his father.)

The compartment on our right is styled "*Roomse Medali, 1721*" (Roman Medal, 1721.) It represents a medal bearing a Wheel of Fortune, the revolution of which has brought "*Paus Innocentius*" (Pope Innocent XIII.) to the top, where he flourishes a scourge, and destroys with lightning a paper which is inscribed "*Constitutie*," (Constitution); "*Law*" (of the Mississippi Scheme) is rapidly descending on the wheel, being urged by the Pope's whip, he falls headlong; at the bottom of the wheel is Cardinal "*Alberoni*", still clinging to its felly and grasping his pastoral crook, on which rests the Pretender's foot. On the rising side of the wheel is the "*Pretendent*" (Pretender), with a windmill (see before) issuing from the summit of his wig, and holding towards Pope Innocent a paper on which is "*Req.*" (Request?)

The central compartment is occupied by an inscription in Dutch verse, describing the design, this is styled "*'t Cachot van Mr. KNIGT, Zuidzee Actie Kassier, en de Roomse Schildery en Medali.*" (Mr. Knight, the South Sea Cashier's Prison, and the Roman Picture and Medal.) The verses are to the following effect:—

"Is it Mr. Knight or not
Whom you see here arrested?
O Yes. .... His mate Bombario
Must take himself off.
Francis Blackcap[2] pours his golden rain,
Buys soul-masses for shares of gold,
Because he grieves for Father Clement
Whose death makes Law quite embrassed.
Alberoni unites their trio[3]
Grieves for Clement his purple friend
But cannot be so stiff as to remain true to him after death,
The Cardinals unanimously elect Innocent,
Whose picture you see here.[4]
Behold the new Pope sitting on the top of Fortune's Wheel,
Law knocked down by his whip, the Constitution in the Fire,

---

[1] A reference to Pope Clement XI., at this time recently deceased, March 19, 1721; likewise to the Bull Unigenitus, which he issued, Sept. 8, 1713. For other satires referring to Pope Clement XI. see the descriptions of prints which illustrate the tract "Roma Perturbata," and are described in this Catalogue with the date 1705, "Est Batavo", &c., No. 1436, to "Een Janssenist", No. 1442, and others, dated 1706.

[2] Francis Blackcap appears to be represented by the dwarf, above described, who is dressed in black and wears a cap of that colour.

[3] See the threads in the "*Roomse Schildery*".

[4] Referring to the design of the third compartment.

The Pretender flattering the old Father [1]
Desiring help in climbing, while he still stands on Alberoni's staff
That traitor lies on the ground."

About the middle of the summer of 1720, the Mississippi Scheme, from which the South Sea Scheme had its origin, was broken up and dissolved. This precipitated the downfall of the English venture and numerous others which purposed to create a stock of not less amount than 300,000,000*l.* sterling; see "A Monument dedicated to Posterity," 1720, No. 1629, and the references which are given with that entry to this Catalogue; for John Law, see "Quinquenpoix Bombario," 1720, No. 1639. Aug. 15, the Lords Justices ordered the Attorney-General to bring writs of *Scire Facias* against the charters of the York Buildings Company, the "Lute-string" Company, and other bodies which had exceeded the powers to raise money that had been granted to them. South Sea Stock fell very rapidly, and, Aug. 24, the transfer books were closed to be re-opened the next day for fresh subscriptions, which were filled in three hours, but on the 26th the stock of this company had fallen again, and, notwithstanding extraordinary efforts to preserve the confidence of the annuitants, a catastrophe took place; and, Jan. 4, 1721, the House of Commons resolved that the officers of the Company should not leave England during that year, so that a Committee should be appointed to inquire into the proceedings which had been taken in the execution of the "South Sea Act." Jan. 12, Mr. Robert Knight, Cashier of the Company, was examined before the House of Lords, with others, Directors and Governors of the body. On the 14th, the Secret Committee of the House of Commons took possession of the South Sea House, and the documents it contained. On the 22nd, Mr. Knight absconded and repaired to Calais; on this a reward of 2,000*l.* was offered for his arrest; he was stopped at Tirlemont and sent prisoner to the Castle of Antwerp, from which his delivery to the English authorities was urgently sought by the House of Commons. On March 8, 1721, Pope Clement XI. died, his successor Innocent XIII., Cardinal Conti, was elected, May 8. On Oct. 18, Knight escaped from the Castle at Antwerp, having bribed his keeper.[2]

This print is No. 33, in the first volume of "Het Groote Tafereel der Dwaasheid," &c. 1720, a collection of Dutch satires on the Mississippi Scheme. No. 32, in the same volume, shows an earlier state of this plate, with considerable variations in the design; in No. 33, the name of Mr. Knight has been added and other inscriptions adapted so as to refer to him. The "*Roomse Schildery*" has been inserted, and another design omitted. The compartment on our left of the base in the original has been altered, the tomb and its inscriptions inserted;

---

[1] The old Father, *i. e.* the newly elected Pope, Innocent XIII.

[2] "The famous Rob. Knight, Esq., cashier to the South-sea company in memorable year 1720, is lately gone from Paris to make a campaign with Marshall Berwick's army. D. P." (Daily Post.)—"*He ought not to die by a bullet.*" See "The Grub-street Journal," Numb. 233, June 13, 1734, p. 2. col. 3. The Marshal was then besieging Philipsbourg, in the trenches of which place he was killed, June 12, 1734. Aug. 17, 1742, a pardon for Knight passed the Great Seal of England. Pope referred to Knight in "The Dunciad," Book iv.:—

"With French libation, and Italian strain,
Wash Bladen white, and expiate Hays's stain,
Knight lifts his head, for what are crowds undone
To three essential partridges in one?
Gone every flush, and silent all reproach,
Contending princes mount them in their coach."

it is styled "*Democrite*", in the original, while instead of the "*Roomse Medali.*", and, by way of pendent to this, the same boy appears in the original weeping over the orb of sovereignty and represents "*Heraclite*". The title of the first state of the print is "Bombario, o dood! Te schendig in de nood."; see this title, 1720, No. 1658. The verses are altered. Another impression of the second state is No. 17 in the supplementary volume of "Het Groote Tafereel der Dwaasheid," &c.

For this subject, see "Robin's Flight," Jan. 22, 1721, No. 1707; "A True Picture of the Famous Skreen" (No. 1.), March 11, 1721, No. 1710; "The Brabant Skreen" (No. 1.), Ap. 29, 1721, No. 1712; "Lucipher's new Row-Barge", (No. 1.), May 13, 1721, No. 1714; "Lucifer's new Row-Barge for Frist-Rate Passengers", May 13, 1721, No. 1716; "De Verslagen Actionist", &c. 1720, No. 1660; "Vasten avonds Vreugde krans en Tooneel stuck", 1720, No. 1684; "April-Kaart of Kaart Spel", 1720, No. 1642.

$10\frac{5}{8} \times 10\frac{5}{8}$ *in.*

1710.

"*A True Picture of the Famous* SKREEN *describ'd in the Lond*ⁿ. *Journ*ˡ. *N*°. 85[1] *& Multis alys*" (No. 1.)

Picart Amst^{dam} *s*^{c}. [*March* 11, 1721]

An engraving which represents a screen placed across the middle of a handsomely furnished room, and thus hiding about half of its extent. On our left are two windows, with their curtains and canopies; between these is placed a tall pier-glass, with a console-table before it; in the glass are reflected the figures of three gentlemen who are concealed from us by the screen. Two of these persons appear to be restraining by force the third, who stands between them, and has a long black wand in his hand. Partly hidden by the screen on this side is the figure of a man, and, on the other side of the piece of furniture, that of a woman appears in the act of clenching her upraised fist. The shadows of three individuals, probably those of two women and a man, are cast on the wall by the side of the visible female figure. A map of "*Ant*(w)*erp*" is on the wall above the shadows.

Engraved below the design is:—

"The Advice

Take Care, nor slight the vulgar Breath,
Which oft by Justice back'd, brings sudden Death
The common Cry hunts down y^{e} Hill of Fate
Stop short or Counter run, e'er 'tis too late.
Remember Gaviston; on Spencer think;
The Cup is full and somebody must drink:
Justice and Vengeance is the common Cry,
Guilt makes it terrible to live or die.
To palliate Roguery never more be seen,
They're doubly Guilty who y^{e} Guilty Screen".

After this is the following:—

"A famous Screen now to be Sold to the best Bidder.

Whereas it is Maliciously reported that the said Screen is something the worse

---

[1] See p. 6, of this number of the "London Journal," where is a repetition of the statement in prose which is quoted above.

for wearing[1]; This is to satisfie those who have occasion to buy it, that thô it can't be deny'd, but it has been much us'd, yet for Strength and Goodness is not to be match'd, being inlayd with the purest impenetrable Metal, genuinely Corinthian, as can be waranted. It commodiously contracts and opens as Occasions offer, and after the Fashion of Achilles's Shield, represents divers Antique and Modern Rarities, as first Fryer Bacon's celebrated Metallick Vissage, Roma Venalis, the Tarpeian Rock; the History of De Wit, Tower Hill, & upon it a Tripos of y^e^ most curious Structure & Invention, cum multis aliis.—Enquire at y^e^ usual Place of Sale. Lond. Journ^l^. No. 89".

The persons concealed behind the screen[2] were some of those who were implicated in the South Sea Scheme: the mirror shows that one of them held a rod of office (?) perhaps Mr. Secretary Craggs, or Aislabie, Chancellor of the Exchequer, is intended by this; the ladies may be the Duchess of Kendal, Countess of Platen, &c., who received large sums as bribes. Mrs. Howard, afterwards Countess of Suffolk, the king's mistress, certainly dabbled in the Mississippi Scheme, see a letter from the Earl of Islay, brother of the Duke of Argyll, to this person, cited in "Memoirs of the late John Law of Lauriston", by J. P. Wood, 1824 (1452, b.), p. 62. The Prince of Wales, *i. e.* George II., has been said to have shared in the infatuation, if not in the profits of the scheme in question.

On the screen are:—1. "*Colum̃ Mæn.*" with a lictor scourging a man: *i. e.* Columna Mœnia, a pillar in the Forum at Rome, near to which slaves, thieves, or fraudulent bankrupts were punished. 2. "*Metal Visa*" the bust of a man: *i. e.* Bacon's Brazen Head, alluding to the effrontery of the schemers. 3. "*Rom Venal*", Roman Venality, a slave (?) taking a bribe from a patrician, indicating the bribes given to influential people to promote the Scheme. 4. "*Brit Expi*", a woman wounded and attended by another woman. 5. "*Tarp Roc*", a man throwing another into the sea, referring to the Tarpeian Rock, from whence offenders were thrown. 6. "*D Wit—s*", *i. e.* John and Cornelius De Witt,[3] brothers, publicly murdered at the Hague, Aug. 28, 1672: the design represents the execution of the De Witts, according to a famous contemporary engraving by De Hooghe. 7. "*Trip*" and "*Towe—r*", the Gallows, and a view of Tower Hill. 8. "*Lond*", a woman wounded with a dagger, *i. e.* London destroyed. All these are allusions to the causes and consequences of the South Sea Bubble. The map of Antwerp alludes to the imprisonment of Knight, the Cashier of the Company, in that fortress, and his escape from thence.[4]

$6\frac{5}{8} \times 5\frac{1}{2}$ *in.*

---

[1] It is probable that this statement may refer to the following satirical advertisement, which appeared in "The Post Boy," March 4, 1721. "To be Sold A Large Commodious Skreen, something the worse for wearing, which may be seen this day at the House over against Baron Sparr's in Arlington Street, and on Wednesday at the Place of Sale, near the Court of Requests."

[2] For similar designs to the above, see "The Screen. A New Screen for an Old one," &c. March, 1742; "The Brabant Skreen", (No. 1.), Ap. 29, 1721, No. 1712.

[3] For the true spelling of the name of the famous Grand Pensionary of Holland, see "Notes and Queries," 2^d^ Series, i. 98, and the references then given.

[4] See "Robin's Flight", Jan. 22, 1721, No. 1707; "The Brabant Skreen", (No. 1.), Ap. 29, 1721, No. 1712; "Lucipher's new Row-Barge", (No. 1.), May 13, 1721, No. 1714; "Lucifer's new Row-Barge for Frist-Rate Passengers", May 13, 1721, No. 1716; "A Satire on Mr. Knight", March 8, 1721, No. 1709.

1711.

"*A True Picture of the Famous* SKREEN *describ'd in the Lond^n. Iourn^l, N^o. 85. & Multis alijs.*" (No. 2.)

Picart Amstdam. fe. [*March* 11, 1721]

This print is a close copy from that which is described as (No. 1.), with the same title and date, No. 1710. It differs from the original in respect to the manner of writing the word "*alijs*." Likewise in the lines which are employed to represent a shadow on the supposed thick edge of the plate, on our right, sloping outwards and downwards, whereas in the original the corresponding lines slope inwards and downwards. "The Advice" and the other inscription were omitted.

There is a detached fragment of paper with letterpress to the same effect as that which is quoted with the entry respecting the original, without the words "after the fashion of Achilles's Shield," and "as can be warranted."

$6\frac{5}{8} \times 5\frac{1}{2}$ *in.*

1712.

"*THE* BRABANT *SKREEN.*" (No. 1.)

[*Ap.* 29, 1721]

An engraving representing a large screen extended across the middle of a handsome room, so as to hide about half of the interior from our view. On our left appears a lady in the act of giving a letter to a gentleman who, booted and spurred, and holding a riding whip in his hand, seems to be about to make a hasty departure; his features express great alarm and anxiety, as if he feared to remain in danger. On our right a large pier-glass, placed between two windows, reflects the figures of three gentlemen who are supposed to be behind the screen; one of these has a pen in his hand, and is in the act of writing; he is seated at a table; his companions stand behind him; one of them is addressing him, the other looks over his shoulder as if to read what has been written.

On the wall, on our left, is a picture styled, "*Joyfull Entry*",[1] representing two gentlemen in a coach entering a city, and the acclamations of many persons.

"La joyeuse Entrée" is known all over the Low Countries as referring to the entry of the Archduke Charles, *i. e.* the Emperor Charles V., to Antwerp, Feb. 12, 1514, when he confirmed and swore to maintain the privileges of that city, which was a province in itself, independent of the duchy of Brabant; see "Roodfluweelen privilegieboek et Tractaet van de Officeeren, enz., van Antwerpen". Preserved in the Public Library at Antwerp. "The Joyful Entry" is the subject of one of the pictures painted by Baron H. Leys on a wall at the Town Hall at Antwerp.

On a table before the mirror, reflecting some of the parties behind the screen, is a paper inscribed:—"*Patience Time & Mony set every thing to rights.*"

The history of this satire is as follows:—Robert Knight, the Cashier of the South Sea Company, had been entrusted with the secrets of the whole affair, and, on the explosion, had fled the kingdom. He was seized at Tirlemont

---

[1] In this case a modern application has been given to one of the most famous and important events and ceremonies which are marked in the history of Antwerp.

through the vigilance of Mr. Gandot, secretary to Mr. Leather, the British Resident at Brussels, and confined in the citadel of Antwerp. Application was made to the Court of Vienna to give him up, but the Brabanters insisted upon their privilege,[1] that no person, apprehended in Brabant, should be tried in any other country. The House of Commons was indignant at this supposed frivolous pretence; instances to the Emperor were renewed; in the meantime Knight escaped from the citadel of Antwerp. As many persons of distinction connected with the English Court and Government were alleged to be implicated in the nefarious South Sea Company's transactions, whose delinquencies would have appeared had Knight been brought back to England, it was strongly suspected that the action of the authorities of Brabant was suggested, or at least supported secretly from England, in order to screen the Duchess of Kendal and others. That lady and Knight are the persons on our left.

The following lines engraved below the print partly explain its meaning:—

"In vain, Great Britain sues for Knight's Discharge,
In vain we hope to see that Wretch at large!
If Traitors here, the Villain there secure,
Our Ills must all encrease, our Woes be sure.
Should he Return y^e SCREEN wou'd useless be,
And all Men then the Mystery wou'd see:
The Mask thrown off, the Villain wou'd appear
Not Antwerp's Slave, but Others that are here.
ALLMIGHTY GOD, exert thy Awful Power,
Oh! let not Sycophants our Land devour:
Too sure again! we may be All betray'd,
If to do Justice now, we are afraid!
Our NOBLE SENATE, Honest Just, and Brave,
Fain wou'd This Realm from dire Destruction save;
They ALL UNITE, Our Glory to inflame,
And wou'd confirm us GREAT, as is our Name!
Too well They see those Snakes, who perdue lie,
SCREEN'D by Betrayers of our Liberty.
Who bask themselves in that Security,
Under this Covert They wou'd seem our Friends,
But Oh! Their treach'rous Aims have fatal Ends,
Assist GREAT GEORGE y^e Reins of Empire's Thine,
Guide Thou thy Chariot, like a God Divine!
Let no curs'd Traitor tho of High Degree
Eclipse the Beams of Sacred Majesty!
Give Ear to PRAY'RS which thy Best Subjects make,
And, oh! defend this Land for Pity's sake.

---

[1] "Applebee's Original Weekly Journal," May 27, 1721, contains a translation of the Resolution of the States in this matter. Also "The Weekly Journal" for the same date, p. 1931. "Mist's Weekly Journal," No. 87, for Saturday, Dec. 17, 1726, p. 2, thus refers to Knight and, by inuendo, to the share which Mr. Secretary Craggs was alleged to have had in the nefarious scheme in question. "London, December 17. The Earl of Oxford has set up at his own Expence a Marble Monument in Westminster Abbey, to the Memory of the learned Dr. Grabb, who was in the highest Esteem for his great Skill and Parts of Learning and Antiquity. We shall not omit here to mention that another Monument is going to be erected in the said Abbey,—to the Memory of the late Mr. Secretary Craggs.—We hear nothing concerning Mr. Knight, but the year 1720 will be a standing Monument for him to future Generations."

Each Member of y^e State, distinctly Brave,
Does, by Addressing, thy Protection crave:
Throughout y^e Realm, our loud Complaints are sent,
Oh KING & FATHER! All our Griefs prevent!
—London Journal, Numb. 92"

The "*Joyful Entry*" painted on the wall, possibly alludes to King George's return from Germany, which had been hastened on account of the catastrophe of the South Sea Company. On the screen[1] are eight pictures, illustrating the circumstances and feelings of these times.

1. A coach with a man, lady and child inside, driven by the Devil and an imp; above, "*Al hombre vergonçoso el diablo le truxo al Palatio*" (The Devil drives the Scoundrel to the Palace), and, below, "*A Man should learn to Sail with all Winds*".[2]

2. Knight displaying to a person seated at a desk a list of sums paid to various individuals under fictitious Roman names and for secret services; the names are as follows, and indicate, in some cases, by their nature and sound, and, in others, by the sums which are placed against them, the persons satirized: "*For S-Services To y^e A-of B*— £90000 *Vulturtius*—50000 *Aurelia*—10000 *Luc. Bestia*—5000 *M Hortensius*—3000 *Caius Verres*—6000 *M Crassius*—10000 *Lent Sura*—2000 *Q. Annius*—1000". Above are engraved "*Gold is Powerfull*"; and "*Honour and Profit will not keep both long in one Sack*". A snake hissing on the floor intimates a threat and caution, by "*A Man was Hang'd for Saying the Truth*".

3. Several Court adventurers are grouped beneath a tree, from whence halters are hanging; above is, "*O Rico, O Pinjado*" (O Rich Man, O Gallows-Bird); and "*Either Rich or Hang'd in the Attempt.*" Such was the alternative they risked. One exclaims, "*If He*" (i.e. Knight) "*comes we are all undone*".

4. "*GREAT BRITAIN*" and "*IRELAND*," as in a map, swamped in the "*South Sea*".

5. A gallows and cart with culprits, and, "*For them that deserve it.*" and, "*He that wou'd be Rich in One Year is hang'd at Six Months-end.*" below, "*When ye Wicked Perish there is Shouting. Prov:* 11, 10." and, "*Hang all the Knaves*".

6. Foxes seated in an office to receive subscriptions, holding out false hopes. "1000£ *for every Hundred* 50 *p^r. Cent. dividend—Sell your Estates.—Buy South Sea Stock—You'll all be Lords & Ladies.*" "*Fair Promises make Fools merry*"; "*The World is a Cage of Fools*"; "*Dulcis est odor Lucre*". The title of this scene is, "*Cheat whom we can*".

7. Adventurers tearing Great "*BRITA*"(in) and "*IREL*"(and), as in a map, to pieces; over them hang hatchets and halters; "*Ill Conduct*" is written at the top. Over the instruments of execution is, "*Guardati da*—" (Beware!); under them, "*Tutta abractio, et nulla Stringo*" (All embracing, grasping none.)

8. Persons in "*ENG*—" holding out halters and axes, and shouting, "*Come if you dare*". Opposite is "*ANTWERP*", with a ship by the quay, and Knight chained to a pillar. Some citizens exclaim, "*Go if you can.*" "*Patience upon Force*" is above, "*Patience is y^e only universal Medicine*" is below.

See "The Brabant Screen," (No. 2.), same date, No. 1713.

18½ × 8⅝ in.

---

[1] For similar designs, see "A True Picture of the Famous Skreen", (No. 1.), March 11, 1721, No. 1710; "The Screen. A New Screen for an Old one", March, 1742.

[2] "Wind," from the Dutch, had become a common or slang term for schemes of perilous mercantile character, and for shares in the same. See nearly all the entries in this Catalogue which are dated 1720.

1713.

"THE BRABANT SCREEN. *As in the* London Mercury: *Or,* Great Britain's *Weekly Journal.*" (No. 2.)

[*April* 29, 1721]

THIS engraving is a reduced copy from that which is described as (No. 1.), with the same title and date, No. 1712.

The same verses, with differences in the manner of writing, are engraved below the design.

There are two impressions of this copy; on the back of one of them is printed, in letterpress, with a woodcut, the ballad of "Johnny Armstrong's Last Good-night. Northampton: Printed by William Dicey." In this case the concluding element of the title of the engraving has been changed to "And in the Northamton Mercury."

$12\frac{5}{8} \times 8\frac{1}{4}$ *in.*

1714.

"LUCIPHER'S NEW ROW-BARGE." (No. 1.)

[*May* 13, 1721]

AN engraving. In a boat, called the "*S. S. Inquisition.*" (South Sea Inquisition) rowed by two devils, one exclaiming, "*Helm a Lee for H—ll.*", the other, "*Make Room, He's a jolly Dog.*" stands Knight, Cashier of the South Sea Company, between two imps, one blowing a trumpet, the other fiddling, and greeting him with "*Welcome M^r D—ctor.*" Between his legs a purse is emptying its contents, and inscribed, "*THE GLORY OF THE WICKED.*" On his hat is an eclipse of the sun, and "*How Glorious was our Beginning*". On one arm is a coin, with the legend "*CROSS I WIN.* 1719." on the other arm another coin, with "*PILE YOU LOSE.* 1720." In his left hand he holds a cup, marked ,"*My Cup is full of Indignation*"; in it is a burning heart, with "*My Heart is Zealous for my Countries Ruin*". From his little finger hangs a label, with texts from "*Ezek.* 22 *&* *Chap.* 23. *Thou hast greedily gained of thy Neighbours by Extortion: Behold therefore I have smitten my Hand at thy dishonest GAIN. They shall take away thy Nose, and thine Ears, and strip thee out of thy Cloaths and take away thy fair Jewels.*" On his shoulders are perched two devils; one advises him, "*Swear, Lye and stand to it.*" the other, "*Except none, Cheat all.*" A snake passing through him is inscribed, "*My Sting hath lost its Venom.*" A gaping Mouth of Hell greets the approaching cargo with, "*ENTER MY BELOVED.*" Various devices appear in the background. A devil, standing by a strong box, holds a key and purse, and proclaims, "*I am thy faithful Cashier.*" Under this is a horse, feeding upon coins, and inscribed, "*My Horse shall eat Gold*". A man is flogging another with a scourge tipped with coins, spiked round the edges, the latter exclaims "*No more Gold! no more Gold!*" The Knave of Diamonds is suspended from a gallows, and a man is in the pillory. Beneath are engraved these lines:—

"Go on vile Traytors! glory in your Sins,
And grow profusely Rich, by wicked Means,
Ruine your Country for your own By-ends,
Cozen your Neighbours, and delude your Friends,
Despise Religion, ridicule her Rules,
And laugh at Conscience, as y^e Guide of Fools;
Impov'rish Thousands by some Publick Fraud,
And worship Intrest as your only God:

Thus may you gain, in time, a South-Sea Coach,
And ride thro London, loaded with Reproach;
Become a proud Director, and at last,
Be bound to render what you got so fast;
Perhaps be punish'd when your All is lost,
With Gallows, Pillory, or Whipping-Post;
Or, if you save your Gold, be doom'd to float,
To H—ll, in this infernal Ferry-Boat,
Built at the Devil's Cost, now Stock is low,
To waft Directors downwards, downwards, ho."

Knight absconded Jan. 22, 1721. See "Robin's Flight," &c. Jan. 22, 1721, No. 1707.

A woodcut, copied from this print, was published in "The Weekly Journal,"[1] May 13, 1721. See "Lucifer's new Row-Barge for Frist-Rate Passengers," same date, No. 1716.

For the subject, see the above, and "Robin's Flight," Jan. 22, 1721, No. 1707; "The Brabant Skreen," (No. 1.), Ap. 29, 1721, No. 1712; "A Satire on Mr. Knight," March 8, 1721, No. 1709; "A True Picture of the Famous Skreen," (No. 1.), March 11, 1721, No. 1710.

$7\frac{5}{8} \times 11\frac{1}{4}$ in.

1715.

"Lucipher's new Row-Barge." (No. 2.)

Price. 6*d.* [*May* 13, 1721]

This print is a copy from that which is described as (No. 1.), with the same title and date, No. 1714. It differs from the original in being inferior in execution to it, and slightly higher. The prints are readily distinguishable by means of the lines on the perforated boards of the pillory; in the original these lines are upright, in the copy they are horizontal. The inscription, "*Price.* 6d.," is not on the original.

$7\frac{5}{8} \times 11\frac{3}{8}$ *in.*

1716.

Lucifer's new Row-Barge for Frist-Rate Passengers.

[*May* 13, 1721]

This woodcut was published on the front of "The Weekly Journal; or, British Gazetteer," for Saturday, May 13, 1721, and again with the number for May 20, of the same newspaper. It appears to have been copied from the print described as "Lucipher's new Row-Barge." (No. 1.), May 13, 1721, No. 1714. Certain changes were made in the process of copying, including some alterations in the words on the labels. The man whipped exclaims, "*I Beseech y^e^ Parliament no more Gold*". The whipper replies, "*That Which Pleas'd your Eyes Shall Smart*

[1] A MS. note on the margin of the print is "London Mercury, May 13, 1721". If this is intended as a statement that the print was published in that journal, it is probably incorrect, for the typography on the back of the print does not in all respects resemble that of "The London Mercury." See Brit. Mus. Library, Newspapers, 1721, Vol. I. "The London Mercury," March 25 to April 1, 1721.

your Back." The serpent is inscribed, "*the Snake y^t^ Lay in y^e^ Grase now Shews its Sting.*"

The verses quoted with "Lucipher's new Row-Barge," (No. 1.), are printed below the woodcut.

On p. 1919 of this number of "The Weekly Journal," (see Brit. Mus. Library, Newspapers, 1721, vol. i. under this date, which number contains a duplicate of this woodcut), it is stated that the British resident at Brussels had presented a memorial to the Marquis de Prie, demanding the surrender of Mr. Knight, and contesting the claim of the authorities of Brabant as founded on the privileges confirmed by Article XVII. of the Joyful Entry of Brabant; see "The Brabant Skreen, (No. 1.)" Ap. 29, 1721, No. 1712. This statement concludes thus, "Nevertheless, by what we can learn, the States of Brabant persist in their Resolution, not to consent to the Surrender of Mr. Knight."

For the subject, see "Robin's Flight," Jan. 22, 1721, No. 1707; "The Brabant Skreen," (No. 1.), Ap. 29, 1721, No. 1712; "Lucipher's new Row-Barge," (No. 1.), May 13, 1721, No. 1714; "A Satire on Mr. Knight," March 8, 1721, No. 1709; "A True Picture of the Famous Skreen," (No. 1.), March 11, 1721, No. 1711.

$6\frac{3}{8} \times 8$ *in.*

1717.

"THE PREVAILING CANDIDATE, or the ELECTION carried by Bribery and the Devil."

[*May*, 1721]

AN engraving, the history of which is as follows:—On the 7th of March, 1722, Parliament was prorogued; it was afterwards dissolved, and a new one convoked. In the election of members for the new House of Commons the ministry succeeded in securing a great majority.

The design represents a screen of seven folds, which are respectively marked "1715", "1716", "1717", "1718", "1719", "1720", "1721", and with the names of certain acts of the last Parliament, viz., "*Part of y^e^ Succession Act repeal'd*", "*Septennial Act.*", "*South Sea Act.*", "*Act to indemnify S. S Y—ns*", "*Quarantine Act, cum Multis aliis*". The Septennial Act changed the duration of parliaments from three years to seven, which by many was considered very detrimental to public liberty. The South Sea Act and that to "indemnify South Sea Villains" were those which were passed to restore public credit at a time when the people were extremely exasperated, and petitions were poured into the House, crying for justice against the villany of the directors of the company. By the Quarantine Act, pest-houses were to be erected, lines and trenches drawn round infected places, and powers granted which were deemed inconsistent with the freedom of the people. The obnoxious clauses were therefore abandoned. The screen is placed across a room; from behind it a candidate, prompted by the Devil, advances to bribe a member of a corporation, whose legs are chained together, and whose wife is admonished at the door by a clergyman. There are also two youths, one of whom holds out a wooden shoe, the symbol of French tyranny. Beneath are engraved the explanatory verses:—

"Here's a Minion sent down to a Corporate Town,
In hopes to be newly Elected;
By his prodigal Show you may easily know
To the Court he is truly affected.

He'as a Knave by the hand, who has pow'r to command
All the Votes in the Corporation;

Shoves a Sum in his pocket, the Devil cries take it,
Tis all for the good of the Nation.

The Wife standing by, looks a little awry
At the Candidate's way of addressing;
But a Priest stepping in, avers brib'ry no Sin,
Since mony's a family blessing.

Say y^e^ boys, ye sad Rogues, here are french wooden brogues
To reward your vile treach'rous Knav'ry;
For such Traitors as you, are the Rascally Crew
That betrays the whole Kingdom to Slav'ry."

The mirror shows that persons high in office are behind the screen, and prompting the proceedings which are represented in front of it.
$6\frac{1}{8} \times 5\frac{1}{4}$ in.

1718.

"An Epilogue spoke to a Play Call'd the Alchymist."

Sold by the Printsellers of London & Westminster, price. 6^d^. [*Oct.* 27, 1721]

An engraving with verses below. This play was performed at Drury Lane, Oct. 27, 1721, and it was upon this occasion that this Epilogue was spoken, if spoken at all. The print represents a scene in which two dancers, as well as a harlequin and scaramouch, are introduced, having no reference to the play or the temporary "Epilogue."

The verses are:—

"Old Surly Ben,[1] to Night, hath let us know,
That in this Isle a Plenteous Crop did Grow
Of Knaves and Fools, a Hundred Years ago:
Chymists, Bawds, Gamesters & a Numerous Train
Of humble Rogues, Content with moderate Gain,
The Poet had he liv'd to see this Age,
Had brought Sublimer Villains on y^e^ Stage;
Our Knaves Sin higher Now then those of Old,
Kingdoms, not Private Men, are Bought & Sold,
Witness the South-sea Project, which hath shown
How far Phylosophers may be out done
By Modern ——men that have found y^e^ Stone.
Well might it take its Title from the Main,
That Rose so swift and Sunk so soon again;
Fools have been always Bit by artfull Lyes,
But here the Cautious were deceiv'd & wise,
And Yet, in these Flagitious Monstrous Times,
The Knaves detected Triumph in their Crimes,
Wallow in Wealth, have all things at Command,
And Brave the Vengeance of an Injur'd Land;
Well! since wee've Learn'd Experience at our Cost,
Let us preserve the Remnant not yet Lost,
Though L—w[2] from France, be landed on the Coast.

[1] Ben Jonson.

[2] John Law, projector of the Mississippi Company, the forerunner of the South Sea Company; see "Quinquenpoix Bombario," 1720, No. 1639.

By Sober Arts Aspire to Guiltless Fame,
And Prove that Virtue's not an Empty Name."

Public resentment had not subsided when this satire appeared, against the "South Sea vilains," many of whom retained their ill-gotten wealth, and were virtually "indemnified" by the arrangements made to restore public credit. Law, driven from France, visited Italy and Hanover, came for a short time to England, had a private audience of the king, and lived in great splendour. His residence here attracted so much attention as to be noticed in the House of Commons with a view to his banishment. This would have been illegal. He did not remain long in England, but retired ultimately to Venice, where, in 1729, he died in distressed circumstances.

$4\frac{3}{8} \times 5\frac{3}{8}$ in.

1719.

THE DIABOLICAL MASKQUERADE, *Or the Dragons-Feast as Acted by the* HELL-FIRE-CLUB *at Somerset House in the Strand.*

Sold by B. Cole at the Lock of Hair next Furnivals Inn, in Holborn London & y^e^ Printsellers. [1721]

THIS print represents a debauch; the party assembled at table being disguised as Pluto, Proserpine, and various animals, demons, &c. Below are engraved the following lines:—

"Thus impious Wretches, without fear or shame
Feast & sing Praises in the Devil's Name;
Deride those Sacred Powers they ought to dread,
And live, as if in Hell, before they're dead.

Defy Eternal Vengeance, as they sit,
And deal about vile Blasphemies for Wit;
High Altars raise to LUCIFER the proud,
And, Indian like, adore him as their God.

Well may a Kingdom suffer that can see
Such Evils practis'd with impunity;
Nor can we hope to prosper, till we mend,
Do Justice first and Heav'n will prove our Friend."

1721, Ap. 28. The Privy Council issued an order for the suppression of the blasphemous societies which were denominated Hell-fire Clubs.[1] These impious associations in London had existed for some time. There were three, to which upwards of forty persons of quality of both sexes belonged. They met at Somerset House, at a house in Westminster, and at another in Conduit Street, Hanover Square. They assumed in derision the names of the patriarchs, prophets, and martyrs; and ridiculed at their meetings the doctrine of the Trinity and the mysteries of the Christian religion.

$7\frac{1}{2} \times 5\frac{3}{4}$ in.

---

[1] See the Order in "The Post-Boy," April 29, 1721, and "The London Gazette," May, 2, 1721, No. 5952. See likewise "Applebee's Original Weekly Journal," Saturday, May 6, 1721.

1720.

BRITANNIA STRIPT BY A S. SEA DIRECTOR.

[1721]

An engraving in which a South Sea director is giving to Britannia a small purse in exchange for a very large one, which he takes away. A ship seems waiting to convey him abroad. Above are two labels: "*Will you ne'er have done fleecing me*", and "*It is all for yr Good*" Beneath are engraved the following lines:—

"See how a crafty vile Projector picks
Britannia's purse, by South Sea shams & tricks;
Dreins her of Wealth till he has made her mourn,
And humbly Cheats her with a false Return;
Takes much, leaves little for her own Support,
Gives her fair Words, but all he says comes short;
Conveys her Riches to a distant Shore,
And daily courts the silly Dame for more."

This was probably a portrait of one of the Directors of the South Sea Company, who were all apprehended; or perhaps that of Knight, the Cashier, who fled. See "Robin's Flight," &c., Jan. 22, 1721, No. 1707; The "Brabant Skreen," (No. 1.), April 29, 1721, No. 1712; "Lucipher's new Row-Barge" (No. 1.), May 13, 1721, No. 1714.

4 × 5¼ in.

1721.

A LATE MEMBER.

[1721]

An engraving in which a figure, dressed as Punch, wears a large sword, and holds an empty purse with the mouth downwards. Above is a label: "*This is the service we have done yee Nation*".

Beneath are engraved the lines:—

"In this same Figure men may plainly see
Th'ambitious Author of their Miserie;
Behold his mighty sword, his Back, his Nose,
All are joynt Emblems of the Nations Foes,
Besides his Zany's Cap, and snearing Grins
Denote what we have all deserv'd long since;
Look at his empty Purse, and that alone
Will show, how rich our English Fools are grown."

This design is engraved upon the same copper as "Britannia stript," &c., 1721, No. 1720. It was probably intended to represent Mr. Aislabie, who was charged with having promoted the South Sea scheme, with a view to his own exorbitant profit, and with having joined the directors in their pernicious practices, to the ruin of public credit. He was expelled the House of Commons, and committed to the Tower. He was Chancellor of the Exchequer and a Lord of the Treasury.

3⅞ × 5¼ in.

1722.

An emblematical print on the South Sea Scheme. (No. 1.)

[1] *W Hogarth Inven[t] et Sculp[t]. price* 1 *Shilling* [1721]

An engraving, representing a street, at the foot of the London Fire Monument, the pedestal of which is decorated with statues of two foxes, emblematical of the directors of the South Sea Company, and inscribed "*This monument was erected in memory of the destruction of this city by the South Sea in* 1720". In the centre of the print is a roundabout worked by South Sea directors and carrying persons of various grades—a Scotch nobleman with his ribbon, an old woman, a shoe-black, a divine, and a wanton woman, who chucks the last under the chin, as he grins at her. On the top of the machine is a goat, with the label "*Who'l ride*". A crowd of females rush into a building, the gable of which is surmounted with horns; over the door is written, "*Raffleing for Husbands with Lottery Fortunes in Here*". In one corner of the print is "*Trade*" lying exhausted or dead.

The other figures are indicated by letters in the print, and described in the verses engraved below the design, as follows:—

"See here y[e] Causes why in London,
So many Men are made & undone,
That, Arts, & honest Trading drop,
To Swarm about y[e] Devils Shop. (A)
Who Cuts out (B) Fortunes Golden Haunches,
Trapping their Souls with Lotts & Chances,
Shareing 'em from Blue Garters down
To all Blue Aprons in the Town.
Here all Religions flock together,
Like Tame & Wild Fowl of a Feather,
Leaving their strife Religious bustle,
Kneel down to play at Pitch & Hussle, (C)
Thus when the Sheepherds are at play,
Their flocks must surely go Astray,
The woeful Cause y[t] in these Times,
(E) Honour, & (D) honesty, are Crimes,
That publickly are punish'd by
(G) Self Interest, and (F) Vilany;
So much for Monys magic power
Guess at the Rest you find out more."

The Devil with wings, and breathing fire, is standing behind a counter "*A*", and with a scythe cuts pieces from "*B*" a figure of Fortune, suspended from a gallery above him, in which is a statue of Gog or Magog. The Devil is holding up, and about to toss from him, a piece of the flesh of Fortune to a miscellaneous crowd before him, comprising "*C*" a Roman Catholic priest, a Jew, and a Puritan, who are playing at hustle cap. "*G*", Self Interest wearing a net, hooks, files for bills, &c., is breaking the limbs of Honesty "*D*" who is stretched upon a wheel; a mercenary priest kneeling near the cafferer with a book. "*F*" a Vilain with a dagger, pistol, and mask, is flogging Honour "*E*" fastened to the pillory, and

[1] This is the first of Hogarth's satires in the present category.

almost naked. An ape, wearing a sword and a cap of dignity, wraps itself in a portion of his drapery.

In the middle of this design is a group which is thus described in Nichols's "Biographical Anecdotes of William Hogarth," 1785, p. 177, and "The Genuine Works of William Hogarth," by J. Nichols and G. Steevens, 1808, vol. i. pp. 53, 54, and 55. "That Pope was silent on the merits of Hogarth (as one of your readers has observed) should create little astonishment, as our Artist's print on the South Sea exhibits the translator of Homer in no very flattering point of view. He is represented with one of his hands in the pocket of a fat personage, who wears a hornbook at his girdle. For whom this figure was designed, is doubtful. Perhaps it was meant for Gay, who was a fat man, and a loser in the same scheme." . . . . "The Hornbook appended to his girdle, perhaps refers to the Fables he wrote for the Duke of Cumberland. Some of your ingenious correspondents may be able to give a further illustration. The conclusion to the inscription under this plate —'Guess at the rest, you'll find out more'—seems also to imply a consciousness of such personal satire as it was not prudent to explain. I may add that the print before us exhibits more than one figure copied from Callot. Among the people (women who are entering the lottery) going along the gallery to raffle for husbands, the curious observer will recognize the Old Maid with lappets flying, &c., afterwards introduced into the scene of Morning." Pope, it appears, ventured some of his money in the South Sea scheme, wherein Gay was a loser. "It appears from Pope's correspondence with Atterbury, that the stock he had was at one time valued at between twenty and thirty thousand pounds; and that he was one of the lucky few who had 'the good fortune to remain with half of what they imagined they had.'"

The figure said to represent Pope in this satire is not unlike him, being very short and small, with a lean face; he carries a sword at his side, and wears a large wig.

The various states of this plate are:—

1, which is described above, before the insertion of a publication line.

2, Signature and price as before, with the publication line, "*Sold by M^rs. Chilcot in Westminster. Hall R. Caldwell Printseller in Newgate Street*"

3, with the publication line of S. Sympson.

4, Signature as before, price omitted. Publication line as follows, "*Printed for John Bowles at N^o. 13, in Cornhill*"

5, Signature as before, without any publication line or statement of price.

An impression of the last is in the Print Room, "Crowle," Pennant's "Some Account of London," Part XI. No. 146. A state is described in J. B. Nichols's "Anecdotes of Hogarth," 1833, p. 318, as the third, and with the publication line "John Bowles, at Black Horse, &c., price one shilling."

The body of the plate does not appear to have been changed, although the publication line was thus repeatedly altered.

It appears by a note to "The Genuine Works of William Hogarth," by J. Nichols and G. Steevens, 1810, vol. ii. p. 22, that this print was republished by Bowles during the life of Hogarth; likewise that it was issued as a companion to "The Lottery," see (No. 1.), under that title, 1721, No. 1730.

$12\frac{5}{8} \times 8\frac{3}{4}$ *in.*

1723.

An emblematic print on the SOUTH SEA, (No. 2.)

Designed by W. Hogarth. [1721]

This print is a copy from that which is described as (No. 1.), with the same title and date, No. 1722.

The verses below the design are repeated.[1]

$12\frac{1}{8} \times 8\frac{1}{2}$ *in.*

1724.

Emblematical Print of the South Sea. (No. 3.)

Hogarth pinx^t. *T. Cook sculp.*

Published by Longman, Hurst, Rees & Orme, Aug. 1st, 1809. [1721]

This print is a copy from that which is described as (No. 1.), with the same title and date, No. 1722.

The verses below the design are not engraved in this copy. It was produced for "The Genuine Works of William Hogarth," By J. Nichols and G. Steevens, 1810, vol. ii. facing p. 21. With the addition of "Proof Bishop Printer" this plate was used for "The Works of William Hogarth", by the Rev. J. Trusler, 1821, vol. i. (1751. b.)

$6\frac{5}{8} \times 5\frac{1}{8}$ *in.*

1725.

Emblematical Print of the South Sea. (No. 4.)

Jones & C^o. Temple of the Muses, Finsbury Square, London. [1721]

This print is a copy from that described as (No. 1.), with the same title and date, No. 1722. It faces page 173 in "The Works of William Hogarth; in a Series of Engravings," &c.: with descriptions, &c. by the Rev. John Trusler, 1833.

$6\frac{5}{8} \times 4\frac{5}{8}$ *in.* Brit. Mus. Library, 561, b. 28.

1726.

An Emblematical Print on the South Sea Bubble. (No. 5.)

W. Hogarth pinx. *J. Moore. sculp.* [1721]

This engraving is a copy from that described as (No. 1.), with the same title and date, No. 1722. An impression is placed before p. 183 in "The Complete Works of William Hogarth," with letterpress by the Rev. J. Trusler and E. F. Roberts; London, no date.

$6\frac{1}{2} \times 4\frac{5}{8}$ *in.* Brit. Mus. Library, 7855, i.

---

[1] The print of this subject in "The Works of William Hogarth" (1751. d.), although professedly "from the Original Plates restored", is not from (No. 1.), of this category, but from (No. 2.), as above.

1727.

THE FRONTISPIECE TO THE FIRST VOLUME OF "TERRÆ-FILIUS: Or, The Secret History of the University of Oxford; in Six Essays. To which are added, Remarks upon a late Book, entitled, University Education, by R. Newton, D.D. Principal of Hart-Hall. London: Printed for R. Francklin, under Tom's Coffee-House, in Russell-Street, Covent-Garden. M.DCCC.XXVI." (No. I.)

W. Hogarth fec [1721]

THIS print represents the interior of a college building at Oxford, with three windows in a circular wall; a gallery, which is filled with men in college caps and gowns, who are shouting and gesticulating, runs below the windows; and under this is another range of seats, occupied by collegians. In the centre of this lower range, the vice-chancellor of the university, or the principal of the college, is seated in a chair, which is placed on a platform raised above the floor; on his left, and placed lower, is an empty chair; on his right a second dignitary is seated. These two persons are engaged in an animated conversation. In the middle of the open space, which is enclosed by the galleries, a crowd of men in college caps and gowns gathers about one of their number, whose gown has been torn off his back by an enraged woman, who grasps his bands and beats his wig about his face; a second woman carries off his cap. Apart from these, a very fat college dignitary approaches, and holds in his hands two pieces of paper, on which are written "*Ter*" (ræ), and "*Fili*" (us). A dog barks at the female assailant.

The book (731. b. 17, and 731. b. 19.) to which this engraving belongs was written by Nicholas Amhurst, who was concerned with "The Craftsman"[1] and "Pasquin," Nos. XXVIII. XXIX. XXX. XXXIV. XXXIX. XL. XLIII. The leading object of the author was to satirize the Tory principles of the University of Oxford (see the preface to the book).

Hogarth, it is said, finding no scope for his peculiar genius in the proper text of Amhurst's book, preferred to illustrate a humourous incident which is comprised in No. XXXIII. Wednesday, May 8 (1721). After satirizing many of the heads of colleges in Oxford University, (see No. XXX.), the author, in No. XXXI. May 1, (1721), writes: "To all gentlemen School-Boys, in his majesty's dominions, who are design'd for the university of Oxford, Terræ-Filius sends greeting." He describes the emancipation of boys from school: "You no sooner shake off the authority of the BIRCH, but you affect to distinguish your-

[1] Better known as "Caleb D'Anvers," see "The Stage Medley," Ap. 1728, No. 1806; "Robin's Reign", Nov. 9, 1729, No. 1822; "Risum teneatis amici?" 1729, No. 1833; "To the Glory of the R^t. Hon^ble. S^r Robert Walpole," June 11, 1730, No. 1842; "A clear Stage and no Favour," Dec. 1730, No. 1843; "Mr. Pulteney's duel with Lord Hervey," Jan. 25, 1731, No. 1865; "Three Courtiers," July 1, 1731? No. 1870; "The Art and Mystery of Printing," &c. Oct. 26, 1732, No. 1898; "Britannia Excisa," (No. 1.), 1733, No. 1936; "Britannia Excisa," (No. 2.), 1733, No. 1937; "The Present State of a Certain Great Kingdom," 1737; "The Itinerant Handy-craftsman", March 15, 1740; "The Funeral of Faction", Feb. 13, 1741; "The Picture of Pictures", 1742; "The Craftsman unmask'd", 1742, and others of later dates.

selves from your dirty school-fellows by a new suit of *drugget*, a pair of prim *ruffles*, a new *bob-wig*, and a *brazen-hilted sword*, in which tawdry manner you strut about town for a week or two before you go to *college*, giving your selves airs at *coffee-houses* and *booksellers* shops, and intruding your selves into the company of *us men:* from which, I suppose, you think your selves your own masters, no more subject to controul or confinement—Alas! fatal mistake! soon will you confess that the tyranny of a *school* is nothing to the tyranny of a *college;* nor that the *grammar-pedant* to the *academical* one; for what signifies a *smarting back-side* to a *bullied conscience?* What was Busby in comparison to a *De—l—ne?*"[1] The author further relates the going of the youth to Oxford in a stage coach, and his being made very drunk by those to whom he bore letters of introduction. The new comer is described as matriculating and taking the oaths, subscribing to the thirty-nine Articles of Religion, and paying his fees. "I know very well, that you go thither prepossessed with a sanguine (but ignorant) opinion, that you are to hold fast your *principles*, whatever they are: that you are to follow what in your *conscience* you think *right*, and to disclaim what you judge *wrong;* that this is the only way to thrive in this world, and to be happy in the next, just as your silly mothers and superstitious old nurses have taught you: in the first place therefore, I advise you to shake off this *childish prejudice*, and to disengage your selves from all such scrupulous notions; for you may take my word for it, that otherwise it is a million to one that you miscarry." —— "Your only safe way therefore is to carry along with your consciences *chartes blanches*, ready to receive any impression, that you please to stamp upon them; for I would not have you adopt any particular system, however popular and prevailing it may seem to be at present, because it may alter, and then will prove fatal to you; for, as much as they talk of steddiness and immutability of principles at Oxford, every body knows that Popery was for many ages the *orthodox* religion there; that *protestantism* (with much difficulty, and sorely against their wills) succeeded it; that, not long ago, they were almost all Whigs, and now almost all Tories, and, for ought we know, will e'er long be Whigs again.—Never therefore explain your opinions, but let your declarations be, that you are *churchmen*, and that you believe as the *church* believes. For instance, you have subscrib'd the *thirty-nine articles;* but never venture to explain the *sense*, in which you subscrib'd them; because there are various senses; so many, indeed, that scarce two men understand them in the *same*, and no *true churchman* in that, which the *words bear*, and in which they were written."

The like advice is given to readers of No. xxxii. of "Terræ-Filius." No. xxxiii. thus refers to a particular college: "I have heard indeed that a former President of *St. John's* college, (a whimsical, irreligious old fellow) would frequently job his students for going constantly *three* or *four* times a day to chapel, and *lingering* away their time, and robbing their *parents*, under a pretence of serving *God*—But as this is the only instance I ever met with of such a Head, it cannot overthrow a general rule. Never puzzle your brains about *philosophy*, *mathematicks*, *ethicks*, *history*, and such-like *lay-studies;* but read the *fathers*, the *orthodox* Fathers I mean, (for even some of the Fathers have been *hereticks*,) and learn from those primitive old gentlemen what a pack of *asses* and *blockheads* Tillotson, and Burnet, and Hoadly, and Fleetwood, and the rest of our *modern upstarts* are, when compared with the great Luminaries of those antient times. Another thing very proper in order to grow the favourites of your Heads, is first of all to make yourselves the favourites of their Footmen, concerning whose *dignity* and *grandeur* I have spoken in a former paper. You must have often heard, my lads, of the old proverb, *Love me, and*

[1] Dr. Delaune, who is compared elsewhere with Penkethman, the actor, and author of "Jests," &c.

love my dog: which is not very foreign in this case; for if you expect any favour from the *master*, you must shew great respect to his *servant.*

"Have a particular regard how you speek of those *gaudy things*[1] which flutter about *Oxford* in prodigious numbers, in summer time, called Toasts; take care how you reflect on their parentage, their condition, their Virtue, or their beauty; ever remembering that of the Poet.

'Hell *has no* Fury *like* a woman scorn'd,'

Especially when they have *spiritual bravoes* on their side, and old *lecherous bully-backs* to revenge their cause on every audacious contemner of *Venus* and her altars. Not long ago, a bitter lampoon was published upon the most celebrated of these *petticoat-professors;* as soon as it came out, the town was in an uproar, and a very severe sentence was passed upon the author of this anonymous libel; to discover whom no pains were spared; all the disgusted, ill-natur'd fellows in the university were, one after another, suspected upon this occasion. At last, I know not how, it was peremptorily fixed upon *one;* whether *justly*, or not, I cannot say, but the parties offended resolved to make an example of *some body* for such an enormous crime, and *one* of them (more enraged then the rest) was heard to declare, that, right or wrong, that *impudent scoundrel* (mentioning his name) *should be expelled*, by G—d; and that She *had interest enough with the* President *and* Senior Fellows *of his college to get his business done.* Accordingly, within a year after this, he was (almost unanimously) *expelled from his fellowship*, in the presence of some of the persons injured, who came thither to see the execution.

Felix, *quem faciunt* aliena pericula *cautum*,

was the *Thesis* pitch'd upon by the *excluding doctors* for the *undergraduates* to moralize upon, in a public exercise upon this occasion; and as it is a very wholesome maxim, I leave it, my little lads, to your serious meditation."

There is a manuscript note on a fly-leaf of the first volume of "Terræ-Filius" (731, b. 17.), thus: "An Epigram made on King George y^e^ first sending a Regiment of Dragoons to Oxford to prevent their Rebelling, & giving a Library to Cambridge:—

The King observing, with judicious Eyes
The State of both his Universities
To One a Regiment he sent; but why?
That learned Body wanted Loyalty.
To th' other Books he gave, as well discerning,
That loyall Body wanted Learning."

The text states that Mr. Meadowcourt, a Gentleman-Commoner of Merton College, "was put into the Black Book" for drinking the health of King George; likewise that his degree was withheld on this account. No. xxvii. is addressed "To Aristarchus, Penman of the Letters in the Weekly Journal," which had attacked "Terræ-Filius," during the issue of the book.[2] This number refers likewise to other journals which had dealt with it.

The same engraving was used as a frontispiece to the first volume of the second edition of this book, 1726, (731, b. 19).

There is an advertisement respecting "*Terræ-Filius*" in No. xvii. of "Pasquin," March 13, 1723. In this it is stated that the work contains miscellaneous essays, "chiefly on the University of Oxford; in which the Corruptions, Vices, and Follies of that antient Seminary, are freely examined and exposed. To which will be prefix'd a curious Frontispiece, and a large Dedica-

[1] Ladies.

[2] See "The Weekly Journal, or Saturday's Post," April 15, 1721, p. 740; the same, for Ap. 22, 1721, pp. 746, 747; the same, for May 6, 1721, pp. 757, 758.

tion to Dr. Delaune." This book was thus announced to be published by subscription with the significant "N.B. The Names of the Subscribers will not be printed."

"The Daily Post" for Dec. 20, 1726, has the following statement in an advertisement of the second edition of "Terræ Filius," "N.B. Since the strict orders which have been given by Mr. Vice-Chancellor for the Prohibition of Terræ Filius at Oxford, it has been thought proper that a number of them should be sent to Abingdon; which are accordingly to be had at Mr. Drew's, an Ironmonger, in the said town."

$3\frac{1}{8} \times 5\frac{1}{4}$ *in.*

1728.

The Frontispiece to the first Volume of "Terræ-Filius: Or, The Secret History of the University of Oxford; in Six Essays," &c. (No. 2.)

W. Hogarth Invt. I Mills Sculp Publish'd March 1798. *Page* 268. [1721]

This print is a copy from that which is described as (No. 1.), with the same title and date, No. 1727.

In the original the shadow of the moulding which encloses the central window, and is cast to our left, extends but a very little way beyond the upright part of the moulding, at the side of the window; in the copy this shadow is carried more than half way along the arched top of the window.

An impression, on India-paper, is placed before p. 268 of "A Supplement to Hogarth Illustrated; compiled from His Original Manuscripts, in the possession of John Ireland," 1798; it was used again for the second edition, 1804, where it faces p. 261.

An impression, on common paper, is placed before p. 166 of "Anecdotes of William Hogarth". By J. B. Nichols, 1833, with these inscriptions below the design, "*W. Hogarth Inv I Mills Sculp Published by J. Nichols & Son, Dec.* 1. 1831, *TERRÆ FILIUS.*"

$3 \times 5\frac{1}{4}$ *in.*

1729.

The Frontispiece to the first Volume of "Terræ-Filius: Or, The Secret History of the University of Oxford; in Six Essays," &c. (No. 3.)

Hogarth pinxt. T. Cook sculpt. Published by Longman, Hurst, Rees, & Orme, Jany. 1st, 1808. [1721]

This print is a copy from that which is described as (No. 1.), with the same title and date, No. 1727.

The shadow of the moulding of the central window, which is referred to in the account of "The Frontispiece to the first Volume of 'Terræ-Filius,'" &c. (No. 2.), same date, No. 1728, is cross-hatched in this copy, which is not the case in either of the other versions of the design.

The plate was engraved for "The Genuine Works of William Hogarth," By J. Nichols, and G. Steevens, 1810, vol. ii., in which volume it faces p. 44. With the addition of "Proof Bishop Printer" this plate was used for "The Works of William Hogarth", by the Rev. J. Trusler, 1821, vol. ii. (1751, b.)

$3\frac{1}{8} \times 5\frac{1}{4}$ *in.*

1730.

THE LOTTERY (No. I.)

Will^m. Hogarth Inv^t. et Sculp^t. Price one Shilling. [1721]

THIS print represents the interior of a large room with figures, having various meanings, placed upon a raised platform. In the centre is a pedestal of three stages, on the topmost of which is a female figure representing National Credit, holding a church in her right hand, and resting her cheek on her left hand, the elbow of which is placed upon the summit of a pillar; on the next or middle stage sit Apollo and Justice, with their appropriate emblems. The former points out to Britannia, who sits on the lowest stage of the pedestal, a picture which hangs on the wall behind them, the subject of which is described below.

On our right of the platform is Fortune, a naked woman, blinded, and standing on a wheel, in the act of putting her hand into a great lotterywheel, or circular rotatory box, which is placed on the side of the platform. The lottery wheel is displayed by means of the withdrawal of its large and peculiarly formed case. This is constructed of wood, panelled, and surmounted by a royal crown and cushion. On the upper panels are "*B*" and "*B*". Other lottery wheels, enclosed by their cases, appear at the back of the platform. In "A Representation of the Drawing of the State Lottery at Guildhall, in 1763," an engraving included in the [1]"Crowle," Pennant's, "Some Account of London," Part XI., No. 138, are lottery wheels of precisely similar character and form to those which Hogarth drew. "*B*" and "*B*", probably stood for "Blanks," "*A*" and "*A*", are inscribed on one of the cases in the rear of the platform. At a wheel of the same kind, which is placed on our left of the platform, Wantonness draws the numbers. This is a female figure, dressed half as a woman, in her stays and chemise, likewise with a cloak, stocking and high-heeled shoe; half as a man, in a riding boot, broad-flapped coat, sword-belt, gorget and full-bottomed wig. In the right hand is a toy windmill.

On the floor of the chamber, lower than the platform and nearly in the centre of the design, Suspense sits on a turnstile, and is pushed to right and left alternately by Hope and Fear; the former has her anchor, and is steadfast; the latter is bare-footed, and seems about to run away. On our right of this group is Good Luck, a young man who has obtained a prize, consisting of a bag of gold, which he bears in his hand; Folly, clad like a zany, pulls him by a ribbon which is tied round his left arm. Pleasure is a naked woman, who rises from her couch, at the side of which kneels a Satyr, who touches her naked shoulder with his hand; she grasps the hand of Good Luck, and endeavours to draw him to herself. Fame, a youth bearing a trumpet, appeals to Good Luck by pointing to a figure of a philosopher,[2] who, much depressed, is recumbent near their feet, and measures with compasses a geometrical diagram, while he rests his head upon his left hand, and the elbow of that arm on three volumes, which are respectively inscribed "*Poetry*", "*History*", and "*Divinity*". The figure represents Virtue, the Arts, &c.

Near the feet of the last, Industry sits on the floor with a hive, spinning-wheel, lyre, and miner's pick by her side. More on our left than this figure, stands Misfortune in a fainting condition, and holding a "*Blank*" in his hand. Minerva supports him, and points to Industry, who, with opened arms, appears glad to welcome him. There is a little door open in the front of the pedestal, at which appears a female, called Fraud, holding money in her hand towards

[1] In the Department of Prints and Drawings.

[2] This figure was borrowed from Raphael's "School of Athens."

Despair, who is tearing his hair. The remainder of the design is described sufficiently in the inscription below, which is as follows:—

"The Explanation. 1. Upon the Pedestal National Credit leaning on a Pillar supported by Justice. 2 Apollo showing Britannia a Picture representing the Earth receiving enriching Showers drawn from her self (An Emblem of State Lotterys). 3 Fortune Drawing the Blanks and Prizes. 4. Wantonness Drawing y^e^ Numb^rs^. 5. Before the Pedestal Suspence turn'd to & fro by Hope & Fear. 6. On one hand, Good Luck being Elevated is seized by Pleasure & Folly; Fame perswading him to raise sinking Virtue, Arts, &c. 7. On y^e^ other hand Miss-fortune opprest by Grief, Minerva supporting him, points to the Sweets of Industry. 8. Sloth holding his head in y^e^ curtain. 9. On y^e^ other side, Avarice hugging his Mony. 10. Fraud tempting Despair w^th^ Mony at a Trap-door in the Pedestal."

See a note as to the publication of this print, and "An emblematical print on the South Sea Scheme," (No. 1.), 1721, under that title and date in this Catalogue, No. 1722.

The various states of this plate are:—

1. As above, before the publication-line was inserted; signature and price stated.
2. "*Sold by M^rs^. Chilcot in Westminster Hall R. Caldwell Printseller in Newgate Street. Will^m^. Hogarth Inv^t^. et Sculpt. Price one Shilling*".
3. With Mrs. Chilcot's address.
4. "*Printed and Sold by S. Sympson in Maiden-lane near Covent Garden. Will^m^. Hogarth Inv^t^. et Sculp^t^*". The statement of the price has been removed, but traces of it remain.
5. The address of Bowles at the Black Horse in Cornhill.
6. "*Printed for Iohn Bowles, N^o^. 13, in Cornhill. Will^m^. Hogarth Inv^t^. et Sculp^t^.*"
7. The address and price obliterated. "*Will^m^. Hogarth Inv^t^. et Sculp^t^.*"[1] $12\frac{5}{8} \times 8\frac{3}{4}$ *in.*

1731.

THE LOTTERY. (No. 2.)

Painted by W. Hogarth. [1721]

THIS engraving is a copy from the print described as (No. 1.), with the same title and date, No. 1730. It occurs in "The Works of W. Hogarth, from the Original Plates restored By James Heath, Esq., R.A." (1751. d.) The note to "An Emblematical Print on the South Sea, (No. 2.)," 1721, No. 1723, applies with equal force to this example. The original and this copy may be readily distinguished by means of the respective signatures, and, within the engraved margins, by the mechanical execution of the copy, the freedom and brightness of the original; the curtain on our left in the copy is represented by two nearly regular lines, forming a single cross-hatch; the same object appears in the original by means of not fewer than three lines, none of which is even; all the lines are drawn by hand.

$12\frac{1}{4} \times 8\frac{5}{8}$ *in.* Brit. Mus. Library, 1751, d.

1732.

THE LOTTERY. (No. 3.)

Hogarth pinx^t^. T. Cook sculp^t^. Published by Longman, Hurst, Rees, & Orme, March 1^st^, 1808. [1721]

THIS print is a copy from that which is described as (No. 1.) with the same title

[1] For other satires on lotteries, see "The Lottery", 1739; "The State Lottery", 1739; "The Lottery", 1740.

and date, No. 1730. It was prepared for "The Genuine Works of William Hogarth." By J. Nichols and G. Steevens, 1810, vol. ii. facing p. 22. With the additions of "Proof Bishop Printer," this plate was used for "The Works of William Hogarth," by the Rev. J. Trusler, 1821, vol. ii. (1751, b.)

6 × $4\frac{1}{8}$ *in.*

1733.

THE LOTTERY. (No. 4.)

W. Hogarth J. Moore. [1721]

This engraving is a copy from that described as (No. 1.), with the same title and date, No. 1730. An impression faces p. 184 of "The Complete Works of William Hogarth," &c., with letterpress, by the Rev. J. Trusler and E. F. Roberts; London, no date.

$6\frac{1}{2}$ × $4\frac{3}{4}$ *in.* Brit. Mus. Library, 7855, i.

1734.

Some of the Principal Inhabitants of y^e^ Moon, as they Were Perfectly Discover'd by a Telescope brought to y^e^ Greatest Perfection since y^e^ last Eclipse;—Exactly Engraved from the Objects, whereby y^e^ Curious may Guess at their Religion, Manners, &c. (No. 1.)

[By Hogarth.] "*Price Six Pence*" [1724]

"A very rare Hieroglyphic print, representing Royalty, Episcopacy, and Law, composed of emblematical attributes, and no human features or limbs; with attendants of similar ingredients." See "The Genuine Works of William Hogarth," by J. Nichols and G. Steevens, 1810, vol. ii. p. 31.

This is a circular design, as if seen through a telescope, in a square frame, under which is engraved the title, as given above. The following description occurs in "The Genuine Works of William Hogarth," by J. Nichols and G. Steevens, 1810, vol. ii. pp. 32 and 33:

"A kind of scaffold above the clouds is the theatre of this representation. Monarchy, Episcopacy, and Law, appear characteristically seated. Their faces are—a Crown-piece—a Jew's Harp, and—a Mallet. The monarch holds a globe and sceptre with crescents on the tops of them. Instead of a collar of *esses*, he wears a string of bubbles; his side is ornamented with a pointed star; and a circle, the emblem of perpetuity, is embroidered on the cloth under his throne.

"Episcopacy is working at a pump, (a type I suppose of the Church) by the assistance of a bell-rope. The Bible is fastened to the handle of the pump; and out of the nose of it issues money that falls into a chest, discriminated by an armorial escutcheon, containing a knife and fork, properly emblazoned, with a mitre by way of crest. The lid of the coffer leans against a pillar, that serves also to support a triple pile of cushions. Over the top of the pump (which is fashioned much like a steeple) is a weathercock on a small pyramid supported by balls; and below it, through a circular opening, a little bell appears to ring. Under the sacerdotal robe, a cloven foot peeps out. Law sustains a sword; and behind him appears a dagger thrust through the bottom of a sieve. The attendants on Monarchy are of various materials. The bodies and legs of such as seem designed for soldiers, are composed of circular fire-screens, resembling shields. The trunks of the Courtiers are large looking-glasses, the sconces,

with candles in them serving for hands and arms. The face of the chief of these is the reverse of a sixpence; and a key significantly appended to his sash at once denotes his sex and office. Under the figure of Law are a male and female modishly dressed. Her head is a tea-pot, her neck a drinking-glass, and her body a fan half spread. On the oval that forms the countenance of her paramour, is a coat of arms with supporters. His right honourable legs are fan sticks, and he seems in the act of courtship. How this couple are immediately connected with Law, is not very clearly pointed out. Hogarth, however, we may suppose, had planned some explanation of his hieroglyphics, as the letters '*a*,' '*b*,' '*c*,' '*d*,' '*e*,' '*f*' and '*g*' are placed over some of them and beneath others. From the form of the perukes exhibited in this design, I should suppose it was made about sixty years ago."[1]

$7 \times 7\frac{1}{8}$ *in.*

1735.

SOME OF THE PRINCIPAL INHABITANTS OF Y^E MOON, as they Were Perfectly Discover'd by a Telescope brought to y^e: Greatest Perfection since y^e: last Eclipse, Exactly Engraved from the Objects, whereby y^e: Curious may Guess at their Religion, Manners, &c. (No. 2.)

Hogarth del^t. Sam^l. Ireland fecit Price Six Pence London, Publish'd 1^st May 1788, *by Molton & C^o.* 132, *Pall Mall.* [1724]

THIS is a very close and successful copy from the print which is described as "(No. 1.)", with the same title and date, No. 1734.

This copy and the original are distinguishable by means of the respective lines which enclose the spandrels and the circle. In the original this line has been drawn by hand, and is irregular both in respect to its width and direction; in the copy this line has been ruled. The shading in a little oblong space, which marks the boundary of the bottom of the circle, and is part of the frame, is, in the original, composed of upright and a few oblique lines on our left of the space; in the copy "(No. 2.)" there are no oblique lines, and a single horizontal line intersects the middle of all the upright lines. The irregular execution of the lines in the spandrels, as referred to in the description of "(No. 3.)," with the same title and date, No. 1736, is observable in the copy now in question, but the original and the copy are differently irregular.

$6\frac{7}{8} \times 7\frac{1}{4}$ *in.*

1736.

SOME OF THE PRINCIPAL INHABITANTS OF Y^E MOON, as they Were Perfectly Discover'd by a Telescope brought to ŷ^e: Greatest Perfection since ŷ^e: last Eclipse; Exactly Engraved from the Objects, whereby ŷ^e: Curious may Guess at their Religion, Manners, &c. (No. 3.)

[After Hogarth. By T. Cook?] [1724]

THIS engraving is a copy from that which is described as (No. 1.), with the same title and date, No. 1734.

[1] "It appears to have been originally published on the 2d of December. 1724."

The spandrels, between the circle and the angles of the square frame which encloses this design, are filled with parallel lines in both the original and the copy which is described as (No. 2.), with the same title and date, No. 1735; in both, these lines are crossed by little dashes, giving an appearance not unlike that of brickwork to the space which is thus filled. In the original and (No. 2.), as before, these small dashes are irregularly drawn, and have been executed with freedom: in the copy now in question they are regular and mechanical; the enclosing line, bounding the spandrels, referred to in (No. 2.), as before, is ruled and straight in the copy; it is freely drawn and crooked in the original. In the copy (No. 3.), there are oblique lines in the little oblong space, before referred to, but no horizontal line intersects the middles of the upright lines.

This plate was prepared for "The Genuine Works of William Hogarth," by J. Nichols and G. Steevens, 1810, vol. ii. to face p. 31. With the addition of "Proof Bishop Printer", this plate was used for "The Works of William Hogarth", by the Rev. J. Trusler, 1821, vol. ii. (1751. b.)

$7\frac{1}{4} \times 7\frac{3}{8}$ *in.*

1737.

SOME OF THE PRINCIPAL INHABITANTS OF Y^E MOON, as they Were Perfectly Discover'd by a Telescope brought to y^e: Greatest Perfection since y^e: last Eclipse; Exactly Engraved from the Objects, whereby y^e: Curious may guess at their Religion, Manners, &c. (No. 4.)

[After Hogarth.] [1724]

THIS print is a copy from the design which is described in this Catalogue as "(No. 1.)," with the same title and date, No. 1734.

In this copy "(No. 4.)" the little oblong space, referred to in the descriptions of "(Nos. 2 and 3,)" with the same title and date, Nos. 1735 and 1736, comprises neither oblique lines nor a horizontal intersecting line, as before mentioned.

7 × 7 *in.*

1738.

SOME OF THE PRINCIPAL INHABITANTS OF THE MOON as they Were Perfectly Discoverd by a Telescope brought to y^e: Greatest Perfection since y^e: last Eclipse Exactly Engraved from the Objects, whereby y^e: Curious may Guess at their Religion Manners, &c. (No. 5.)

Hogarth del^t S I. fecit [1724]

THIS print is a copy from that described as (No. 1.), with the same title and date, No. 1734. It is distinguishable from the original and the other copies, not only by means of the style and spelling of the title, as above quoted, but in respect to the engraving of the little oblong space below the design, which, in this case, is smaller and narrower than in the other copies, with no complete upright lines and only one complete, but irregular, horizontal line; close above this are several imperfect lines. The spear held by the figure on our left of the design is, in (No. 2.) of this series, left white, the staff is thick, and evenly drawn; in

(No. 5.) this staff is irregularly drawn, and the horizontal lines of the background intersect it.

An impression is placed before p. 153, vol. 1, in "Graphic Illustrations of Hogarth", &c., by Samuel Ireland, 1794.

6 × 6⅜ *in.* Brit. Mus. Library, 561. a. 19.

1739.

SOME OF THE PRINCIPAL INHABITANTS OF Yᴇ MOON. as they were perfectly discover'd by a Telescope brought to yᵉ greatest perfection, since yᵉ last Eclipse; exactly engraved from the Objects, whereby yᵉ Curious may guess at their Religion, Manners, &c. (No. 6.)

ROYALTY, EPISCOPACY & LAW.

W. Hogarth Pinx. J. Moore. Sculp. [1724]

THIS engraving is a copy from that described as (No. 1.), with the same title and date, No. 1734. The design is enclosed by a white circle with faint outlines; the spandrels are filled with horizontal lines, and are without panels; there is no frame, nor oblong space as described above.

An impression is placed after p. 184 in "The Complete Works of William Hogarth", with letterpress by the Rev. J. Trusler and E. F. Roberts; London, no date.

6 × 7½ *in.* Brit. Mus. Library, 7855. i.

1740.

SOME OF THE PRINCIPAL INHABITANTS OF Yᴱ MOON, as they were Perfectly Discover'd by a Telescope brought to yᵉ Greatest Perfection since yᵉ last Eclipse; Exactly Engraved from the Objects, whereby yᵉ Curious may Guess at their Religion, Manners, &c. (No. 7.)

[After Hogarth.] [1724]

THIS print is a copy from that which is described as (No. 1.), with the same title and date, No. 1734. It is distinguishable from the original (No. 1.) by its grey and mechanical execution, and by the little oblong space named in reference to (No. 2.), with the same title and date, No. 1735, being without oblique lines and enclosing upright lines, and having a single horizontal line. It is distinguishable from (No. 2.) by this horizontal line being at the top of the space, and nearly concentric with the enclosing circle. Like (No. 1.) and (No. 2.), it shows a flag on the staff alluded to in the description of (No. 5.) of this series, No. 1738. It is distinguishable from (No. 3.) of this series, in having this flag, which does not occur in that copy. It has no lines crossing the staff, differing therein from (No. 5.) of this series. It differs in size from (No. 6.), No. 1739.

An impression occurs in "The Works of William Hogarth, from the Original Plates restored by James Heath, Esq.; R.A."; London, no date.

7¼ × 7½ *in.* Brit. Mus. Library, 1751. d.

1741.

"A NEW SUMMONS FROM S^R NICHOLAS TERRIBLE,[1] Captain General of y^e FORKED ORDER." 1724.

J. O. S^c. Sold by the Printsellers &c. Price 6 *Pence.* [1724]

THIS engraving represents the head of Satan, or of a man, in full-face, with horns growing from the forehead; the brows are knit, the mouth is opened, the lips are parted, their angles being drawn downwards: the ears are like those of a satyr.

Below is engraved:—

> "*Ye Hornifi'd Husbands who come once a Year,*
> *With Baskets, Pickaxes, & Spades to* HORN-FAIR
> *To level a Path for your Waggish-taild Wives,*
> *If e'er you expect to lead peaceable Lives*
> *Make the best of your Bargains & think it no scorn*
> *That Fortune has doom'd you to wearing the Horn,*
> *For 'twas worn by* OLD NICK, *before you were begotten*
> *And will be so, after you're all dead and rotten,*
> *Make him but y^r Captain to fight for your Cause*
> *And then you'll have nothing to fear, my brave Boys!*"

For "Horn Fair," see "Skimmington-Triumph," *c.* 1720, No. 1703.

$2\frac{5}{8} \times 3\frac{7}{8}$ *in.*

1742.

MASQUERADES AND OPERAS. (No. I.)

W^m: Hogarth Inv^t: et sculp^t: Price 1 *Shilling.* 1724. [1724]

AN engraving, representing the road in front of Burlington House, Piccadilly, London. A satyr, and Folly[2] who is holding a purse labelled "1000*l*" are leading, by means of a cord, a crowd of people, in masquerade dresses, into a colonnade inscribed "*MASQUERADE*". Above, "*H*. . . ."— *i. e.* Heidegger, regulator of masquerades, is looking out of a window.[3] A signboard is inscribed "*The Long Room FAUX^s De*(x)*terity of Hand*". A showcloth, inscribed "*Opera*" represents Berenstat, Senesino and Cuzzoni; the last is raking together a heap of gold, which is poured out of a purse by the Earl of Peterborough, who, attended by two other persons, all kneeling, exclaims, "*Pray Accept* 8000*l*." See "Berenstat, Cuzzoni, Senesino, &c." (No. 1.), 1725, No. 1768. In this the design of this showcloth occurs again.

On the other side of the design is a great crowd rushing into a colonnade, over

---

[1] *i. e.* "Old Nick," Satan.

[2] Folly has been supposed to have been intended for George II., who was very fond of masquerades, and is said to have been given 1,000*l.* for their support. Hence the allusion in Pope's "Imitations of Horace", Ep. 1, Book i. 104, 105:—

> "——— to have a box where eunuchs sing
> And foremost in the circle eye a king."

[3] See "Hei! Degeror," &c., 1724, No. 1747; "Masquerade Ticket" (No. 1.), 1727, No. 1799; "Risum teneatis amici?", 1729, No. 1833; "A Satire on Farinelli, Cuzzoni and Heidegger," 1734.

which is Harlequin, pointing to a showcloth representing a devil, &c., and inscribed, "*D^r. FAUSTUS is Here.*"

In front is a woman with a wheelbarrow, crying, "*Waste paper for Shops*", consisting of books marked "*Congrav Dryden Otway Shakspere Foe Pasquin N^o. XCV.*", and "*Addison*" (?) "Pasquin," No. XCV. contains nothing about operas, but there are references to them in No. IX. of that periodical. See "The Dunciad", Book iii. 182, and "Deferor in vicvm," &c. (No. 1.), 1726, No. 1795.

In the background is the gate of Burlington House, surmounted by a statue of "*K(e)NT*" standing between two reclining figures of "*M^IEL. ANGELO*" and "*RAPHAEL VRB*". On the architrave is, "*ACCADEMY OF ARTS*".[1] In front is the Earl of Burlington, accompanied by Mr. Campbell, the architect, and another person, erroneously called his lordship's postilion.

This print was, it is said, prepared at the instigation of Sir James Thornhill, as an act of revenge, because the Earl of Burlington had preferred Kent to paint for the king at Kensington. "Pasquin," No. XCV. it is said, but erroneously, was added, because it was a particularly severe attack upon operas; the devotion to which, and extravagant remuneration given to the performers, are satirized in the showcloth. Faux was a man of great importance in his peculiar style, and was classed with the performers in operas, masquerades, pantomimes, &c., as one of those who were occupied in vitiating the taste of the public, and contemning such authors as Shakespeare, &c.

Under the design are the following verses, engraved on a separate plate:—

"Could new dumb Faustus, to reform the Age,
Conjure up Shakespear's or Ben Johnson's Ghost,
They'd blush for shame, to see the English Stage
Debauch'd by fool'ries, at so great a cost.

What would their Manes say? should they behold
Monsters and Masquerades, where usefull Plays
Adorn'd the fruitfull Theatre of old,
And Rival Wits contended for the Bays."

There is a second state of this print, with "*Pasquin N^o. XCV*". altered to "*Ben John*"(son); and, below, the publication line, thus, "*To be sold at y^e Golden Ball in Little Newport Street Price 1 shill.* 1724." The following verses are engraved, as before, on a separate plate:—

"O how refin'd how elegant we're grown!
What noble Entertainments Charm the Town!
Whether to hear the Dragon's roar we go,
Or gaze surpriz'd on Fawks's matchless Show,
Or to the Opera's, or to the Masques,
To eat up Ortelans, and empty Flasques
And rifle Pies from Shakespear^s clinging Page,
Good gods! how great 's the gusto of the Age."

For an account of Faux, or Fawkes, the juggler, see "Portraits, Memoirs and Characters of Remarkable Persons, from the Revolution in 1688", by J. Caulfield, &c. 1819, vol. ii. p. 65, with a portrait of this man. The following advertisement, from "The Daily Post," Aug. 23, 1726, will give an idea of the entertainment which is thus satirized: "In Smithfield, during the Time of Bartholomew Fair, will be Presented. Fawkes's Medley; Consisting of the four following Entertainments, and that the Publick may not be impos'd upon, it is the lowermost Booth of all

[1] It is noteworthy that the site occupied by this gate is now, 1873, really the chief entrance to the Royal Academy of Arts.

over against Cow-lane End; first, his surprizing Dexterity of Hand, in which he far exceeds all that ever pretended to the same Art, with his Cards, Eggs, Mice, Money, and several Curious Birds from divers Parts of the World that never were seen here before. 2d. His famous Posture Master, who is allowed to be the best in Europe of that kind. 3d. His Musical Clock that plays Variety of Tunes on the Organ, Flute and Flagelet, with Birds whistling and singing as natural as Life. 4th. His Puppet Show, with the Comical Humours of Punch and his Wife Joan: Likewise a Court of the richest and largest Figures ever shown in England, being as big as Men and Women. This being the First Day of the Fair we shall only perform twice, beginning at Five a-clock and ending at Seven a-Clock. See "Southwark Fair", (No. 1.), 1733, No. 1960.

$6\frac{3}{8} \times 4\frac{7}{8}$ in.

1743.

Masquerades and Operas. (No. 2.)

[After Hogarth.] [1724]

This print is a copy from that which is described as (No. 1.), with the same title and date, No. 1742. It is inferior to the original, and exhibits neither artist's signature nor publication line. These prints may be distinguished from each other by means of the inscriptions, "*Dr. Faustus is Here.*" In the original these words are parallel to the margin of the showcloth, in the copy not so. See J. B. Nichols's, "Anecdotes of William Hogarth," 1833, p. 163.

Below, engraved on the same plate as the design, are the following verses:—

"Long has the Stage productive been,
Of Offsprings it could brag on,
But never till this Age was seen
A Wind-mill and a Dragon.

O Congreve, lay thy Pen aside,
Shakespear, thy Works disown,
Since Monsters grim, & nought beside
Can please this Senseless Town".

$6\frac{3}{4} \times 4\frac{7}{8}$ *in.*

1744.

Masquerades and Operas. (No. 3.)

Hogarth pinx^t. *T. Cook, sculp^t.* *Published by Longman, Hurst, Rees, & Orme, Sep^t. 1st, 1807.* [1724]

This print is a copy from that which is here described as (No. 1.), with the same title and date, No. 1742. The second state of the work was used as the original of this reproduction, the inscription on the label in the waste-paper seller's wheelbarrow being "*Ben John*" (son).

This print was prepared to illustrate "The Genuine Works of William Hogarth"; &c. By J. Nichols and G. Steevens, 1810, vol. ii. in which it faces p. 26. With the addition of "Proof Printed by Bishop" this plate was used for "The Works of William Hogarth", by the Rev. J. Trusler, 1821, vol. ii. (1751, b.)

$6\frac{1}{2} \times 4\frac{3}{4}$ *in.*

1745.

Masquerades and Operas. (No. 4.)

Masquerades and Operas, Burlington Gate.
A Fac-Simile of Hogarth's own Engraving.

Jones & C°., Temple of the Muses, Finsbury Square, London. [1724]

This print is a copy from that described as (No. 1.), with the same title and date, No. 1742. The second state of the original was used for the purposes of this copy, the inscription on the paper in the barrow being "*Ben John*" (son.)

It is placed to face p. 65 in "The Works of William Hogarth; in a Series of Engravings", by the Rev. John Trusler, 1833. The publication line having been erased, this plate was used again for "The Complete Works of William Hogarth", with letterpress by the Rev. J. Trusler and E. F. Roberts; London, no date (7855, i.).

$6\frac{7}{8} \times 4\frac{7}{8}$ *in.* Brit. Mus. Library, 561. b. 27.

1746.

Masquerades and Operas. (No. 5.)

Masquerades and Operas, Burlington Gate.

[After Hogarth.] [1724]

This print is a copy from that described as (No. 1.), with the same title and date, No. 1742. It is inferior to the original, has no publication line, nor artists' name. An impression occurs in "The Works of William Hogarth, from the Original Plates restored by James Heath, Esq., R.A." London, no date.

$6\frac{5}{8} \times 4\frac{3}{4}$ *in.* Brit. Mus. Library, 1751. d.

1747.

Hei! Degeror. o! I am undone.

Price 1 *Shilling* [1724]

Heidegger, whose name is veiled in the title of this print, was director of masquerades. He is here represented prostrate on the ground, his watch and money falling from his pockets, and supplicating mercy from Hercules, who raises his club to destroy him, and holds a chain which encloses a crowd of captured masqueraders with their hands tied behind them, while others are jumping out of the windows in the rear. On the other side, Britannia, Wisdom and Piety, followed by ecclesiastics, issue from a church, while several mendicants are waiting without, whose poverty and distress are thus contrasted with the wealth acquired by Heidegger in promoting frivolous and profligate amusements. Above, Mercury is flying with a scroll inscribed "*The Mascarade destroyt*", intimating the subject and occasion of this print.

John Nichols, in his "Biographical Anecdotes of William Hogarth," 1785, p. 134, referring to "Masquerades and Operas," (No. 1.), 1724, No. 1742, says, "I should have observed that the idea of the foregoing plate was stolen from an anonymous one on the same subject. It represents Hercules chaining follies and destroying monsters. He is beating Heidegger, till the money he had amassed falls out of his pocket. The situation of the buildings, &c. has been followed by our artist (Hogarth). Mercury aloft sustains a scroll, on

which is written 'Mascarade destroy'd.' The inscription under this print is 'Hei Degeror. O! I am undone.' Price One Shilling." This is a correct description of this print, but Nichols probably erred, or had forgotten the date, "1724," which is engraved on two states of Hogarth's "Masquerades and Operas." Probably "Hei! Degeror," &c. was adapted from Hogarth's design. The artists of both engravings represented the true appearance of the place where the masquerade was celebrated; the composition of both works is similar, the one to the other. The occasion of this print is probably indicated below.

"1724. Jan. 6. A sermon was preached by the Bp of London, agst Masquerades, which produced so great an effect, that orders were issued, that there should be no more such amusements than had been already subscribed for at the beginning of the month, which were six."

In the "Appendix to the Second Volume" of "The Genuine Works of William Hogarth," by J. Nichols and G. Steevens, 1810, p. 319, there is a memoir of J. J. Heidegger, by which it appears that he was a Swiss by birth, son of a clergyman of Zurich, where he married; he left the city in consequence of an intrigue, travelled in Europe and acquired a taste for voluptuous amusements, which qualified him for the management of those public entertainments with which his name was associated. In 1708, when he was nearly fifty years of age, he came to England on business from the Swiss of Zurich, and, failing in his embassy, enlisted for protection as a private soldier in the Guards. He soon became popular by means of his engaging manners, notwithstanding that extraordinary personal ugliness of which several anecdotes are given in the "Appendix:" he was then known as "The Swiss Count," under which title he is referred to in "The Tatler," Nos. 12 and 18. In Duncombe's "Collection of Letters of several eminent Persons deceased" is a humorous dedication of Mr. Hughes's "Vision of Chaucer" to "The Swiss Count." By means of subscriptions he furnished, in 1709, the opera "Thomyris," which was written in English, and performed at the Queen's Theatre in the Haymarket. He became esteemed as a critic, and his opinions were quoted. George II., who was very fond of theatrical amusements, patronized Heidegger, who soon promoted masquerades, and thus became very acceptable to the king, by whom he was appointed Master of the Revels. He directed most of the entertainments of the nobility, and gained by this means a considerable income. His popularity was much increased, and his conduct judged leniently by those who thought much of his liberality with money. He is mentioned by Pope in "The Dunciad," i. 289, referring to the bird which attended his goddess:—

"———————— (a monster of a fowl,
Something betwixt a Heidegger and owl,)"

which is further said to mean "a strange bird from Switzerland, and not (as some have supposed) the name of an eminent person who was a man of parts, and, as some said of Petronius, *Arbiter Elegantiarum*." He is referred to in "The Scandalizade," and mentioned by Henry Fielding, under the name of "Count Ugly," in "The Puppet Show", which was acted at the Haymarket Theatre in 1729. "The Masquerade," a poem by Fielding, is ironically dedicated to "Count Heidegger." There is a reference to Heidegger in "The Life of the Celebrated Mrs. Wysebourn" (Wyburn), by Anodyne Tanner, M.D. (635. f. 11/12.) There are engravings in Lavater's "Physiognomy", vol. 1. p. 259, *et seq.* from a mask which was not taken from this man's face, but from that of C. Heidegger. He died, aged 90, Sept. 4, 1749, and was buried at Richmond.

See "Masquerades and Operas, (No. 1.)," 1724, No. 1742; "Masquerade Ticket," (No. 1.), 1727, No. 1799; "A Satire on Farinelli, Cuzzoni, and Heidegger," 1734; "Heidegger in a Rage", *c.* 1740.

$9\frac{1}{4} \times 6\frac{7}{8}$ *in.*

1748.

Thomas Guy (Founder of the Hospital).

Thomas Guy (Founder of the Hospital), counting money, with his Will lying before him.

R. Grave, sc. [1724]

This print faces page 78, of the second volume of "Portraits, Memoirs, and Characters, of Remarkable Persons, from the Revolution in 1688 to the end of the Reign of George II." &c. By James Caulfield, 1819.

The design represents this wealthy bookseller seated, with crutches near him, and in an arm-chair, with loose coins, a chest containing bags of money, which are respectively labelled with the amounts they hold, a "*Plan of the Hospital*", a large empty bag and a scroll, on the table, which is before him. He has been counting the coins taken from the empty bag, and appears to have been alarmed by a sudden sound in another room than that he occupies; he turns round sharply, grasps one of the crutches with his right hand and covers the loose coins with his other hand. On the wall hangs "*A Table of Interest.*" hinting that usury was the practice of the builder of the hospital, if not that it was the means by which he obtained wealth.

The large scroll lying on the table is intended to represent Guy's will, and is inscribed thus :—

"*Memorandums for making my last Will some time or other To my Son I'll give £.50 p. an To my Daughter as long as she keeps single £.50 p. an. To building & endowing a Hospital & erecting my Statue £.100,000.*"

A biography, which accompanies this print, states that Thomas Guy was the son of a lighterman and coal dealer in Horselydown, Southwark, apprenticed to a bookseller in the porch of Mercer's Chapel, London; with a capital of about £200 he set up in trade "in the house that forms the angle between Cornhill and Lombard-street." This was published in 1820. He imported Bibles from Holland until the trade was stopped, he then contracted with the University of Oxford for printing the same, so that he carried on a large trade in Bibles for many years, and with great profit. Being of abstemious habits, his expenses were small, so that his riches were but slightly diminished on this account. The bulk of his fortune, however, was acquired by the less reputable practice of purchasing of seamen's tickets during Queen Anne's wars, and buying South Sea stock in the memorable year 1720. In 1707, he built and furnished three wards on the north side of the outer court of St. Thomas's Hospital, in Southwark, near London Bridge, and endowed them with 100*l.* a year for the eleven years preceding the erection of his own hospital. Some time before his death he erected the iron gate of Guy's Hospital, with the large houses on each side, at the expense of Habout 3,000*l.* He was seventy-six years of age when he formed the design of building the hospital which bears his name, and cost 18,793*l.*, besides 219,499*l.* which he left to endow it. Besides benefactions to Tamworth, in Staffordshire, Christ's Hospital School, London, &c., he provided for several of his relatives. He died Dec. 17, 1724, aged eighty-one years; his will was dated Sept. 4, 1724. Caulfield states that it does not appear that he had any children.

4¼ × 6 *in.*

1749.

Wood's Halfpence.

Dublin Printed for Miles Lockyer & Sold by the Booksellers of Dublin and Corke. [1724]

This is an engraving, with verses below in four columns. It represents a cart laden with coins in sacks, and dragged by a group of devils, who are lashed by men armed with whips. Tied to the tail of the car is Poverty, weeping and leading a child by the hand. Below the wheels of the waggon are rolls of manufactured stuffs, apparently intended for cloth, &c., and books (?), on which latter are "*M*", and "*No.* 30". Above, is Hibernia, weeping, seated on the side of a hill and addressed by many gentlemen, one of whom presents to her a paper on which is "*Declaratiō against W—— H*". The scene is on the sea shore, in a bay of which appears a ship at anchor. Many men and women are walking towards the sea, and loaded with coffers and chests filled with money. Above, Mercury is descending. In the lower left hand corner many persons offer caskets of money and precious vessels to a lady and gentleman.

About 1722 the want of small money was so great in Ireland that tallies or tokens on cards, signed on the backs, were used to pay wages; and counterfeit coins, called raps, of base metal and small weight, were in common use. To supply this want a patent was granted to William Wood to coin £108,000 in halfpence and farthings for Ireland, by which that country would have been supplied with a better coinage than it had ever before enjoyed. Dean Swift, by misrepresentations from the pulpit and the press, worked upon the prejudices of the people to such a degree that the project was abandoned. His sermon is called "a compound of misstatement, exaggeration, and falsehood." "He succeeded in suppressing the coinage, and at the same time branding his own character with the deepest infamy. This politician was hailed as the "Saviour of Ireland," while Wood was "lampooned in ballads and hanged in effigy." See Ruding's "Annals of the Coinage," and "Letters," by M. B., Drapier (Swift) in Swift's "Works." Likewise "The Dunciad", Book i. 24.

There is a large collection of satirical ballads and broadsides, referring to Irish affairs at this period, and without illustrations (839. m. 23.)

The lines engraved under the print refer to the groups represented:—

"Drive on ye bold Projectors, e'er too late
And change your Brittish dross for Irish Plate
Tho wise men wonder you shou'd hope to pass
Base Metal, where they never wanted Brass;
However, should your new projected Coin,
Gain footing & go current round y^e^ Boyn,
The poor Hibernians if they prove such Asses,
May wash, e'er long w^th^ Tears your Copper Faces.
See how the Furies, labour to convey
The Brazen Wealth in Waggon Loads away; [1]
Whilst the Projectors warm'd w^th^ hopes of Gain
Lash on th' Infernal Team that draws y^e^ Wain,
For fear delays in such a dangerous Scheme
Should make y^e^ Project prove y^e^ Devils Dream

[1] The spokes of the wheel are inscribed, "*Orkney*", "*York Buildings*", "*Rams Insurance*", "*Irish Sail cloth*", "*Irish Halfpence*", "*Temple Mills*", "*Welsh Copper*", "*Roy^l^ Fishery*", the names of eight of the leading speculations of the period of the South Sea scheme, see "A Monument dedicated to Posterity," 1720, No. 1629.

Beneath y^e^ Wheels, rich Bales of Goods are laid,
For where y^e^ Halfpence pass they'l spoil y^e^ Trade.
Pray next observe the Waggon's tail, & mind
How Poverty in chains, creeps on behind;
Which Emblem only shows us that the Poor
Must follow where the Farthings go before
Next view Hibernia, in Malancholy State,
Mourning her People's dire impending Fate
The Silver Harp that once was her delight,
Is Silent now, and lies neglected quite:
Her Sons, brave Patriots! toucht to see her grieve
Approach, and kindly beg her to believe
That they the new Coin'd Ore will not receive
That such vile R—s w^ch^ goodness, want & weight
Will never in this Kingdom Circulate.
But see! her fears intirely to remove,
Hermes descending from y^e^ Court of Jove,
Thus he aloud—Hibernia fair, attend
Let all your dreadfull apprehensions end
For you shall quickly find Great George, y^r^ friend,
Will countermine y^e^ Fraud of all your Foes,
Restore your Pleasures, & disperse your Woes.
Thus Gods, & Godlike Kings their Care express,
Still to defend their Servants in distress.
The Ship at Anchor rides, that first brought o'er,
The Brazen Cargo, to th' Hibernian shore:
But the bold Irish resolutely now,
Resolve th' Infernal Scheme to overthrow,
Bear back the Dross, return it to the Sea,
And from y^e^ heavy Curse their Country free."

$13\frac{3}{8} \times 8\frac{3}{8}$ in.

1750.

Portrait of, and Invitation to the Execution and Burial of Jonathan Wild, Thief-Taker.

Cook sc. [*Feb.* 15, 1725]

This print faces page 211 of the second volume of "Portraits, Memoirs, and Characters, of Remarkable Persons, from the Revolution in 1688 to the end of the Reign of George II.," &c., by James Caulfield, 1819.

The design represents two subjects. Above is a portrait of Wild, holding a staff, and wearing a cap on his head; the face nearly in full. This is enclosed by an oval border, on which is "*Ionathan Wild Thief-Taker General of Great Brittain & Ireland.*"

Below this is a large curtain, like the mantling of an heraldic shield, with Time and Death placed as if for supporters to the same; at the upper part of the mantle appears five rondels, two of which have fetters engraved on them, one has a pillory, the next a triple gallows, and another a pair of stocks. Within the mantle is the following inscription:—

"*To all the Thieves.*
——— *Pick-pockets,*
Family Fellows &c.
in Great Brittain & Ireland.

Gentlemen & Ladies.

You are hereby desir'd to accompany yr worthy friend ye pious Mr. I.—— W—d from his Seat at Whittingtons Colledge to ye Tripple Tree, where he's to make his last Exit on , and his Corps to be Carry'd from thence to be decently Interr'd amongst his Ancestors."

The text consists of a biography of Wild.

On thief-taking at this period see "A faithful Narrative Of the most Wicked and Inhuman Transactions (of the) Bloody-Minded Gang of Thief-takers, alias Thief-makers, Macdaniel, Berry, Salmon, Eager alias Gahagan; &c. By Joseph Cox, 1756" (518, e. 20/11.) Also a publication by Charles Hitchen, a rival and great enemy to Jonathan Wild, styled "The Regulator; or, a Discovery of the Thieves, Thief-Takers, and Locks, *alias* Receivers of Stolen Goods in and about the City of *London*. With the *Thief-Takers* Proclamation. Also An Account of all the Flash Words now in Vogue amongst the *Thieves*, with an Explanation of each Word. By a Prisoner in Newgate. London: Printed for *T. Warner*, at the *Black Boy* in *Pater-Noster-Row*, 1718. Price 3*d*." (518, e. 20/12.)

See "England's *Ingratitude* or, Jonathan Wild's Complaint." Dublin: Printed by Thomas Hume, 1725. (839. m. 23/57.) This is a broadside, containing "The Complaint of Jonathan Wild," as cited with "The funeral Procession of the Celebrated Mr. Ionathan Wild," &c. Feb. 15, 1725, No. 1751. See, in this Catalogue, "A Satire on Jonathan Wild," Feb. 15, 1725, No. 1752. "The funeral Procession of the Celebrated Mr. Ionathan Wild," &c. Feb. 15, 1725, No. 1751.

$4\frac{7}{8} \times 7\frac{1}{4}$ *in.*

1751.

THE FUNERAL PROCESSION *of the* CELEBRATED Mr. IONATHAN WILD THIEF-TAKER GENERAL *of* GREAT BRITAIN *&* IRELAND; *together wth a List of ye principal* Priggs, *Hanging in* Effegie, *who were taken by him, and Convicted & Executed upon his Information, To which is Annex'd, his Lamentation in Newgate, &c.*

[*Feb.* 15, 1725]

An engraving comprising verses surrounded by designs. Above the verses appears the procession, headed by "*Three Devils carrying lighted Torches.*" then "*Five Butchers with Marrow Bones and Cleevers.*" "*Harlequin Sheppard & Harlequin Blewskin wth Dark Lanthorns.*" "*Cerberus*", the coffin with "*The Pall supported by Pluto Proserpine and ye Furies*" and followed by "*Belzebub chief mourner*". "*Jack Ketch and Madm Wild*", "*Roger Johns*(o)*n & his Lady*", "*Quilt Arnold*", "*Abrm Mendez*", and "*The Barber*".

On each side of the verses is a triple gallows, from which are suspended four rows of five persons each, with their names under them, being "*A List of the principal Priggs, hanging in Effegie, whom honest Jonathan has sent to Tyburn before him.*" and the same "*continued. N.B. Several of those mention'd in Jonathan's Catalogue, are Omitted here for want of room.*"

The names are "*Butler*", "*Levee*", "*Flood*", "*Duese*", "*Harris*", "*Harvey*", "*Arnold*", "*Powell*", "*Cock Ey'd Jack*", "*Wheeler*", "*Wright*", "*Davis*", "*Chance*", "*Hoskins*", "*Oakey*", "*Draper*", "*West*", "*Brown*", "*Blewskin*", "*Shephard*", "*Hutton*", "*Thurfield*", "*Spencer*", "*Dunn*", "*White*", "*Redding*," "*Wilson*", "*Footman*", "*Checkley*", "*Colethurst*", "*Fox*", "*James*", "*Pigott*",

"*Eaton*", "*Wilkinson*", "*Ram*", "*Shirley*", "*Lincoln*", and "*Shaw*". Arnold and Shirley are women.

Between these gallowses is engraved "*The Complaint of Jonathan Wild. A Poem*"; see below.

Beneath are four oval medallions, representing:—

1. "*Jonathan Wild made King of y^e^ Gipseys*"
   "*Here Jonathan a Gipsey king,*
   Is doom'd to Dye, with Hempen string."

2. "*Blewskin attempts to Kill him by cutting his Throat*"
   "*Ha! Well done Blewskin, alias Blake*
   Destroy y^e^ Dog, thy Life's at Stake."

3. "*He's Executed at Tyburn*"
   "*Thus may all Villains meet their Fate*
   From lesser rogues to Thieves of State".

4. "*He's ferry'd o'er y^e^ R. Styx*"
   "*Here Devil take thy Darling Wild*
   He's been thy Servant from a Child".

"The Complaint," &c., is as follows:—

"*Within the confines of y^e^ dreary Cell,*
Where terrors reign & where no Comforts dwell;
Where ghastly Visions, wretched souls affright,
And paint a dreadfull Tyburn to y^e^ Sight;
Where some in teares lament, & others swear;
While Learned Purney makes a pious prayer,
Or while his partner, fill'd w^th^ holy qualms,
Devoutly hums o'er one of Sternholds Psalms;
Of Life despairings, Conscious of desert,
Sad Wild thus rents y^e^ Anguish of his heart
Thus, of his inauspicious fate complains,
As he w^th^ gloomy brow surveys his Chains.
Ingratefull Country! Zealous for thy good
How often have I hazarded my Blood?
Nor have I Arms alone, but Arts employ'd,
Swords, Pistols & Damnation have defy'd.
Warm in thy Cause, of Dangers not afraid,
How great a slaughter has by me been made,
Witness ye Records of this horrid dome?
Nor let it be forgot, in days to come!
By me thrice twenty-here in halters dy'd;
I Seiz'd 'em & in vain t' Escape they try'd:
'Twas I that Evidences did prepare,
And to y^e^ purpose, taught them w^t^ to Swear.
Ye Britons! Curst with an unthankfull mind!
For ever to exalted Merit blind!
Is thus your constant benefactor spurn'd?
Are thus his faithfull Services returnd?
This Dungeon a reward of labours past?
And Tyburn my full recompence at last?
More Generous Blewskin! O y^t^ thy design
Had ended this unhappy Life of mine!
O that Success had Crown'd y^e^ Stroke you gave!
Then had I gone with honour to y^e^ Grave!

How will y^e^ Crouds that I have sent before,
Triumph to meet me on th' Infernal Shore.
At me w^t^ looks insulting will they cast,
And Sneering cry,—Old Friend! y^r^ come at last!
But sure, e'er long y^e^ time will come again,
When Watches shall be lost in Drury lane;
Snuff-boxes finely painted, miss their way
And Rings & Pocket-books shall go astray;
When Phillis, at the Ball or Masquerade,
Shall loose a present, by some Lover made.
Then you, unthinking Monsters! you y^t^ now
Exult at my unpitted overthrow;
Then you'll repent too late, you then, in vain
Will Wish to have your Jonathan again!
But you, my hopefull Servant^s^ every where,
Whom I have train'd up w^th^ a fathers care,
Sure you some Gretefull Sentiments will have,
And drop a tear upon y^e^ Masters Grave!
From Rags, & sauntering bare leg'd, up & down,
With Pockets, never bless'd wth ½ a Crown;
From Selling Save-alls, pimping at poor stews,
From raking kennels, & from blacking Shoes,
'Twas I that rais'd ye, you by me were made
Successfull Artists in a thriveing trade.
I taught y^u^ to live comfortable lives,
To keep a train of ——es, & starve y^r^ Wives.
Go on & prosper! bravely Play your parts;
Nor leave unpracticed any of your Arts.
Be Rogues renown'd, & trample on y^e^ Laws
Then Nobly you'll revenge y^r^ Masters Cause!"

See, in this Catalogue, "Portrait of, and Invitation to the Execution and Burial of Jonathan Wild," &c. Feb. 15, 1725, No. 1750; "A Satire on Jonathan Wild," Feb. 15, 1725, No. 1752; on this subject, see "Newgate's Garland," in Swift's "Works," xvii. p. 443.

$9\frac{3}{8} \times 13$ *in.*

1752.

A Satire on Jonathan Wild.

[*Feb.* 15, 1725]

This wood-cut is placed on p. 8 of "The Regulator; or, a Discovery of the Thieves, Thief-Takers, and Locks, *alias* Receivers of Stolen Goods in and about the City of *London*. With the *Thief-Takers* Proclamation. Also An Account of all the Flash Words now in Vogue amongst the *Thieves*, with an Explanation of each Word. With an exact List of the Convicts Names that was Condemn'd in the Year 1717. that now lies in *Newgate* to Plead to his Majesty's Transportation Pardon. By a Prisoner in Newgate. London: Printed for *T. Warner*, at the *Black Boy* in *Pater-Noster-Row*, 1718. Price 3*d*."

The design represents "*I—n W—d*" hanging by the neck from a gallows, over the arm of which an executioner, standing on a ladder, is adjusting a rope. Wild has a cap drawn over the upper part of his face, and says, "*I'm the grand Thief*." The heads of a crowd of persons, including those of three soldiers and their halberds, appear about the gallows,

This woodcut is placed at the head of "By His Skittish and Baboonish Majesty: A PROCLAMATION."

"The Regulator" gives accounts of the proceedings of male and female thieves in London at the period in question, with especial reference to Jonathan Wild as a thief-taker, who did more harm than the thieves themselves, and professes to give a biography of that man. To this follows, "The Proclamation," ascribed to Wild, which promises something like impunity to the thieves who should bring stolen goods to the author. After this is a dialogue, between Mr. Miller, the keeper of a thieves' house, and a countryman, who is introduced to the former by Mr. Ken, in order that he may learn particulars of the lives and conduct of London thieves and those connected with them. This dialogue is supposed to be held in a thieves' house. Mr. Miller, in answer to questions which are put to him, describes the various persons who present themselves in the house.

See in this Catalogue, "Portrait of, and Invitation to the Execution and Burial of Jonathan Wild," Feb. 15, 1725, No. 1750; "The funeral Procession of the Celebrated Mr. Ionathan Wild," &c. Feb. 15, 1725, No. 1751.

$3\frac{1}{8} \times 2\frac{5}{8}$ *in.* Brit. Mus. Library, 518. e. 20/12.

1753.

RICHARD DICKINSON GOVERNOR of Scarborough Spaw. (No. 1.)

H. Hysing depinxit A°. D^ni^. 1725. Geo: Vertue Sculpsit. [1725]

AN engraved portrait of this person, at fifty-six years of age. He is represented at whole length, sitting on a chest, to which a fox is chained; before him, on our right, is a table, on which lie an open book, a pen and ink, and a can with a spout to it; on a wall near him sits a monkey, and in the background is the Spa, with the cliffs at Scarborough.

At the sides of the print are engraved two columns of verse describing this man:—

"A mighty MONARCH here I reign,
And lord it over land and Main;
Both Sea and Land their tribute bring,
And both conspire to prove me KING:
The Sea it self does twice a day
Advance and Homage to me pay;
Yet some infer (like Sons of ——res)
Neptune, grown jealous of our Pow'rs,
Turns Me and *Peggy* out of doors;
Because he once or twice a year
Within my Palace dare appear:
Whereas the good old God prepares
Only to wash my Hall and Stairs:
Others (who loue a modish ——re,
Or as they call it an Amour,
That so their great Examples may
Excuse their faults) are apt to say,
That I and *Peggy* oft have done,
As *Lewis Grand* with *Maintenon*.
But grant suppose that this is true;
I ask, What is it, Sirs, to You?
I rule with universal Sway;
Whigs, *Tories*, *Jacks*, me tribute pay:

And when their Taxes I receive,
Lord, how I laugh within my sleeve!
Nor do I rack my brain t'indite
Forc'd Complements, but say, Go ——,
Or else I sneer, and cry, A bite.
For you may know that very Morn,
When I by Fates decree was born,
The God of Physick, great *Apollo*
Bespoke th' assembled Gods, as follows:
This wondrous Infant shall not raise
From Arms or Politicks his Praise;
No Crown or Sceptre, no, nor Mace,
His head or hand shall ever grace;
Yet shall my *Dicky's* fav'rite Name
Shine foremost in the List of Fame:
I'll make him *Sov'reign* of the *Spaw*,
To keep the squirting Tribe in awe,
The *loosest* shall obey his Law.
Nor shall he ever want a Wile
To make Fools laugh, or Ladies smile:
His Face shall be so like a Fool,
His very Looks shall give a ——;
And lest his Postures should in fact
A looseness from the *Spaw* contract,
And it should give him too much trouble,
His shape, like *Scarôn*'s shall be double;
Resembling much the letter Z,
But (wit aside) not quite so bad;
In short, he shall not walk upright,
But is a posture fit to ——."

Below are these lines:—

"Behold the *Goveronor* of Scarbrough Spaw,
The Strangest *Phiz:* and Form you ever saw.
Yet when you view the Beauties of his mind
In him a Second *Æsop* you may find.
Samos unenvy'd boasts her *Æsop* gone,
And France may glory in her late *Scaron*,
While *England* has a Living *Dickinson*."

This man attended the persons who went to drink the water of Scarborough Spa. He was curiously deformed, and had great facility in the use of a mocking tongue, with abundance of rude and coarse humour. He was a shoe-cleaner and gingerbread seller, and otherwise served the visitors to Scarborough, as suggested in the verses which are quoted above. In 1732 he rented of the corporation of the town, the Spa, which until then had consisted merely of a cistern for receiving the mineral water. He then built a house, and "a suite of houses of office;" next he brought forward a woman to attend on the ladies, as he waited on the gentlemen. It is said that he was never at a loss for an answer to any joke that might be levelled against him; and, with a quaintness of manner peculiarly his own, he was certain to provoke a laugh against his antagonists. He died Feb. 12, 1739, after a great landslip had diverted and for many years concealed his Spa, caused his house to sink, and, for the space of a hundred yards, forced up the sand and soil to the height of about eighteen feet. This happened Dec. 28 and 29, 1737. See "Notes and Queries," Second Series, vol. ii. p. 273.

Some particulars of this man are given in Chap. II. vol. ii. pp. 64, 65, 66, of "The Life and Extraordinary Adventures and Perils and Critical Escapes of Timothy Ginnadrake," (Grenville, 17,940.)

In "The London Daily Post, and General Advertiser" for Tuesday, Jan. 15, 1740, p. 2, col. 1, is the following, referring to the practice of printing on the ice during the great frost of that year: "*Now Printing on the River* THAMES, and *this Day is publish'd, Price* 6*d.* An Exact and Curious Picture of the facetiously celebrated Dicky Dickinson, Governor of Scarborough Spaw, with a Poetical Description of his Character and Person. Written by himself. Sold by the Hawkers, and on the Banks of the River Thames at Whitehall-Stairs; and at the Pamphlet-shops of London and Westminster".

The print thus advertised does not appear to be one of those described in this Catalogue, as representing this man.

7 × 9¾ *in.*

1754.

DICKY DICKINSON, Governour of Scarborough Spaw (No. 2.)

Clark sc. [1725]

A COPY, reversed, from the print described as (No. 1.), under the same name and date, engraved by George Vertue, after Hysing, No. 1753.

Below the print are engraved three lines of the verses which, in the original, include and follow:—

"SAMOS unenvy'd boasts her Æsop gone."

The title is engraved above the print.

4 × 5⅞ *in.*

1755.

Dicky Dickinson *Governor of* Scarborough-Spaw (No. 3.)

[1725]

A COPY in mezzotint, reversed from the print, described as (No. 1.), under the same name and date, engraved by George Vertue, after Hysing, No. 1753.

The title is engraved below the print, with the seven lines of verse, which include and follow:—

"Behold y^e^ Governor of Scarborough Spaw."

5⅝ × 7⅛ *in.*

1756.

RICHARD DICKINSON, OF SCARBOROUGH SPA. (No. 4.)

Setterington Pinx 1726 *I^t^ Sympson Sc* [1725]

THIS engraving is a full-length portrait of the person described under "Richard Dickinson Governor of Scarborough Spaw," (No. 1.), 1725, No. 1753.

The design represents him seated on a box, with one hand upon his breast, the other raised, with the forefinger extended. The fox is chained to

the leg of the table, not to the box. The same articles are on the table as before, with the addition of two tobacco pipes. Two buildings, instead of one, appear in the distance. The portrait has an engraved frame on three of its sides.

Below the print are the three lines, quoted in (No. 1.) of this series, beginning and including :—

"*Samos* unenv'd boasts her *Æsop* gone,"

$7\frac{1}{2} \times 9\frac{1}{4}$ *in.*

1757.

Dicky Dickinson, (Governor of Scarborough Spaw.) (No. 5.)

H. C. Sc. [1725]

This print faces page 59 of the second volume of "Portraits, Memoirs, and Characters, of Remarkable Persons, from the Revolution in 1688, to the end of the Reign of George II." By James Caulfield, 1819.

It is a copy from the print described as (No. 4,) under the same title and date, No. 1756, and much narrower than the original; the second house on our right having been omitted, together with all which first appeared on our right of the handle of the box on which the man sits. On our left, the fox is omitted. There is no frame represented in this engraving. The verses are likewise omitted.

The text of Caulfield's publication gives an account of this person, with references to other portraits, which are described in this Catalogue.

$4\frac{3}{4} \times 8\frac{3}{8}$ *in.*

1758.

The true Effigies of Richard Dickenson, comonly called King Dicky, Governour of the Privy Houses at Scarborow-Spaw, whose Ingenuity, Industry, & Great Expence, in Contriving, & Building Conveniences, for Gentlemen & Ladys, is worthy Notice, & of no smal advantage, to the Town of Scarborow. (No. 6.)

[1725]

See (No. 1.), with the same title and date, No. 1753; engraved by George Vertue, after Hysing.

Dickinson is represented whole length, sitting on a chest, turned to our right, before a table; the figure is in profile to the same side, and in the act of rubbing one hand in the other; he wears a low-crowned broken hat, a long great-coat, and narrow neck-cloth. On the table are piles of money, or counters, a bottle, book, pen, ink, pot with a spout, and tobacco pipes. The title is engraved above the design.

Below are engraved these lines :—

"King Dicky thus Seated his Subjects to Greet,
With scurvy Iokes treats them, & fancy's they're Wit,
Then laughs, 'til y^e^ Rheum, runs down from both Eyes
To his Grizled Beard, which the drivle Supplye's,
And like to Old Sydrophel,* fain would seem wise.

* "The Conjuror in Hudibrass."

This Figure was drawn from his very Person by a Gentleman who had the advantage of a 12 Month's observation of his most natural Posture and Countenance. Ridentibus arridens Vultus."

On the wall behind the figure hangs a placard of "*Orders*," ending with "*God save y^e^ King*"

7 × 7¾ *in.*

1759.

The Exact Effigies of Dicky Dickenson comonly called King Dicky Governour of the Privy Houses of Scarboro Spaw whose Ingenuity Industry & Expence in Contriving & Building Conveniences for Gent^n^ : & Lady's is worthy Notice & of no smal advantage to scarborow (No. 7.)

[An etching ascribed to Sir J. Thornhill (?)] [1725]

See (No. 1.), with the same title and date, No. 1753; engraved by George Vertue, after Hysing.

This etched portrait represents the man standing on or shambling along the sea shore, his right hand hanging down, his left hand at his waist. In the distance on our right are cliffs, with, half way up, a small building marked "*The Womens Apartment*"; and, lower down, a house, in front of which is "*The Well*", a small square building.

Below are engraved the following notes :—

"This Figure was Drawn from his very Person by a Gentleman who had the advantage of a 12 months observation of his most natural posture and Countenance

Thus he walks, as upright as he can,
Iudge if Nature design'd him a Man,
If youd prove him a Man, from his Talent in Wh—g,
He has done no more there than all Monkys before him
Whether Monky or Man 'twas that Nature design'd,
Pray guess from his Figure and not from his Mind."

7 × 8⅜ *in.*

1760.

M^r^. Richard Dickinson of *SCARBOROUGH SPAW.* (No. 8.)

[1725]

A copy, with a different background, from that portrait of this man which is ascribed to Sir J. Thornhill, see (No. 7.), with a similar title and the same date, No. 1759.

The cliffs here are on our left of the design. "The Womens Apartment" is omitted; "The Well," and the larger house near it, are retained, without the inscriptions. Three figures appear near "The Well," one of which, that of a man, is represented as in the act of pouring water into a cask. The sea, with three ships, is in the distance, on our right.

The verses, quoted above from (No. 1.), with the same title and date, No. 1753, from .—

"A Mighty Monarch here I Reign."

to the end of that section, are engraved below the design.

5⅜ × 5⅛ *in.*

1761.

A Just View of the British Stage, or three Heads are better than one. Scene Newgate, by M D—V—to (No. 1.)

price six pence. [By Hogarth.] [1725]

An engraving, showing the stage of a theatre; below is engraved the following :— "This Print Represents the Rehearsing a new Farce that will Include y^e^ two famous Entertainments D^r^. Faustus & Harlequin Shepherd to w^ch^ will be added Scaramouch Jack Hall the Chimney-Sweeper's Escape from Newgate through y^e^ Privy, with y^e^ comical Humours of Ben Johnsons Ghost, Concluding w^th^ the Hay-Dance Perform'd in y^e^ Air by y^e^ Figures A. B. C. Assisted by Ropes from y^e^ Muses. Note, there are no Conjurers concern'd in it as y^e^ ignorant imagine ☞ The Bricks, Rubbish &c. will be real, but the Excrements upon Jack Hall will be made of Chew'd Gingerbread to prevent Offence. Vivat Rex."

The ropes above mentioned are, in the design, halters suspended over three managers of theatres; the labels issuing from the mouths of these persons have characteristic words. Thus, the airy Wilks, who dangles Punch, exclaims, "*Poor R—ch*[1] *Faith I Pitty him*". The Laureat Cibber, dangling Harlequin, invokes "*The Muses*," as painted on the ceiling, with "*Assist ye Sacred Nine*"! while the solemn Booth, letting down the image of Jack Hall into the forica, is most tragically blaspheming: "*Ha this will do G—d D— me*". The seat is inscribed "*Jack Hall going down the Privy in Newgate*". On a table before the speakers is a pamphlet, with a print of Jack Shepherd; over the forica is suspended a parcel of waste paper, consisting of leaves torn from "*Way of y^e^ World*", "*Hamlet*", (Mac) "*beth*", "*Cæsar*". "*Ben: Johnsons Ghost*" is rising through the stage, and contumeliously treating a fallen statue of a pantomime hero. A fiddler is hanging by a cord in the air, and performing, according to a scroll before him, "*Musick for y^e^ what Entertain*"(ment). Statues of "*Tragedy*" and "*Comedy*", at the sides, have their faces hidden by placards of "*Harlequin D. Faustus*" and "*Harlequin Shepherd*". There are, besides, a dragon ready to fly, a dog in his kennel, and a flask, each of which is attached to a rope and suspended from above. The motto is, "*Vivetur ingenio*". In Horace Walpole's catalogue, this print is called "Booth, Wilks and Cibber contriving a Pantomime, A satire on farces." See "The Genuine Works of William Hogarth," by J. Nichols and G. Steevens, 1810, vol. ii. p. 43.

Devoto, who is referred to in this title, was scene painter at various theatres. There is a mezzotint portrait of him by Faber.

The pantomime of "Dr. Faustus" was first produced at the theatre in Lincoln's Inn Fields in 1723; see a note to "Serpentes avibus geminentur", 1729, No. 1834.

There are two states of this print, one of which has the motto "*Vivitur Ingenio*".

$8\frac{3}{8} \times 7\frac{1}{8}$ *in.*

---

[1] Rich, manager of theatres in London, see "Serpentes avibus geminentur," 1729, No. 1834, "Shakespear, Rowe," &c., 1729?, No. 1838; and the references to this person which are given with the former entry in this Catalogue.

1762.

A Just View of the British Stage, or three Heads are better than one, Scene Newgate, By M D-V-to (No. 2.)

Design'd by W. Hogarth [1725]

This print is a copy from that described as (No. 1.), with the same title and date, No. 1761. The title and description are engraved below the design. An impression, bearing the inscription "*Vivetur Ingenio*", has been used for this copy. It differs from the original in being inferior to it, and in having rectangular hatchings, *i. e.* upright and horizontal lines, on the style of the pedestal of the statue of "*Tragedy*", whereas, in the original, the lines in that place are horizontal and oblique.

An impression occurs in "The Works of William Hogarth, from the Original Plates restored by James Heath, Esq., R.A.;" London, no date.

$8\frac{1}{8} \times 6\frac{7}{8}$ *in.* Brit. Mus. Library, 1751. d.

1763.

A Just View of the British Stage. (No. 3.)

Hogarth pinx^t. T. Cook & Son sc. Published by Longman Hurst Rees & Orme July 1^st, 1808. [1725]

This print is a copy from that which is described as (No. 1.), with the same title and date, No. 1761.

It was prepared for "The Genuine Works of William Hogarth," by J. Nichols and G. Steevens, 1810, vol. ii. in which it faces p. 41. With the addition of "Proof Bishop Printer", this plate was used for "The Works of William Hogarth," by the Rev. John Trusler, 1821, vol. ii. (1751. b.)

$5\frac{3}{4} \times 4\frac{7}{8}$ *in.*

1764.

A Satire on the Altar-Piece, by Kent, in St. Clement's Danes Church, Westminster. (No. 1.)

[By Hogarth.[1]] [1725]

This engraving, which is printed on blue paper, with a view, it has been said, of heightening the satire it expressed, caricatured the faults of the original which is thus described in "The Genuine Works of William Hogarth," &c. by J. Nichols and G. Steevens, 1808, vol. i. p. 36. "The altar-piece of the Church of St. Clement's Dane, being a musical representation, variously explained, some finding in it St. Cecilia and her Harp, and some Princess Sobieski and her Son, but the generality agreeing it was not a thing proper to be placed there; upon complaints to the Bishop of London, at his last Visitation of the said Church, we hear his Lordship, in order to secure the solemnity of the place and worship, hath lately very prudently ordered the churchwardens to take it

[1] This impression bears in a MS. of the eighteenth century, "*5d.*" "*Octob.* 1725", and "*Originall*".

down.* "The original painting cost eighty pounds; and after it was removed from the Church, was deposited in the old vestry-room; and on the concert nights at the Crown and Anchor was for many years an occasional ornament of the music-room."

"On Saturday last, the picture over the altar in St. Clement Danes was taken down, pursuant to the order of the Bishop of London."† This picture produced "A LETTER From a Parishioner of St. *Clement Danes*, To the Right Reverend Father in God EDMUND (Gibson), Lord Bishop of LONDON, Occasion'd by His Lordship's causing the Picture, over the Altar, to be taken down. With Some Observations on the Use and Abuse of Church Paintings in General, and of that Picture in Particular. *Exodus*, Chap. xxxii. Ver. 20, '*And he took the Calf which they had made, and burnt it in the Fire, and ground it to Powder, and strawed it upon the Water, and made the Children of* Israel *drink of it.*' *London*, Printed and Sold by J. ROBERTS, in *Warwick-Lane*; A. DOD, without *Temple-Bar; and E.* NUTT, *at the Royal-Exchange*, 1725, *Price* 6*d.*" (698. g.) This pamphlet was published, Sept. 10, 1725; it is reprinted in the "Appendix" to the above quoted work by Nichols and Steevens.

The wrath of Hogarth against Kent is said to have been evoked partly by means of that artist's lack of skill and genius, and partly on account of the patronage which he received through the influence of the Earl of Burlington, the leading amateur of that day, whom, with Kent, Hogarth had satirized in "Masquerades and Operas," (No. 1.), see that title in this Catalogue, 1724, No. 1742: and whom he again attacked at a later date; see "Taste", (No. 1.), 1731, No. 1873.

The above named pamphlet contains many passages which are interesting as illustrating the spirit which accompanied the publication of Hogarth's satire on the altar-piece; p. 3, "And of *all* the Abuses your Lordship has redress'd, *none* more timely, *none* more acceptable to all *true Protestants*, than your last Injunction to remove that *ridiculous*, *superstitious* Piece of *Popish Foppery* from over our *Communion Table;* this has gain'd you the *Applause* and good-*Will* of all *honest Men*, who were *scandalized* to see that *holy Place* defiled with so *vile* and *impertinent* a *Representation*. To what End or Purpose was it put there, but to *affront* our *most gracious Sovereign*, by placing at our *very Altar*, the *known Resemblance* of a Person, who is the Wife of his *utter Enemy*, and *Pensioner* to the *Whore* of Babylon? When I say the *known Resemblance*, I speak not only according to my *own Knowledge*, but appeal to *all Mankind* who have seen the *Princess Sobieski*, or any Picture or Resemblance of her. If the Picture of that Angel in white Garment and blue Mantle, which is there supposed to be beating time to the Music, is not directly a great Likeness of that Princess; this I insist on, and will stand or fall by my Assertion, provided they do not play any Tricks with the Picture, or alter it for Contradiction sake now it is down. Whether it was done by *Chance*, or on *Purpose*, I shall not determine, but be it which it will, it has given *great Offence*, and your Lordship has acted the Part of a *wise and good Prelate* to order its *Removal*. For, surely, *such a Picture*, is far unfit for so *sacred a Place;* a Place too solemn for *such Levities*, too awful to be made the Receptacle of *such Trumpery*, may, admit it *were not* the Resemblance of *such a Person*, can any thing be more *absurd* than *such a Picture* in *such a Place!* But if it be the Picture of *that Person*, what can be more *Sacrilegious*, more *impudently Sacrilegious*, than to have our *Sanctuary* defiled by those who *made a Mock* of us and our *Holy Religion?* I

---

* "Postman," Aug. 26, 1725.

† "Evening Post, Sept. 7, 1725." See "The Hierarchical Skimington", 1735; "The Parallel", 1736; "Tartuff's Banquet", (No. 1.), 1736.

mean our *inveterate Enemies* the *Papists*, who would scruple to prophane *no Place*, so they might show their *implacable Hatred* to our *God*, and our *King*. To our *God*, by making his *Holy Altar* the Scene of their *Ribaldry*, to be approached with *Wantonness and Curiosity*, by the *Sons of* Belial, who come there to *decypher* the *dumb Libel*, and sneer at the *pictur'd Lampoon*, which tacitly *mocks the Church*, and openly *affronts the State*. To our *King*, by placing the Resemblance of an *avowed Enemy* to *him*, and his *Religion*, at the *very Altar*, to stand in View of a *whole Congregation*, a Thing, in my Opinion, much more *Audacious*, than the *Setting up her Statue*, in the *Publick Streets*. No *Wonder* our Church has been throng'd with Spectators, to the great Hindrance of *Divine Worship*, and *Annoyance* of the Parishioners, when those Crouds of Irreverend Persons, which were ever *pouring* in, came not there to join in *Prayer* with the rest of the Congregation, but to worship their *popish Saint*, and hug themselves in the Conceit of being *alone* in the *Secret*." . . . P. 7. "When your Lordship shall examine, Who is the Painter, and of what Principle? How long he had been from the Court of *Rome*, before he painted that Picture? And, Whether he brought no Picture, or Resemblance of the Princess *Sobieski* over with him? You will not repent of what you have done, but when you shall further enquire after the Person who employ'd him, Whether he be a Protestant? Or, If he call himself so, whether his Children were not sent Abroad to popish Seminaries for Education. When your Lordship, I say, shall examine unto these Particulars, I doubt not of the Inferences so wise a Man will draw from such *convincing Circumstances*." The angry writer proceeds to demand that the bishop should enquire into the authority by means of which the altar-piece was placed, with a reference to Jacobites in Office; he complains of the loss to the parish of the use of a little vestry, which had been taken down from behind the old Communion Table of St. Clement's Danes Church; he refers again to the crowds of visitors who came to see the painting, p. 9, "a continual *hurly burly of Loiterers*, from *all* Parts of the *Town* to see our *popish Raree Show*." He states that this painting was not the first of its kind to be set up in a "Protestant" place of worship, to the scandalizing of the people; an altar-piece had been erected in the church of Whitechapel, p. 10, "Nor had the Inhabitants of *that Parish* any *Peace* in their *Devotion* till it was *wisely removed*. Not but that Picture (If any Picture can be proper) was *much* more applicable than this *absurd Piece* of *ours*; it represented our *blessed Saviour* at his *last Supper* with the *Holy Apostles*, and was *so far* applicable: but the *Enemies* of our *Church* took *even here* an *Opportunity* to *prophane* the *Church*, and *affront* its *Clergy*, by painting in the *Place* of Judas, the *direct Resemblance* of a *very learned* and *worthy Man* then in *Holy Orders*, and since *advanced* for his *Merit* and *Loyalty*. Whether it was the *Painter*, or the *Non-juring Parson*, that projected this *dumb Libel*, I shall not determine, their Intent was *easily* seen by so vile *an Attempt* on a *honest Protestant Clergyman*, and a *loyal Subject*, but like other *evil Acts*, it *met its Fate*, the Person it *stigmatized* is *signalized*, and the Person who *promoted it* had his *Reward*." The author declares that, in his opinion, pictures were needless in churches, popish in their tendencies and character, and of like nature to images which are forbidden to be worshipped. He elaborately endeavours to prove this assertion. Reverting to Kent's altar-piece he wrote, p. 21, "But never before was any popish Saint put over the Communion Table in a Protestant Church. The *Last Supper*, the *Passion*, *Crucifixion*, or some other Incidents of our Blessed Saviour's Life, are the general subjects given to Painters on these Occasions; but to have a Consort of Musick, *&c.* (suppose it were not the Pretender's Spouse, and, probably, some more of his Family, under the Form of Angels) is the most abrupt and foreign that I ever saw or heard of. A great many of our Churches have only the Pictures of *Moses* and *Aaron* on each side of the Commandments. I have nothing to object against them, but what I have before assign'd, yet I have often wonder'd, why *Aaron*, who

made the Molten Calf, which occasioned the Breaking of the first two Tables; Why he, I say, who was the *Jewish* High-Priest, should be placed at a Christian Altar." The writer urges the bishop to disregard the murmurs of those who objected to the removal of the picture, states that it promoted divisions of feeling in the parish, and demands why so much money (about 80*l.*) as it cost should be "thrown away," "(the Painter, as well as his Masters, being no *small Fool*)." The painting he describes, p. 27, as "that popish, paultry Piece of Trumpery." He refers to "The Post-Boy" and "The Daily-Journal" of Sept. 4, 1725, as having stated that the picture was not to be taken down, because there had been delay in the execution of the episcopal injunction.[1]

The work which provoked so much wrath is said to have been "parodied," rather than burlesqued in Hogarth's design. The latter represents a high picture with an arched top and a composition in the debased mode of late Italian art. It comprises, on our left, "*B*," an angel seated, playing on an organ, "*A*", and turned in profile to our right. Another angel, "*E*", with a harp, is on our right; between this figure and that of the first appears "*K*", a cherub holding a book; behind the organ is "*I*", a second cherub, and behind the angel, is a third angel, standing with a lute in his hands, "*G*"; a dove irradiated hovers over the organ, and is surrounded by heads of cherubim, one of which seems to be tumbling down. The following inscription is engraved below the design, the letters refer to the figures :—

"This Print is exactly Engraiv'd after y^e^ Celebrated Altar-Peice in S^t^ Clements Church which has been taken down by Order of y^e^ Lord Bishop of London (as tis thought) to prevent Disputs and Laying of wagers among y^e^ Parrishioners about ye Artists meaning in it. for publick satisfaction here is a particular Explanation of it humbly Offerd to be writ under y^e^ Original, that it may be put up again by which means y^e^ Parish'es 60 pounds which they wisely gave for it, may not be Entirely lost.

1^st^. Tis not the Pretenders Wife and Children as our weak brethren imagine

2^ly^ Nor S^t^ Cecilia as the Connoisseurs think but a Choir of Angells playing in Consort

A an Organ B an Angel playing on it C the Shortest Joint of the Arm D the longest joint E An Angel tuning an harp F the inside of his Leg but whether right or Left is yet undiscover'd G a hand Playing on a Lute H the other leg judiciously Omitted to make room for the harp I and K Smaller Angells as appears by their Wings."

In this, the original print, the last letter of the final word of this inscription is a long "s." In the copy, see (No. 2.), with the same title and date, No. 1765, this letter has been altered. The copy is smaller than and inferior to the original.

7 × 11¼ *in.*

1765.

A Satire on the Altar-Piece, by Kent, in St. Clement's Danes Church, Westminster. (No. 2.)

[After Hogarth.] [1725]

This engraving, like the original, described as (No. 1.), with the same title

[1] On altar-pieces in English churches at this period, see "The Old Whig", Oct. 30, 1735, and Sept. 30, 1736; likewise "The Gentleman's Magazine", Nov. 1735, p. 679.

and date, No. 1764, is printed on blue paper. A single line marks the lower boundary of the original, a double line appears in the copy. On our right of the design the boundary line is ruled and double in the copy; in the original this line is double likewise, but its outer element is irregular, as if it had been drawn rather roughly by hand.

The "s" in the word "Wings," with which the inscription concludes, is, in the original, long; in the copy it is a short "s." The copy is inferior to the original. No. 146 in the [1] "Crowle," Pennant's "Some Account of London," Part VI., has been printed on blue paper, like the original. It appears to have been made for "The Genuine Works of William Hogarth;" by J. Nichols and G. Steevens, vol. iii. 1817, where an impression on white paper is placed before p. 103. Another impression is in "The Works of William Hogarth, from the Original Plates restored, by James Heath, Esq., R.A."; (1751. d.)

$6\frac{7}{8} \times 10\frac{3}{4}$ *in.*

1766.

A Satire on the Altar-Piece, by Kent, in St. Clement's Danes Church, Westminster. (No. 3.)

W. Hogarth. Inv^t. J. Barlow, Sc. Published March 1798. [1725]

This print is a reduced copy from the engraving after Hogarth, which is described as (No. 2.), with the same title and date, No. 1765.

Above the design is engraved "Copy of Kent's Altar-Piece." It was prepared for "A Supplement to Hogarth Illustrated," 1798, to face p. 18, where it is printed on blue paper; it was used again for the second edition, 1804, where, printed on white paper, it faces p. 17.

$4\frac{1}{2} \times 6\frac{1}{2}$ *in.*

1767.

A Satire on the Altar-piece, by Kent, in St. Clement's Danes Church, Westminster. (No. 4.)

The Altar Piece of S^t. Clements Danes, Strand. A Fac Similie of Hogarths own Engraving.

[1725]

This print is a reduced copy from the engraving which is described as (No. 1.), with the same title and date, No. 1764. An impression faces p. 195 in "The Complete Works of William Hogarth", by the Rev. J. Trusler and E. F. Roberts; London, no date.

The text states, in addition to older notes on the subject, that the picture was, at the time of the publication of the book,[1] "still to be seen in the newly-built Vestry" of the parish of St. Clement's Danes.

$3\frac{3}{4} \times 7\frac{1}{4}$ *in.* Brit. Mus. Library, 7855. i.

---

[1] In the Department of Prints and Drawings.

[2] Probably *c.* 1860.

1768.

Berenstat, Cuzzoni, Senesino, &c. (No. 1.)

[By Hogarth.] [1725]

This print[1] represents the stage of a theatre, with three chief actors and a child. The subject is said to be the performance of the opera "Julius Cæsar," and the personages represented, "Julius Cæsar, Mark Antony, and Cleopatra," the child being the train-bearer of the last. M. Anthony (Senesino), a famous *castrato*, stands with his right hand and arm in front of his chest, his left hand being on his hip. His legs appear to be very weak, his head is very small, and his face babyish in its expression and features. His height is gigantic. Cleopatra (Cuzzoni) is a very little woman, and stands in the centre of the design, as if sustaining a duet with Senesino, who is on her right. Berenstat (Julius Cæsar), in a "Roman shape," with a ridiculously tall crest to his helmet, stands in the manner of his profession, while pretending to listen to the performances of other actors, both his hands are on his hips, and he swaggers in the theatrical mode. The scene is the interior of a palace. Compare this figure with the portrait of Senesino in "The Ladies Lamentation for y^e^ Loss of Senesino," 1735.

In Hogarth's print on "Masquerades and Operas;" see that title (No. 1.), 1724, No. 1742, the subject of this print is represented on the flag of invitation to the opera; the date of this print must therefore be not earlier than the year 1725 or 1726. Cuzzoni and Senesino were both in England at this time. The favourite singer at this time was Berenstat, and, upon an impression of this print in the royal collection, his name is written with those of Cuzzoni and Senesino.

On the other hand, it has been said that this design represents not Berenstat but Farinelli, in which case it must be dated not earlier than 1734, when Farinelli arrived in England; the subject has likewise been described as Handel's Opera "Ptolomeo," and the characters said to be "Ptolemy, Cleopatra, and Julius Cæsar." This opera was first performed in 1728. The probability of this being the true subject of the design is very much strengthened by the following extract from "The Genuine Works of William Hogarth;" by J. Nichols and G. Steevens, 1810, vol. ii. pp. 39, 40, and 41, wherein the description of Farinelli's action exactly agrees with that of the figure said to represent him in this print. "The appearance Farinelli makes on this occasion may be justified by the following quotation from a Pamphlet, intituled, 'Reflections upon Theatrical Expression in Tragedy,' &c. printed for W. Johnston, &c. 1755: 'I shall therefore, in my farther remarks upon this article, go back to the Old Italian Theatre, when Farinelli drew everybody to the Haymarket. What a pipe! what modulation! what extasy to the ear! But heavens! what clumsiness! what stupidity! what offence to the eye! Reader, if of the City, thou mayest probably have seen in the fields of Islington or Mile-end—or if thou art in the environs of St. James's, thou mayest have observed in the Park—with what ease and agility a Cow, heavy with Calf, has rose up at the command of the Milk-woman's foot. Thus from the mossy bank sprung up the Divine Farinelli. Then with long strides advancing a few paces, his left hand settled upon his hip, in a beautiful bend like that of the handle of an old-fashioned caudle-cup,

[1] See the description, given below, from J. B. Nichols, of the states of this print. The impression described here exhibits traces of "*To be sold at his Shop*" (?), and "*Price one Shilling.*" It appears that this state is not mentioned by Nichols.

his right remaining immoveable across his manly breast, till numbness called its partner to supply its place; when it relieved itself in the position of the other handle to the caudle-cup.' p. 63, &c. Under a copy of the print above-mentioned, which must have been made soon after its publication, appear the following inscription and wretched ungrammatical lines:

'The Three most Celebrated Singers at the Opera.
Scire tuum nihil est, nisi te scire hoc sciat alter.

Sigra the great, harmoniously inclin'd.
Who charms the ear, and captivates the mind.

Cuzzoni.

Thou, little slave, an emblem is of those
Whose hearts are wholly at y^e^ worlds dispose

Great *Barrenstadt* encomius great and true
Is very short of whats your right and due.'

Under the Duchess of Portland's copy is written, 'This Print of Senesino, Berenstadt, and Cuzzoni, was given me by Vanderbank the younger's mother. He drew it from seeing it at the Opera.' The Characters in the Print under consideration might have been re-christened by the copier of it."

Farinelli is represented by Hogarth in the second plate of "A Rake's Progress," see this title, Plate II. (No. 1.), 1735, where he appears by means of a picture, on the floor, of himself, "seated on a pedestal with an altar before him, on which are several flaming hearts, near which stand a number of people with their arms extended, offering him presents; at the foot of the Altar is one female kneeling, tendering her heart. From her mouth a label issues, inscribed, 'One God, one Farinelli;' alluding to a Lady of distinction, who, being charmed with a particular passage in one of his songs, uttered aloud from the boxes this impious exclamation." See "The Genuine Works of William Hogarth," as above cited, vol. ii., p. 118.

The ascription of this print to Hogarth has been challenged. In "Biographical Anecdotes of William Hogarth," by John Nichols, 1785, p. 138, it is stated, "Those who are inclined to doubt the authenticity of this performance, will do well to consult the representation on a painted canvas in the small print on masquerades and operas,[1] where the same figures occur in almost the same attitudes. I do not, however, vouch for the genuineness of this plate." "In *Southwark Fair*, our artist has borrowed the subject of his show-cloth from *Laguerre*; and might, in the present instance, have adopted it from another hand."

There are, according to J. B. Nichols, "Anecdotes of William Hogarth," 1833, p. 320, two states of this print, earlier than that which is here described.

1. Has a line dividing the scene in the centre. Of this line there are traces in this impression, showing where it had been burnished out. The line was intended to show the meeting of the halves of the scene. "Price two shillings."
2. Black line beaten out, and price taken out.
3. The inscription "To be sold," likewise taken out.

See "A Satire on Cuzzoni, Farinelli and Heidegger", 1734; "The Landing of Senesino," 1720, No. 1694; "The Ladies Lamentation for y^e^ Loss of Senesino", 1735; "On loosing their Toast and Butter", *c.* 1730, No. 1848.

10 × 7$\frac{1}{8}$ *in.*

---

[1] See "Masquerades and Operas, (No. 1.)," 1724, No. 1742.

1769.

Berenstat, Cuzzoni, Senesino, &c. (No. 2.)

[After Hogarth.] [1725]

This engraving is a copy from that which is described as (No. 1.), with the same title and date, No. 1768.

It is inferior to the original, may possibly be that which is described in the history of that work as an impression from the plate which was ascribed to Vanderbank the younger. In the copy the face of Senesino is stippled nearly all over the lighted side, where, in the original, the face is white. There is a double line engraved as a boundary to the original, in the copy there is but a single line in this place.

Below the design traces of an inscription appear.

$9\frac{7}{8} \times 7$ *in.*

1770.

Berenstat, Cuzzoni, Senesino, &c. (No. 3.) "Farinelli, Cuzzoni, and Senesino."

W. Hogarth. Inv^t. J: Barlow Sc Published March 1798. [1725]

This engraving is a reduced copy from that described as (No. 1.), with the same title and date, No. 1768.

The second title which is given here is engraved below the design. The plate was prepared for "A Supplement to 'Hogarth Illustrated,'" by J. Ireland, 1798, to face p. 255; it was used again for the second edition, 1804, where it faces p. 248; it was likewise used for "Anecdotes of William Hogarth," by J. B. Nichols, 1833, in which volume it faces p. 165, and notwithstanding the lapse of thirty-five years between the first and third issues of the print, the following publication line was given:—

"*W. Hogarth Inv^t. Published by Nichols & Son, Feb.* 1. 1832. *J: Barlow. Sc*"

$4\frac{1}{2} \times 3\frac{1}{8}$ *in.*

1771.

An Illustration to "Directions to Servants," by Jonathan Swift, DD.

Singleton, del^t, Page 175, *Presbury sculp^t. London: Printed for Hector McLean,* 1823. [*c.* 1725]

This engraving illustrates Swift's ironical advice to domestic servants, particularly "The House Maid;" it shows a public street at the entrance to a house; an old gentleman, who wears a large cocked hat, silk stockings, knee-breeches and a fully-powdered wig, is the victim of the carelessness of a sluttish woman, who, looking into the house while she casts the dirty contents of a pail on the pavement, bathes the legs of the unlucky passenger.

The text is:—

"When you wash any of the rooms toward the street over-night, throw the foul water out of the street-door; but, be sure not to look before you, for fear of those on whom the water lights, might think you uncivil, and that you did it on purpose. If he who suffers, breaks the windows in revenge, and your lady

chides you, and gives positive orders that you should carry the pail down and empty it in the sink, you have an easy remedy. When you wash an upper room, carry the pail down so as to let the water dribble on the stairs all the way down to the kitchen, by which, not only your load will be lighter, but you will convince your lady that it is better to throw the water out of the windows, or down the street door steps; besides, this latter practice will be very diverting to you and the family on a frosty night, to see a hundred people falling on their noses and b—sides before your door, when the water is frozen."

"Directions to Servants," was published in 1745, it was written some time before that date, and refers to the second quarter of the eighteenth century.

Above the design is "Directions to Servants."

$2\frac{3}{8} \times 3$ *in.* Brit. Mus. Library, 12274. a.

1772.

An Illustration to "Polite Conversation, &c. &c." by Jonathan Swift, D.D.

Kidd pinx^t. Page 140. *Allen sculp^t. London; Printed for Hector McLean*, 1823. [*c.* 1725]

This engraving is an illustration to Swift's satire on English domestic manners in the second quarter of the eighteenth century. It shows the interior of a well-furnished room; three ladies and three gentlemen are assembled at breakfast, one of the latter sits on a knee of one of the former, the other persons look on, amused at the scene.

The text, which illustrates conversation at the period in question, consists of a dialogue between "Neverout," and "Miss Notable," and is as follows:—

"*Neverout.* ———— Well, I'll go to the Opera to-night. No, I can't neither, for I have some business —— and yet I think I must, for I promis'd to squire the countess to her box.

Miss. The Countess of Paddledock, I suppose?

Neverout. Peace, or war, Miss?

[*As Miss rises, the chair falls behind her.*]

Miss. Well; I shan't be Lady Mayoress this year.

Neverout. No, miss; 'tis worse than that; you won't be married this year.

Miss. Lord! you make me laugh, tho' I a'nt well.

[*Neverout, as Miss is standing, pulls her suddenly on his lap.*]

Neverout. Now, colonel,[1] come, sit down on my lap; more sacks upon the mill.

Miss. Let me go; ain't you sorry for my heaviness?

Neverout. No, miss, you are very light; but I don't say you are a light hussy. Pray take up the chair for your pains.

Miss. 'Tis but one body's labour, you may do it yourself; I wish you would be quiet, you have more tricks than a dancing bear.

[*Neverout rises to take up the chair, and Miss sits in his.*]

Neverout. You wou'dnt so soon be in my grave, madam.

Miss. Lord! I have torn my petticoat with your odious romping; my rents are coming in; I'm afraid I shall be in the ragman's hands.

Neverout. I'll mend it, miss.

Miss. You mend it! go, and teach your grannam to suck eggs." &c.

$2\frac{3}{8} \times 3$ *in.* Brit. Mus. Library, 12274, a.

---

[1] He addresses another of the company.

1773.

The Tombs in Westminster Abbey. As Sung by Brother Popplewell in the manner of Chanting in a Cathedral.

[*c.* 1725]

At the head of this sheet is a small woodcut figure of a newsmonger hawking broadsides. The following verses are printed in letterpress below:—

"Here lies William of Valence, a right good Earl of Pembroke,
And this is his monument which you see I'll swear upon a book,
He was earl marshall of England, when Henry the Third did reign
About five hundred years a-go, but never will do so again.
Here the Lord Talbot lies, The Town of Shrewsbury's earl
Together with his countess fair who was a most delicate girl
Next to him there lieth one Sir Richard Peckshall hight,
Of whom we only this do say that he was a Hampshire Knight
Here lies the third King Edward's brother, of whom our records tell,
Nothing of note, nor say they whether he be in Heaven or Hell;
This same was John of Elderstone,[1] he was no Costermonger
But Cornwall's Earl; and here's one died because he could live no longer.
Now think your penny well spent good folks and that you're not beguil'd,
Within this cup doth lie the heart, of a French Ambassador's child,
But how the Dev'l came to pass, on purpose or by chance
The bowels they lie underneath, but the body is in France.
Here lies Oxford countess, and here also the Lady Burleigh her mother,
And here her Daughter a countess too, lie close by one another;
These once were bonny dames, and though there were no coaches then,
Yet cou'd they jog their tails themselves, or get them jogg'd by the men
Oh! who is me those high-born sinners, that now do pray so stoutly,
Living they never pray'd at all, yet their statues pray devoutly;
This fair monument which you see, I'd have you to understand,
It is of a virtuous lady fair who died of a prick in her hand.
In this fair monument which you see, adorned with so many pillars,
Doth lie the Countess of Buckingham, and her husband Sir George Villiers;
This old Sir George was Grandfather, and the Countess she was Granny,
To the great Duke of Buckingham, who led by the nose King Jamy.
Here lies Sir Robert Eatam a Scootish Knight, this man was secretary,
He scribbled compliments for two Queens, Queen Ann and Queen Mary;
This same was Mary Queen of Scots, whom Buchanan doth so bespatter,
She lost her head at Fotheingay, whatever was the matter.
Henry the seventh lies here entomb'd, with his fair Queen beside him,
He was the founder of this Chapel, Oh! may no ill betide him
And here they stand upright in a press, with their bodies made of wax,
A globe and a wand in either hand, and their robes upon their backs.
To another Chapel now come we, the people follow and chat
This to the Lady Cottington, the people cry who's that;
Why Sir Thomas Bromley lieth here, Death wou'd not him reprieve,
With his four sons, and daughters four, that once were all alive.
Here lies Sir John Fullerton and that is his Lady I trow,
And that is Sir John Pickering whom none of you did know:

---

[1] *i. e.* John of Eltham.

Here lies the earl of Torrington, the world ne'er saw a madder,
His Countess fair she lies beside him, and now you go up a ladder.
Richard the second lies here entomb'd, with his fair Queen, Queen Ann,
Edward the third lies here hard by, and he was a gallant Man;
This is the sword of John of Gaunt, a blade both true and trusty:
The Frenchman's blood was ne'er wiped off which makes it look so rusty.
Harry the fifth lies here entomb'd with his fair Queen, Queen Eleanor,
To our fifth Edward she was wife that's more than you knew before
Now down the ladder come we again, the man goes first with a staff,
Two or three tumble down the stairs, and all the people laugh.
Sir Robert Vere lies here entomb'd, who the Spaniards hide so curried,
Four colonels brave support his tomb, and here his bodies buried;
That statue up against the wall with one eye, is Major General Norris,
He bang'd the French most cruelly, as affirm'd in stories.
Here lies Sir John Holles, who was a Major General,
To Sir John Morris that brave blade, and now you may depart all,
For now the show is at an end, all things are done and said,
The Citizens pay for their Wives, and the Apprentices kiss the Maids."

$1\frac{1}{2} \times 1\frac{1}{2}$ *in.* Brit. Mus. Library, C. 20. f. "Roxburghe Ballads," vol. iii. p. 476.

1774.

The Triple Plea.[1] (No. 1.)

G W H W H N M sculpsit. Sold by the Print Sellers of London. &c. [*c.* 1725]

This engraving shows the interior of a magnificent chamber, with a lofty window and door, a painted ceiling, rich pilasters, and tall mirrors. Three gentlemen, in the costumes of lawyers, physicians, and clergymen, stand in the room, and are earnestly conversing. Their faces appear to be portraits. The physician is energetically disputing with the lawyer, who holds a parchment, probably a last testament, with a pendent seal; the divine reads from a book.

Below the design the following verses are engraved:—

"Law, Physick, and Divinity,
Being in dispute, cou'd not agree
To settle, which among them three
Shou'd have the Superiority.

Law pleads he does preserve men's lands,
And all their goods, from rav'nous hands;
Therefore of right challenges He,
To have the Superiority.
Physick prescribes receipts for health,
Which men preferr before their wealth:
Therefore of right challenges He,
To have the Superiority.
Then strait steps up the Priest demure,
Who of men's Souls takes care and cure:
Therefore of right challenges He,
To have the Superiority.

[1] See the same title, *c.* 1725, (No. 2.), No. 1775, and *c.* 1750.

If Judges end this Triple Plea,
The Lawyers shall bear all the sway,
If Empirics their verdict give,
Physicians best of all will thrive,
If Bishops arbitrate the case,
The Priests must have the highest place.
If Honest, Sober, Wise Men judge,
Then all The Three away may trudge.
For let men live in peace and love,
The Lawyers tricks they need not prove.
Let them forbear excess and riot,
They need not feed on Doctor's diet.
Let them attend what God does teach,
They need not care what Parsons preach.
But if men Fools and Knaves will be,
They'll be asse-ridden by All Three."

On a bracket projecting from the wall are a urinal, book, pen, and ink; likewise the anatomical figure of a man, which is attributed to Michael Angelo, and called "L'Ecorcheur". The attitude and condition of this figure represent that which is alleged to be proper to the person who has to do with members of the learned professions in question.

$6\frac{1}{2} \times 8$ *in.*

1775.

The Triple Plea. (No. 2.)

Sold by J. Jarvis, Bedford-Court Covent Garden. [*c.* 1725]

This engraving has a similar subject to that of the design, with the same title and date (No. 1.), No. 1774. The scene represented is the interior of a room. A lawyer, who holds a sheet of paper with pendent seals, eagerly disputes with a physician, who holds and points to a bottle, labelled "*Bals. Life*". In the centre of the group is the Divine, holding a book, inscribed "*Bals. Soul*". Three pictures hang on the walls; 1, two dogs fighting, men endeavour to separate them; 2, men and women bringing tythes in kind to a clergyman; 3, two doctors quarrelling at the bedside of a dead person.

Below the design are engraved the following lines:—

"Law, Physick, and Divinity,
Contend which shall Superior be.
The Lawyer pleads He is your Friend,
And will your Rights & Cause defend
The Doctor swears (deny't who will)
That Life and Health are in his Pill.
The grave Divine, with Look demure,
To Penitents will Heaven assure.
But mark these Friends of ours & see,
Where ends their great Civility.
Without a Fee, the Lawyer's Dumb;
Without a Fee, the Doctor — Mum;

His Rev'rence says, without his Dues,
You must the Joys of Heaven lose
Then be advis'd: In none confide;
But take Sound Reason for your Guide."

$7\frac{1}{4} \times 9$ *in.*

1776.

"A Patch for t'other Eye"

[*c.* 1725]

This etching is in two divisions; in that on our left a gentleman, who is engaged at fisticuffs with a soldier in the other division, is grasped round the body by a woman, whose back is towards us, while she flourishes a whip. The gentleman is beyond the middle age, he wears a laced coat and a bag-wig. Three other persons, a lady and two gentlemen, stand behind the first gentleman; they are looking with much interest at the soldier in the other division, and seem to be amused with the progress and character of the combat. One of the two gentlemen wears the ribband and star of an order of knighthood; it is probable, from the features of this man and the lady at his side, that they were intended to represent George II., then Prince of Wales, and his wife.

The combatant in this division seems to have succeeded in hitting his antagonist in his right eye, the other eye being already stopped by means of a black patch. To this the above title, which is engraved on a label over the heads of the figures in the second division, evidently refers.

Death, a skeleton, approaches the sufferer, and is about to apply a new patch to his face. The former appears to have been intended for a field-marshal of England; the baton of such an officer lies on the ground near his hat, which has a military cockade. Irritated by his wound, he is drawing his broadsword, and saying "*Oh! G—d d—n ye if that's your sport—have at ye*".

The cause of the quarrel which is thus consummated appears to have been a gambling dispute; several playing cards lie on the ground at the feet of the figures in the first division.

$10\frac{5}{8} \times 7\frac{7}{8}$ *in.*

1777.

"TOTUS MUNDUS AGIT HISTRIONEM"
The Green Room Scuffle

Thoª. Booth Sculp [*c.* 1725]

This etching represents a scene in the "green-room" of a theatre, or rather at the back of the wings of the scene, at the side of the stage of such a place. Two female actors are violently quarrelling; a male actor intervenes. A person, who seems to be dressed to perform the part of an old man, has knocked another to the ground and is still beating him with his crutch. Three other persons are peeping at the scene.

The first title given above is engraved on a label within the margin and over the figures, with a satiric mask in the centre. The second title is below the design.

$9\frac{7}{8} \times 6$ *in.*

1778.

The Surrey-Wonder an Anatomical-Farce *as it was Dissected at y^e^ Theatre-Royal Lincolns-Inn-Fields*

[1] *Sold by Jo^s^. Clark Engraver & Printsell^r^ in Grays-Inn, P^r^.* 6^d^.

[By James Vertue.] [*Nov.* 28, 1726]

This print represents the interior of a room, in which is hung a map of the country round Guildford. In the room sits Mary Tofts, wearing a black mask; Mr. Howard holds her hand and head; a rabbit, which St. André is attempting to catch, escapes from between her feet; his stick is on the ground. Behind are three persons watching and discussing. Mr. Molyneux raises his hands in disbelief and disgust at a rabbit which a woman holds up to his view. Mr. Maubray, entering the room with a constable, exhibits a bottle containing a prepared "De Suyger" or Sooterkin, to a person who points to a table where lie anatomical preparations and drawings. Over the figures, in the second state of the print, are the initials of their names.

In 1724, all England and a considerable part of the continent were startled by a report that Mary Tofts, an illiterate woman of Godalming, near Guildford, had produced seventeen rabbits, instead of children; the cheat was maintained for a considerable time. M. St. André, the king's surgeon, Mr. Howard, a surgeon of Guildford, Sir Richard Manningham, Dr. Douglass, Dr. Maubray, Mr. Limborch and several others were deceivers or deceived in this matter, and contributed to make the story accepted as truth. The Rev. Mark Noble, in "A Biographical History of England," vol. iii., pp. 477, 478, states: "At length Sir Thomas Clarges attended Tofts, discovered the cheat, and overwhelmed the deluded medical men with shame and disgrace. This woman's impudent wickedness produced much wit and satire, nor did Hogarth let it escape his inventive pencil, and it may be fairly averred, that Mr. John Howard, the rabbit partizan, had no small stock of folly delivered from his brains when he published his relation. The greatest loser on this occasion was St. André, who had received a sword from George I., which that monarch had previously worn, but St. André was as great an adventurer in his way as Tofts. The learned Whiston was weak enough to credit this tale, and even wrote a pamphlet, to prove that this supposed 'monstrous conception' was the completion of a prophecy in *Esdras*." See "Appendix No. II.", p. 464, vol. i. of "The Genuine Works of William Hogarth;" by J. Nichols and G. Steevens, 1808.

There is a very good digest of the various statements which were produced in consequence of this imposture, in "The London Journal", for Saturday, Dec. 17, 1726. This describes the manner in which the imposture was conducted. Nicholas St. André, a Swiss, came into England as a menial servant to a Jewish family; taught French and music; was casually wounded, therefore learnt surgery, and at length understood and practised it. He married Lady Elizabeth Molyneux, immediately after the death of his patient, her husband, S. Molyneux, Esq., secretary to George, Prince of Wales. "He excelled in all manly sports and accomplishments; understood much of all the sciences; was skilled in all that related to gaming, yet not a gamester; obtained great riches; was always charitable, and often munificent." He died at the age of 96. After the exposure of Mary Tofts, rabbits never

---

[1] There is an impression of the first state of this engraving on which paper has been pasted over all the above publication line, except the statement of the price; a new publication line, as follows, appears on a separate piece of paper pasted outside the plate-mark:—"*Sold att the grocers shop the corner of Oxindon Street in Coventry Street up one payr of stairs Pickadilly*".

appeared at his own table, or at those of his friends when he was present; Noble's "Biographical History of England." See "The Genuine Works of William Hogarth", as above cited.

Beneath the print are engraved these lines:—

"The Surrey Rabbet-Breeder here behold,
Imposture greater than appear'd of Old,
Mountains in Foreign Climes wth Labour groan'd
And One small Mouse y^{e} dire Surprize atton'd,
But here by Mounsieur's Art, at last reveal'd
Lye Seventeen Coney's in one —— conceal'd,
Poor Mary Toft the Tool is only made,
While her Assistants do perform their Trade
Yet Act by turns their Parts so very ill,
That their own Hands have Sign'd their want of Skill.
Hence let s^{ch} Wretches learn if e'er they Aim
T' establish Fraud, their Character's y^{e} Game,
The Hunt once up, Mankind will Cry 'em down
And make such Quacks the Sport of Court & Town.
The Eighteenth Birth whenever it appears,
'Tis hop'd will bring forth Pillory and Ears."

In "The Daily Journal," Dec. 23, 1726, "The Surrey-Wonder" is advertised. This plate was thus, apparently, published Dec. 23, 1726; it occurs in two states. The letters over the figures, and St. André's fiddle on the ground, do not appear in the first state, nor are there so many names in the map.

The original drawing is in the Bodleian Library, having formerly belonged to Mr. Gough. It was drawn by George Vertue; the engraving was by his brother James.

J. Maubray, M.D., *i. e.* "*M*," of the second state of this print, author of "The Female Physician," 1724, and "Midwifery brought to Perfection," 1725 (1178. h. 3/1.) was severely attacked in "The Sooterkin Dissected," because he asserted that he had brought away a De Suyger or Sooterkin from a Dutch woman.[1]

Dr. John Maubray appears to have been a very credulous, or, more probably, a very ignorant person, and it is not unlikely that to a passage in his book, "The Female Physician," 1724 (1177. c. 2.), the idea of the imposition of which Mary Tofts was the instrument may have been due. While writing "*Of Deformed* Conceptions," p. 375, which he had before asserted to be rifer in Holland than elsewhere, he continues thus:—

"But this sort of Births, I have also dilligently observ'd, happens most frequently in *Holland*, and *that* chiefly for the *Reasons* and *Causes* mentioned in the foregoing *Chapter*. Which *Observation* leads me to the following *Matter* of Fact, which (without any intended *Reflection*, or *Reproach* upon any particular *Country*, or rather, as *this* would be, upon *Human Nature* it self) I shall ingenuously relate, not only to clear up the Mystery of a certain *Truth*, which I

---

[1] See "Hudibras," Part III. Canto III.:—

"For Knaves and Fools being near akin,
As Dutch Boors to a Sooterkin."

Sooterkins, or little sooty devils, were described as the productions of Dutch women, who lived too constantly by the sides of their stoves. But this appears to be an absurd mistake in itself, apart from the folly of the idea; the Dutch women call their children "Sooterkins," *i. e.* little sugary ones, out of love and joyfulness in them. For "Sooterkin", see "The Dunciad", Book i. 126.

have found, to be *controverted* in this Place, and *that* even among some of the more *Learned* themselves; but also for *Morality* and *Instruction* sake to the *Reader* in particular, and for the *common Good* of Mankind in general, *viz*— That these Births in those *Parts*, are often attended and accompany'd with a *Monstrous little Animal*, the likest of anything in Shape and Size to a Moodiwarp;[1] having a *hooked Snout, fiery sparkling Eyes*, a long *round Neck*, and an acuminated *short Tail*, of an extraordinary *Agility* of Feet. At first *sight* of the World's Light, it commonly *Yells* and *Shrieks* fearfully; and seeking for a *lurking Hole*, runs up and down like a *little Dæmon*, which indeed I took it for, the first time I saw it, and *that* for none of the *better Sort*. Moreover—The following *accidental Passage* is so remarkable, that I cannot pass it by, in order to satisfy and convince *others* of this admirable Truth; Namely, that, not many Years ago, in coming from *Germany* over East and West *Friesland*, to *Holland*, I took Passage in the ordinary *Fare-Vessel*, from the City of *Harlingen* for *Amsterdam*, over what they call the *Zuyder-Zee;* which is commonly reckon'd a *Voyage* of 10 or 12 Hours, tho' at this Time we happen'd to be near 36 Hours on our *Passage*. Amongst the better Sort of the *Passengers*, who possess'd the *Cabine*, there happen'd to be a *Woman big with Child*, of a very creditable *Aspect*, who afterwards told me, that She was bound for *Amsterdam*, on purpose to buy some necessaries for her *lying-in* at the easiest rate; when in the *interim*, the good Provident *Woman*, was taken all at once, aboard the *Ship*, with a sudden and surprizing Labour: Upon which occasion, in short I immediately lent her a *helping Hand*, and upon the *Membran's* giving way, this fore mentioned Animal made its wonderfull *Egress;* filling my *Ears* with dismal Shrieks, and my *Mind* with greater Consternation. When not immediately recollecting what I had either heard or read of this Monster, I could not help continuing in my Surprize, until I heard some of our *Accidental Company* call it *de Suyger*, as they were about to kill it. Upon which I immediately laid the *Woman* of a pretty *plump Girl;* who, notwithstanding all this, had no *Deformity* upon it, save only many *dark, livid* Spots all over its Body; which I prognosticated might turn to a *Universal* Scurf. In the meantime I order'd the *Express'd Oil of* Almonds to be diligently us'd, as soon as we landed. Afterwards I had occasion to talk with some of the most *learned Men*, of the several famous Universities in those *Provinces* upon this Head; who ingenuously told me, that it was so common a Thing, among the *Sea-faring* and *meaner sort of People*, that scarce One of these *Women* in *Three* escaped this kind of strange Birth; which my own small *Practice* among them afterwards also confirmed: Insomuch, that I always as much expected the Thing *de Suyger*, as the Child it self. And besides the *Women* in like manner, made a respective suitable *Preparation*, to receive it warmly, and throw it into the *Fire;* holding *Sheets* before the *Chimney*, that it may not get off; as it always endeavours to save itself, by getting into some *dark Hole* or *Corner*. They properly call it *de Suyger*, which is (in our Language) the Sucker, because, like a *Leech*, it sucks up the Infant's *Blood* and *Aliment*. Upon this *Head*, and to this *Purpose*, I might produce the *Authorities* of Sundry good *Writers*, but shall content my self here at present with One of the same *Nation*, viz.* The most Learned and Eminent *Levinus Lemnius*, who gives us a very remarkable and particular Account at large, of a certain Birth, which begun with a Monstrous Mole, succeeded by the Sucker, and ended with the *Production* of an excarnificated Male-Child."

The author, having thus informed his readers, proceeds to warn persons respecting the production of these extraordinary creatures.

"Philalethes," writer of "The Sooterkin Dissected. in a Letter to John Maubray, *M. D.* alias Dr. *Giovanni*," (775. l. 3/1,) extended the title of his

---

[1] Query, Moldiwarp, or Mole.

* "*Lib. i. Cap.* 8."

book and thus summarized the nature of its contents and aims, "Wherein is clearly prov'd,

I. That there never was such an Animal in the World.
II. That God never made it.
III. That the Devil cannot make it.
IV. That it is Impudence to assert it.
V. That it is Stupidity to believe it.
VI. That it is a mere Fiction of his own Brain.
VII. That it is contrary to the Opinion of the most learned Physicians and Philosophers in our Days, who maintain the Truth of *Univacal Generation*."

Of Maubray's book, "The Female Physician," his antagonist states that he was, at first, "mightily taken with it, because the first chapter treated of GOD. Now thought I, this certainly must be a good Book, and nothing but TRUTH in it. I was soon undeceived." He desired to be acquainted with the Author, who, in consequence, called upon him, and invited his opinion of the book, which he gave at length, with particular and exhaustive references to the passage which is quoted above from page 375, which he likewise quotes. "You call it little, it must needs be so, because there was a pretty plump Girl to come after it; and if it had been big, there had been no room for them both," p. 9. "You say it yell'd and squeek'd fearfully, why did you not say it spoke too? which if it had, sure it had forbidden you to publish such ridiculous nonsense to the World, and to propagate such a notorious Lie to Posterity. It seems you have forgotten what the Apostle says, *refuse profane and old Wives Fables*, 1. *Tim.* iv. 7. You say it sought a *lurking Hole;* well it might, as blushing to be described in such a manner. You say 'twas like a little *Dæmon;* it was well for the woman she was dispossessed of so bad an Inhabitant," pp. 9, 10. "Pray, sir, had you it in your Hand? did you contribute nothing to its wonderful egress? had it Feathers, Scales or Hair upon it? I need not ask you if you had it by the Tail, for I suppose its Shortness would not let you hold it; yet methinks you might have held it by its *hooked Snout*. It's strange to me that the Royal Academy of Sciences at *Paris* has not this Rarity. I went to the Royal Society in *London* to ask for it, an ingenious Member told me it was not there. You say *you have talk'd with learned men in* Holland *about it*, so have I, and they all call it a vulgar Error," pp. 10, 11. "I have discoursed with the *Dutch* Midwives and Nurses about this *Animal*, but they are all clear to give their Affidavits, that it has no Existence in Nature; which brings me to the next thing I intended to prove, *viz.* that there is no such Animal in the World." "The ignorant Vulgar are certainly in the right, who ascribe the Cause of this Animal to the *Moon*, for nothing but *Lunacy* can produce it. If there is any such thing as equivocal Generation; why not a *Bird* or a *Man* produced in this way sometimes? There must certainly be a pre-existent Animalcule. I can't allow myself to believe that the *Stoves* produced them, because these are generally used in Churches, and the Ministers would forbid them. No Animal is bred of *Corruption*, whatever be its *Nidus Hudibras* was but[1] in his philosophy when he said,

Just like a Maggot in a Sore,
Does that which gave it Life devour.

How can they breed when the Parent-Animal be destroyed? When we kill our Bugs here, they return not again, but your *Sooterkin* returns often though it be burnt; if they are so plenty as you say in *Holland*, that scarce one in three of the Sea-faring Men's Wives escapes having them, it were good Business for some to be *Sooterkin*-Midwives, or *Sooterkin* Catchers there. All the Crea-

[1] Query, if "but" is not a misprint for "out."

tures which God made were very good, but your *Sooterkin* is not very good, *ergo*, God never made it; *probatur minor*. That is not very good that sucks up the poor dear Infant's Blood and Aliment, *ergo*, your *Sooterkin* is not very good, *Gen. i.* 31, *and God saw every thing that he had made, and behold, it was very good* I appeal to tender hearted and affectionate Mothers for the Proof of the *major* Proposition. I appeal to your own Description of this Animal for the Proof of the *Minor*, and (I hope) nay, I'm sure, you can't deny the Conclusion. The *Dutch* Mothers call their Childern *Sooterkints, i.e.* a sweet Child, but are Strangers to your *De Suyger*. Having clear'd this Point, the next is evident, (*viz.*), that if God has not made it, the Devil can't. Prov'd by this Syllogism, he that can't create a Fly, cannot create a *Sooterkin*; but the Devil can't create a Fly, *ergo* he can't create a Sooterkin. I prove the *Minor* thus; he that can create a Fly must be Omnipotent, but the Devil is not Omnipotent, *ergo*, he can't create a Fly, far less a *Sooterkin*, with a hook'd Snout, fiery sparkling Eyes, a long round Neck, and an acuminated short Tail, with an extraordinary agility of Feet, *&c.* Possibly you'll object and say, that the Devil made those Lice and swarms of Flies and Frogs, which were sent upon *Ægypt*. I answer, he did no such thing, but only deluded the Senses, he being Prince of the Power of the Air can condensate it, and by the Divine Permission turn it into what Shape he pleases; but I am more apt to think that it was the Devil himself than any Creature of his making, that it was some Hobgoblin, Fairy or other sent to affright you and the rest of the Passengers in that Vessel."

There is a reference to this plate in "St. André's Miscarriage," a ballad published in 1727, with the following stanza on this subject:—

> "He dissected, compar'd, and distinguish'd likewise
> The make of these rabbits, their growth and their size.
> He preserv'd them in spirits, and—a little too late
> Preserv'd (*Vertue sculpsit*) a neat copper-plate."

See "The Genuine Works of William Hogarth;" by J. Nichols and G. Steevens, 1810, vol. ii. p. 51. To this follows a considerable number of particulars, the results of researches by the authors in this subject. It is said that the stage joined in satirizing the performers in and dupes of this imposture. "In Mist's Journal, for Saturday, Dec. 17, 1726," it is stated that "a new rabbit-scene" was introduced by way of episode to 'The Necromancer' in the Theatre, in Lincoln's-Inn-Fields.[1]" p. 52. "I am told by one of the spectators, still alive, that in this new scene, Harlequin, being converted into a woman, pretended to be in labour, and was first delivered of a large pig, then of a sooterkin, &c. &c." p. 55, "I shall observe shortly that the Surgeon of Guildford (Howard), and Mony Toft (s.), were continued for two Terms upon their recognisance in the King's Bench, and then discharged." An extract is given, p. 56, from "The Flying Post," Dec. 19, 1726, of a poetical letter, "*Said to be written by Mr.* Pope *to* Dr. Arbuthnot," which comprises the following direct reference to this subject:—

> "When conversation grows quite barren
> We'll talk of Woman turn'd to Warren;
> Strange metamorphose! strange and new!
> But what a *Knight** says must be true;
> He seems like vulgar folk to speak,
> He talks in Latin, and in Greek.
> * * * * *

---

[1] See the title of this print, which is thus explained.

* "See Richard Manningham."

The Doctors have no faith, they say;
We find that 'Pothecaries may;
O wise, believing, learned wight!
Apothecary, Doctor, Knight.
Dr. (Arbuthnot) *Ar.* But why of *Manningham* this chat?
Pert *Monsieur*[1] too deserves a pat.
Po. (Pope.) *Po.* Of him but little shall be said,
I wish a man so finely bred
Would use his heels, and not his head."

"In the Gazeteer, or London Daily Advertiser, Jan. 21, 1763, was this paragraph, which closes the story of our Heroine: 'Last week died at Godalming in Surry, Mary Tofts, formerly noted for an imposition of breeding Rabbits' "; p. 60, as above cited.

"This print is supposed to have been suppressed, as Frederick, Prince of Wales, is one of the principal figures in the drawing which I have seen;" see MS. note in Mr. George Steevens' "Collection of Tracts" on this subject. This note is attached to the account of the print published by the proprietors of the Anodyne Necklace, but certainly by mistake. In that print there is no person who could be mistaken for the Prince of Wales. In "The Surrey-Wonder," the person rushing forward from behind Mary Tofts somewhat resembles him.

See "Cunicularii," &c., Dec. 12, 1726, No. 1779; "1. M[r] Petit," &c. 1726, No. 1780; "The Doctors in Labour," &c. 1726, No. 1781; "Demonology," 1726, No. 1782; "Portrait of Mary Tofts," &c. (No. 1.), 1726, No. 1783; "Credulity, Superstition, and Fanaticism," (No. 1.), 1726, No. 1785.

$7\frac{3}{4} \times 6\frac{1}{4}$ in.

1779.

Cunicularii or The Wise men of Godliman in Consultation

They hold their Talents most Adroit
For any Mystical Exploit.—Hudib.

[By Hogarth.] [*Dec.* 12, 1726]

This print represents the interior of a cottage, that of Mary Tofts, at Godalming, near Guildford, Surrey. On our left a large portion of the chamber is occupied by a bulky bedstead, with hanging curtains. On the bed within lies, "*F*", Mary Tofts, in simulated agonies of labour. "*G*", another woman, sits near the head of the bed and holds the arm of Mary Tofts, as if in the act of encouraging her. "*E*", Joshua Tofts, the rabbit bearer's husband, stands behind and looks on. "*B*," a man in a doctor's wig, wearing a long gown, and having his shirt sleeves rolled above his elbows, appears to be assisting at the birth (see below). He says, "*It Pouts it Swells, it spreads it comes*". He is described as Dr. (Sir Richard) Manningham. "*C*" appears to be meant for John Maubray; see "The Surrey-Wonder," &c., Nov. 28, 1726, No. 1778, he looks upwards as if in an ecstasy of wonder, and exclaims "*A Sooterkin.*" "*A*," a tall thin man, who has a kit under his arm, and is in the act of dancing, holds in one hand a piece of paper, on which lies what looks like an anatomical preparation of a frog or toad, he exclaims "*A great Birth.*" This is Nicholas St. André, the king's surgeon; see "The Surrey-Wonder," &c., and the references which are given

[1] St. André, who had been a dancing-master.

below to the general subject of this design. "*D*", Mr. Howard (see "The Surrey-Wonder") stands at the door, and appears to be rejecting a young rabbit which a country game-dealer or butcher, who has his finger laid to the side of his nose, is offering to him, he says, "*Its too big.*"

On the floor, by the side of the bed, as if running away from Mary Tofts, are a considerable number of young rabbits, besides two or three which are dead, still-born, and one which appears dismembered. An explanation of the latter circumstance is to be found in the abstract of the history of this imposture which is given in "The London Journal," for Saturday, Dec. 17, 1720.

Below the design is engraved the following reference table:—

"A The Dancing Master, or Præternatural Anatomyst.
B An Occult Philosopher searching into the Depth of things.
C The Sooterkin Doctor Astonish'd.
D The Guilford Rabbet Man Midwife
E The Rabbet getter.
F The Lady in the straw.
G The Nurse or Rabbet Dresser."

This is the print which is referred to in "The Genuine Works of William Hogarth," by J. Nichols and G. Steevens, vol. i. 1808, p. 37, in the following terms: "In the year 1726, when the affair of Mary Tofts, the rabbit-breeder of Godalming, engaged the public attention, a few of our principal surgeons subscribed their guinea a-piece to Hogarth, for an engraving from a ludicrous sketch he had made on that very popular subject." "This plate," Mr. Steevens remarks, "amongst other portraits, contains that of the notorious St. André, the anatomist to the royal household, and in high credit as a surgeon," &c. On p. 52, vol. ii. of the same work, it is stated that "in Hogarth's comic representation, the remarkable turn-up of the nose" (of Mary Tofts, see "Portrait of Mary Tofts", &c. (No. 1.), 1726, No. 1783,) "is preserved. This, perhaps, was the only feature in her face that could not be altered by the convulsions of her pretended agony, or our artist would have given her resemblance with greater exactness." Again, "I learn from 'The Weekly Miscellany' for April 19, 1740, that, a few days before, 'The celebrated Rabbit-woman of Godalmin in Surrey, was committed to Guildford Gaol, for receiving stolen goods.'" To this follows a considerable amount of information connected with the subject, and the names of contemporary satires, in prose and verse, and of engravings which dealt with it.

In the "Additional Observations on Hogarth's Prints," an appendix to "Anecdotes of William Hogarth," 1833, by J. B. Nichols, it is stated, p. 321, thus: "*Cunicularii.* Characters represented: A. Mr. St. André. B. Sir Richard Manningham. C. Cyriacus Ahlers. D. Howard, the surgeon of Guildford. E. The Husband of F. Mary Tofts, of Godalming, Surrey, 1726. From MS. in the King's library."

See, on the general subject of this print, the following entries in this Catalogue, "The Surrey-Wonder," &c., Nov. 28, 1726, No. 1778; "1. M^r Petit," &c., 1726, No. 1780; "The Doctors in Labour," 1726, No. 1781; "Demonology," &c., 1726, No. 1782; "Portrait of Mary Tofts," (No. 1.), 1726, No. 1783, and "Credulity, Superstition, and Fanaticism," (No. 1.), 1726, No. 1785.

According to "The Genuine Works of William Hogarth," vol. ii. p. 50, "C." was meant for Mr. Sainthill, a London surgeon. This is evidently a mistake.

$9\frac{5}{8} \times 6\frac{3}{8}$ *in.*

1780.

1. M^R^ PETIT A FRENCH SURGEON SENT FROM PARIS TO DOCTOR MEAGRE to take an exact Account from him of y^e^ Præternatural Delivery of Rabbets 2. The most Profound & Learned Doctor Meagre. 3. Doctor Meagre's Son & Heir to his famous Mercurial Pill. 4. Mr. Dipthong Tutor to the Doctors Son and Bosom Counsellor to y^e^ Doctor. 5. The Doctor's Study. 6. A most Heroick Incounter at Cudgels w^ch^ happen'd between the Doctor & a Flower Painter at Slaughter's Coffee house. 7 Another Incounter at Swords between the Doctor & a famous French Gramarian, a long Table standing between the Champions.

Sold by J. Clark Engraver and Printseller in Grays Inn Pr. 1. *shil.* [1726]

A PRINT, with the above title engraved on a second plate, and below the design. The numbers in the title are repeated on the print, so that the title serves as a reference-table. The design shows the interior of a room, and "1" entering and presenting a letter to "2", who, being a miserably lean and very tall man, hobbles forward with the aid of a stick, and gives his hand to the new-comer. "3", a little boy, walks by the side of "4", a young man; these are in the background. "5", refers to a table, on which are a bottle, a wine or medicine glass, and a vessel filled with pills; likewise a sheet of paper: below the table are two barrels, on one of which is "*Gallenus*", and on the other "*Hipocrates*." "7 and 8", are pictures on the wall, the former shows two men fighting with swords, but kept apart, so that it is impossible for either to injure the other, by a long table; the latter picture exhibits two individuals pretending to cut at each other with their swords. A negro boy opens the door, on which is written, "*No Cure, No Mony*".

Dr. Meagre is St. André, who rendered himself notorious in the case of Mary Tofts, the rabbit breeder.

In I. Nichols's "Biographical Anecdotes of Hogarth" is a long discussion on the character of St. André, by which it appears that he led a very profligate life, and that he was strongly suspected of having murdered Mr. Molyneux. See likewise "The Genuine Works of William Hogarth," by J. Nichols and G. Stevens, vols. i. and ii. 1808, 1810. An impression of this plate, in the possession of Mr. Willet, has in MS. the name of Misaubin under the figure of the attenuated physician. See "The Surrey-Wonder," &c., Nov. 28, 1726, No. 1778; "Cunicularii," &c., Dec. 12, 1726, No. 1779; "The Doctors in Labour," &c., 1726, No. 1781; "Demonology," &c., 1726, No. 1782; "Portrait of Mary Tofts," &c., (No. 1.), 1726, No. 1783; and "Credulity, Superstition, and Fanaticism," (No. 1.), 1726, No. 1785. The figure certainly resembles that of Misaubin as it appears in an accepted portrait of him. See "Prenez des Pilules," &c., *c.* 1733, No. 1987.

$6\frac{3}{4} \times 5\frac{7}{8}$ *in.*

1781.

THE DOCTORS IN LABOUR; or a New WHIM WHAM from Guildford. Being a Representation of y^e^ Frauds by which y^e^ Godliman Woman, carried on her pretended Rabbit-Breeding;

also of y^e^ Simplicity of our Doctors, by which they assisted to carry on that Imposture, discover'd their own skill, & Contributed to y^e^ Mirth of His Majesties Liege Subjects.

Twelve distinct designs.

[1726]

This print contains twelve scenes illustrating the circumstances attending the imposture of Mary Tofts, who pretended to be delivered of rabbits. Each scene has six lines engraved beneath. Mr. St. André was a conspicuous person in these transactions, and he is represented as a Merry Andrew. See "The Surrey-Wonder," Nov. 28, 1726, No. 1778, where it appears that a play was acted in Lincoln's-Inn-Fields Theatre, in which Harlequin had a part in keeping with this representation.

Scene 1. Mary Tofts holding two rabbits, carried in triumph by St. André and two others.

"Poor Mary Toft in Ignorance was bred,
And ne'er betray'd a deep designing head,
Ne'er Seem'd cut out for plots: Yet never did wife,
Like her impose so grossly on Man Midwife,
Who Scorning Reason Common Sence and Nature,
Plac'd all their faith in Such a Stupid Creature."

Sc. 2. Two women in a field running after a rabbit.

"When I (says Moll) five weeks was gone w^th^ Child,
And hard at Work was weeding in the field,
Up Starts a Rabbet—To my grief I view'd it,
And vainly tho with eagerness pursued it,
The Effect was Strange—Blest is the Womb thats barren
For that can neer be made a Coney warren."

Sc. 3. Mary in bed; Cupid departing with two rabbits which he holds by their ears.

"The Rabbit all day long ran in my Head,
At Night I dreamt I had him in my Bed;
Methought he there a Burrough try'd to make
His Head I patted and I stroak'd his Back.
My Husband wak'd me and Cry'd Moll for Shame
Lett go—What 'twas he meant I need not Name."

Sc. 4. Mary seated in a chair, attended by two women; St. André and two doctors present.

"Help help good people—fetch another Neihbour
Her pains are Strong—she'll quickly fall in labour
Here Doctor—here good women—help to hold her
Poor thing she faints—take care—you hurt her Shoulder
Bless me! Whats this you've brought to town—O Mary
Three Cats legs, and a Coney Skin all hairy."

Sc. 5. St. André pressing milk from Mary's breast.

"Take Notice Gentlemen how from her breast
The Milk Squirts out as Soon as e'er 'tis prest
From whence with Reason it may be believ'd,
A strange unnatural Fœtus is conceiv'd.
What can it be dye think.—Why, men of Reading
Will soon conclude that she's a Rabbet breeding."

Sc. 6. Mary in bed, St. André feels her body, two doctors attend.

"Aye—tis as I Suppos'd—for let me tell ye
I feel the Rabbets leaping in her belly
Nay feel your Selves—Observe the motion truly
Such Evidence must needs convince ye fully
The Devil's in't if this can be a bite
Or you can longer doubt my notion's right"

Sc. 7. Mary seated on the bed, a rabbit emerging between her feet, St. André on his knees tries to catch it; another doctor in astonishment.

"Now Mary Struggles with a Second Pain
The Doctor now attends her throws again
But ah too Late—Impatient of delay
Bunn thrô—his Burrough works himself a way
Tho not so Slily but the Doctor spies him
And fallows with design t' Anatomize him."

Sc. 8. St. André holding a balance, a rabbit on a table before him; two doubting doctors standing in front,

"Is this a Rabbit or a Cat—in troth
Tis hard to Say it looks so like 'em both.
But hold—this dung will soon decide y^e^ Matter,
By this I judge it cannot be the latter,
And by its weight—I can as Safely Swear
Tho it has —— It never breath'd in Air."

Sc. 9. A consultation between two midwives and three doctors. St. André enters the room.

"The Doctors here and Midwives all Consult
If 'tis a fœtus Rabbit or adult
When up the learned Merry Andrew Starts
This Animal (quoth he) in all its parts
Does with a Natural Rabbit well agree
And therefore it must Prætternatural be."

Sc. 10. Several persons visiting Mary.[1]

"Now to the Bagnio flock the Town & Court,
T' improve their Iudgment some and some for sport,
They're wellcome all to Mary—all that will
May in her Warren for a Rabbit feel.
But Moll take care, they dont y^e^ Trick discover,
For then thy Merry days will all be over."

Sc. 11. Mary seated in a chair, a surgeon, standing by her, holds a rabbit[2]; two other surgeons enter the room.

"Tis an unhappiness to be Lamented,
That people ne'er know when to be Contented,

---

[1] In "The Genuine Works of William Hogarth," by J. Nichols and G. Steevens, 1810, vol. ii. p. 49, it is stated that St. André wrote to Sir Hans Sloane, Nov. 30, 1726, that he had brought Mary Tofts to the Bagnio in Leicester Fields, in order that he might have an opportunity of seeing her delivered. "See Sloane MSS. 4062. folio 268, and a letter from Lord Onslow, 4054, fol. 273." (Department of Manuscripts, British Museum.)

[2] This, doubtless, refers to Mr. Howard, see "Cuniculariі," &c. Dec. 12, 1726, No. 1779.

Had breeding Seventeen Rabbits Satisfied
Poor Mary Toft the Plot had still been hid!
But fond to make the Number up a Score,
The Paying World the Secret did explore."

Sc. 12. St. André seated, manacled. Mary conducted to prison by two constables.

"Strange turn of Human life—unhappy Molly,
Is now to Bridewell carry'd to Mill Dolly:[1]
The Coney Warren's ruind and no more,
Must Ferrits[2] hunt there as they did before,
Poor Andrew sits upon Repenting Stool,
Cursing his fate in being made a Fool."

$9\frac{7}{8} \times 13$ in.

1782.

"Demonology" Mary Tofts and the Boy of Bilston.

[After Hogarth.] [1726]

The figures of Mary Tofts and the Boy of Bilston, from Hogarth's plate of "Credulity, Superstition, and Fanaticism." See that title in this Catalogue, (No. 1.), 1726, No. 1785. On a book below the Boy's basket is "*Demonology*", in his basket is another book, inscribed "*Whitfields Iournal*". At the side of the plate, is the letter D., from which it would appear to be one of several upon the same plate. The figures also are numbered for reference. It is one of many copies of parts of Hogarth's designs, made for a German work, by E. Riepenhausen.

$3\frac{1}{2} \times 2$ in.

1783.

Portrait of Mary Tofts, of Godalming, Surrey. (No. 1.) Mary Tofts of Godelman the pretended Rabbit Breeder.

J. Laguerre Pinx.[3] *J. Faber Fecit.* [1726]

This mezzotint engraving represents the woman whose career is described in this Catalogue, see "The Surrey-Wonder," &c. Nov. 28, 1726, No. 1778, and the references which are given with that entry.

This mezzotint is thus referred to in "Mist's Weekly Journal", No. 92, Saturday, Jan. 21, 1727, p. 3. "The pretended Rabbit or Breeder, in order to

---

[1] "Rogues cant for beating Hemp".

[2] See "The Surrey-Wonder," &c., Nov. 28, 1726, No. 1778; "Cuniculariі", &c., Dec. 12, 1726, No. 1779; "1. Mr Petit," &c., 1726, No. 1780; "Demonology," &c., 1726, No. 1782; "Portrait of Mary Tofts," (No. 1.), 1726, No. 1783; "Credulity, Superstition, and Fanaticism," (No. 1.), 1726, No. 1785. There were several pamphlets published upon the occasion; one of them was entitled "The Discovery, or the Squire turn'd Ferret"; another, "A Shorter and Truer Advertisement," &c. (C. 20. f. "Poetical Broadsides", No. 187.)

[3] For John Laguerre, see "The Stage Mutiny." (No. 1.), June, 1733, No. 1929.

perpetuate her Fame, has had her Picture done in a curious Metzetinto Print by an able Hand".

She is seated at a table, on which her right elbow rests, the figure is of three-quarters length, below the hips, her left hand, which grasps a rabbit, lies in her lap: she wears a cap, necklace, neckerchief, gown partly open at the bosom, and white apron. The second title above given is engraved below the portrait.

$9\frac{7}{8} \times 12\frac{3}{8}$ *in.*

1784.

Portrait of Mary Tofts, of Godalming, Surrey (No. 2.) Mary Tofts, (The Pretended Rabbit Breeder.)

Maddocks sculp^{t}. [1726]

This engraving is a copy from that which is described as (No. 1.), with the same title and date, No. 1783. It is prefixed to an account of Mary Tofts, and faces p. 197 in vol. ii. of "Portraits, Memoirs, and Characters, of Remarkable Persons, from the Revolution in 1688 to the end of the Reign of George II." by James Caulfield, 1819.

$4\frac{3}{8} \times 5\frac{3}{4}$ *in.*

1785.

Credulity, Superstition and Fanaticism. A Medley. (No. 1.)

Believe not every Spirit; but try the Spirits whether they are of God: because many false Prophets are gone out into the World. 1. John, Ch. 4, v. 1.

Design'd and Engrav'd by W^{m}. Hogarth. Publish'd as the Act directs March y^{e} 15th 1762. [1726]

This plate and two designs which were executed on it have very curious histories. The one design is styled "Enthusiasm Delineated," the other "Credulity, Superstition and Fanaticism." In general the designs have a certain degree of resemblance to each other, a resemblance which, however, is, when the works are compared, found to be less exact than a first inspection seems to prove it to be. Both represent the interior of a church, chapel, or other place of worship, seen in angular perspective, with a vaulted ceiling and two windows in the wall on our left; a chandelier with two candles in it is on the same side and suspended over the heads of the congregation assembled in pews; on our right is a pulpit of an octangular shape, with a heavy sounding board over it; the preacher, with his wig flying from his head, thus revealing the tonsure of a monk, and wearing under his gown the chequered dress of a harlequin, is, in both cases, in vehement action, and holding forth certain puppets, as described below; on the panels of the pulpit hang other puppets. By the side of the pulpit hangs an instrument like a thermometer—designed to measure religious vociferation; below this a larger instrument, also like a thermometer, stands on the floor and rests on two books and a human brain which is intended to represent that of a "Methodist." The clerk is in his box before the pulpit, with accompaniments, as described below; in a pew at the side are figures, comprising a man and a young woman, who are embracing. In front, on our left, lies a woman, supine; in "Credulity, &c.,"

this figure represents Mary Tofts, with the rabbits creeping from under her petticoats; in "Enthusiasm Delineated," it stands for Mother Douglass, a notorious procuress, who made great pretences to religion. She produces no rabbits, but clasps a little image of a saint.

Hogarth's purpose was to give notions of the strange effects resulting from low conceptions of sacred things, especially those which are represented by pictures in churches, and prints in religious books, a purpose of his which had been, before this design was made, expressed in his satire on the altar-piece for St. Clement's Danes Church, Westminster, see "A Satire on the Altar-Piece," &c. (No. 1.), 1725, No. 1764. To exemplify this purpose he parodied the productions of several of the famous artists of the sixteenth and later centuries, whose works, generally painted under the directions of Popes, Cardinals, and other ecclesiastics, are chiefly on religious subjects, and, by the artists attempting to represent what are not properly objects of sight, fail completely, so that that which they intended should be sublime has been made ridiculous. Thus, the preacher in "Enthusiasm Delineated" has a little model or puppet in his right hand, which he extends before the eyes of his audience in order to give force to his denunciations in the name of God, whereas this puppet is but a visible symbol and borrowed from Raphael's design of the Creator, as an old, long-bearded personage, with ample, floating draperies, and supported in the air by two little chubby boys without wings; the puppet holds in its extended right hand a triangular object, very like a common domestic kitchen implement, but travestied from the triangle which, in the period of the decline of art, was so frequently employed as a symbol of the Trinity. In the other hand of the preacher is a second puppet, designed, according to Hogarth's satire, to evoke the fears of the audience by suggesting Hell and Satan by means of a little figure of the Devil dancing with a gridiron in his hands.

Other puppets, to be taken in hand at the will of the preacher, hang round the pulpit; the characters of these puppets on both designs may be gathered from the account which follows here of the alterations made by Hogarth in the original work. In the latter, there appears in the pew below the pulpit, a manacled felon clasping his hands before the image of a saint; in the hands of the image is a bottle of spirits, at the odour of the contents of which the felon sniffs ardently. His fellow in the pew, mentioned above, is a middle-aged man, with a star on the breast of his coat, who places one of his hands on the shoulder of his female companion and so draws her towards him, while he is about to put his other hand into her bosom; an image of Christ, with a nimbus, falls from her grasp while she receives this embrace. She lays her head on her companion's shoulder, and, turning her eyes on his face, has an oddly mixed expression of religious hypocrisy and amorous desire.

At the foot of the clerk's desk a dog squats on a cushion, and howls; by the side of this animal a ragged woman crouches and hugs an image with a glory about its head. On either side of the clerk's desk flies a little "cherub," according to the debased art of the sixteenth, seventeenth, and eighteenth centuries, consisting of a baby's head and wings. Besides these elements of mistaken sublimity Hogarth has added, to the "cherub" which is visible, a pair of duck's feet. The clerk is a fat fellow, who seems to have one of his eyes slyly bent on the embraces of the pair in the neighbouring pew.

A Jew kneels at a desk behind the figure of Mrs. Tofts, and, while, with upcast eyes pretending to pray, he deliberately kills between his thumb-nails vermin gathered from his beard or vesture; on a desk before him lies a book with, on one of its leaves, a design of Abraham and Isaac. For a more detailed description of this design see the account which is given with "Enthusiasm Delineated" (No. 1.), 1739.

On this subject see "A Supplement to Hogarth Illustrated," by John Ireland, 1798.

Of the original state of this design there were only two impressions; it bore the title "Enthusiasm Delineated."[1] Of one of these impressions there is a copy engraved by J. Mills, and published Nov. 12, 1795, by John Ireland. There is also a reduced copy by the same engraver. This smaller copy was originally placed in "A Supplement to Hogarth Illustrated," by John Ireland, 1798; it is likewise prefixed to p. 259 of "Anecdotes of William Hogarth," by J. B. Nichols, 1833. It is so placed, in order, by means of the print which is here described as "Credulity, Superstition and Fanaticism," (No. 3.), 1726, No. 1787, to facilitate comparison of the design with that which was altered from it, and contains an allusion to Mary Tofts, the rabbit-bearing woman of Godalming. This altered design was called "Credulity, Superstition and Fanaticism," as above. The original was produced by the artist to express his "First Thought," but he afterwards erased, or essentially altered every figure except two, and *on the same piece of copper*, engraved the plate entitled "Credulity, Superstition, and Fanaticism, A Medley," in which are the following variations, thus enumerated by J. Ireland, as above cited, p. 235, "The preacher and the devil, except in a few shadows added to a handkerchief, are left as in the first state, and these are the only figures that are so left; from them and the back-ground, it is *positively* ascertained that the first and second engravings are on the *same copper-plate*.[2] Raphael's strange symbol of the Deity, the artist has struck out, and in the place of it inserted a witch upon a broomstick; instead of the puppets representing Adam and Eve, Peter and Paul, Moses and Aaron, we have Mrs. Veale's ghost, Julius Cæsar's apparition, and the shade of Sir George Villiers. The nobleman, and the lady dropping her deified image, in the pew beneath the pulpit, are discarded, and a pair of vulgar and uninteresting characters put in their room. The handcuffed felon is obliterated and his place supplied by two figures, one weeping, the other asleep. The ragged woman hugging a model (statuette or image), is altered to the boy of Bilston" (see "Demonology," &c., 1726, No. 1782): "and on a hassock where was the howling dog, is a shoe-black's basket with Whitefield's *Journal*,[3] placed upon King James's *Demonology*. The characters of the cherubim and seraph are changed, and though the duck's wings are left, the legs are lopped off. In the place of the corpulent and consequential clerk, the artist has inserted a meagre and moon-eyed monster, with wings, that either grow out of his shoulders, or belong to a *foul fiend*, planted behind him, and acting as his prompter. Mother Douglas is beaten out of the copper, and in her room Hogarth has introduced Mrs. Tofts and her rabbits, one of the popular impositions of his own day. The smelling bottle applied to recover Mrs. Douglass from fainting, is with Mrs. Tofts very properly changed to a dram glass."

Mrs. Tofts appears to be crying-drunk; she lies on her back and gesticulates violently with extended fists. From beneath her petticoats emerge the rabbits of her imposture. The drinking-glass mentioned by Ireland, is held to her lips by the hand of a person the rest of whose figure is beyond the field of the picture.

Ireland thus continued his account of the differences between the plates in question; "The Jew is altered, and altered for the worse; the print of Abram

---

[1] See this title (No. 1.), 1739.

[2] Ireland has stated his case here in somewhat too broad a manner, the fact is that, the head of the preacher, his wig, hands, and nearly the whole of his dress are new in the second state of the plate.

[3] The "Journal" of the Rev. G. Whitefield, here referred to, is entitled "Journal of a Voyage from London to Savannah in Georgia", London, 1739. The work was followed by several "Continuations," which described other travels.

and Isaac, in a book before him, is obliterated, and a knife inscribed *bloody*, and laid upon an altar, supplies its place. In the characters of the *common people of the congregation*, there are several variations; the models (statuettes) which some of them hold in their arms are totally changed. The pigeon in the Methodist's brain [1] is discarded; in the place of the inscription in the top division of the *thermometer*, he has inserted the *Cock-Lane ghost;* and instead of the glory, which in the *First Thought* (*i. e.* 'Enthusiasm Delineated') crowned the whole, we have the *Tedworth Drummer;* a tale, which, had it not given the subject for Addison's comedy, would have been long since forgotten. On the scale of vociferation, and the chandelier,[2] the names of W———d[3] and Romaine[4] are only to be found in the present state of the plate; in the scale of the thermometer, there are numerous alterations. In the *Medley* (*i. e.* 'Credulity, Superstition, and Fanaticism' here in question), the artist has made an addition, and placed Westley's (*i. e.* John Wesley's) sermons, and Glanvil's book on witches, as supporters to the Methodist's brain; to do this, and introduce the rabbits on the foreground, he has brought his work so near the bottom of his plate as not to leave room for a *title*, which, with the quotation from St. John, *believe not every spirit, &c.* is in the present state of the plate, engraven on another piece of copper. Many little variations, besides those I have noted, will appear by a comparison of the two designs; one, is worthy of particular attention. In the print of *Enthusiasm delineated*, the inscriptions on the *thermometer*, *etc.* are evidently from the *burin* of Hogarth; in the print of the *Medley*, every inscription, even those which in each impression contain the same words, are the work of a writing engraver: from which I am inclined to believe, that in the first state the artist never trusted the plate out of his own hands." Again, having referred to the "First Thought," the author states, p. 239: "In *the Medley* the artist has changed his ground, attacked follies of another description, and in the place of *Enthusiasm*, introduced *Credulity*, *Superstition*, and *Fanaticism*," p. 240. "Ten or twelve figures engraved on the back-ground, are not in the *First Thought;* two of them, *viz.* a *crazed convert* terrified by a *lay preacher* are admirably descriptive;" p. 241. "If I am asked, what were the artist's inducements for making so many alterations? I can account for it in no other way than by supposing some friend suggested that the satire would be mistaken, and that there might be those who would suppose his arrows were aimed at religion, though every shaft was pointed at the preposterous masquerade habit in which it has been frequently disguised. Considering the time that must have been employed in beating out the old figures, the trouble of polishing the copper, *etc.*—it seems rather extraordinary that he should not have wholly discarded his plate of the *First Thought*, and taken another piece of copper for the *second*. It is probable that the alterations were made by degrees, and, before the author was fully satisfied with his design, became much more numerous than he had at first intended."

The newspapers of this period contain many advertisements on this subject. Probably the earliest of these is in "The Daily Post," Thursday, Dec. 1, 1726: "This day is publish'd, A short Narrative of the extraordinary Delivery of the Woman at Godliman near Guildford, of several Rabbits, performed by John Howard, Surgeon at Guildford," etc. This appears also in "The Daily Journal," for Dec. 1, 1726, and again on the 3rd of the same month, when it is

---

[1] A human brain, which is represented in the lower right-hand corners of the designs; the "thermometer" issues from this, and indicates its aberrations.

[2] The scale, like that of a thermometer, but with musical symbols, hangs by the side of the pulpit, and indicates the pitch of his outpourings.

[3] George Whitefield, the Preacher.

[4] William Romaine, a zealous Calvinistic preacher, author of "The Triumph of Faith."

followed by an announcement of the publication of "A Philosophical Enquiry into the wonderful Coney-Warren lately discover'd at Godalmin near Guilford, in Surrey; being an Account of the birth of 17 Rabbits born of a Woman at several Times, and who still continues in strong Labour, at the Bagnio in Leicester-fields," see "The Doctors in Labour," 1726, No. 1781.

"The Daily Post" for Tuesday, Dec. 6, 1726, says, "No notice hath hitherto been taken in this paper of the Woman at Godalmin near Guildford in Surrey, said to have been deliver'd of sixteen or seventeen Rabbits, it being a filthy Story at best, and having withal the Appearance of Imposture: That Matter is now under strict Examination, and some odd Discoveries having been made, we hear the said Woman was yesterday committed by Sir Thomas Clarges to the Custody of the High Constable of Westminster for a Fortnight, it being pretended that she is near her Labour (as they call it) of more Rabbits now jumping in her Belly (as the Phrase is) otherwise she had been sent to Bridewell: We hear likewise that the Guildford Surgeon, the Rabbit Man-Midwife, is bound over; Doctors and Surgeons are allow'd to visit her, but not under three at a Time."

In "The Daily Post," for Thursday, Dec. 8, 1726, is the following advertisement:—

"*Concerning the* RABBETS.

"*In a Day or two will be publish'd.* The true Account how it really happen'd, that the Woman at Godliman near Guildford in Surrey, could have 18 real, true, and living Rabbets within her, and of which she was really and truly Delivered lately by Mr. Howard, Surgeon and Man-Midwife of Guildford, and Mr. St. Andre, Surgeon to the King. 'Twill be given gratis up two Pair of Stairs at the Sign of the Celebrated Anodyne NECKLACE Recommended by Dr. Chamberlen for Children's Teeth, over against Devreux Court without Temple-Bar. Where are sold those incomparable Necklaces at 5*s.* each, or 48 Shillings a Dozen to all Merchants and others who transport or sell them again. N.B. In this Account is the Picture of the Woman with the Rabbets she is said to have brought forth."

"The Daily Journal" for Friday, Dec. 9. 1727, contains an advertisement signed by St. André, stating his conviction that this matter was an imposture, to the credit of which he had "in some measure" contributed, and that he intended to publish his account of the discovery of the "abominable Fraud." The same appears in "The Daily Post," for the following day.

"The fainting female," says Ireland, referring to the first state of this plate, "in the corner of the print, was intended for Mrs. Douglas of the Piazza (Covent Garden), who, after a most licentious life, became a rigid devotee and was Sam Foote's original for mother (Mrs.) Cole." [1]

$12\frac{3}{8} \times 14\frac{1}{2}$ *in.*

1786.

CREDULITY, SUPERSTITION, AND FANATICISM. A Medley. (No. 2.)

[After Hogarth.] *Dent Sculp* [1726]

THIS engraving is a reduced copy from that which is described as (No. 1.), with

---

[1] In the comedy of "The Minor," in which George Whitefield was likewise satirized. Hogarth painted her again in "The March to Finchley;" see that title in this Catalogue (No. 1.), 1745; she likewise appears in the penultimate design of "Industry and Idleness."

the same title and date, No. 1785. It is smaller than any of the other versions enumerated in this Catalogue, and was prepared to illustrate "Hogarth Moralized.", (By the Rev. John Trusler), 1768, p. 113; it was used again for "Hogarth Illustrated," by John Ireland. 1791 (7854, ff.), vol. ii. where it faces p. 414. In the second edition of the same work, 1806 (7854, g.), it occurs in vol. ii. facing p. 184. In the supplement to this work, published in 1804, the print described as (No. 3.) in this series, No. 1787, was introduced, although that now in question occurs in the third edition, dated 1806, of the same work (7854 g.), where it faces, as above stated, p. 184.

$2\frac{1}{8} \times 2\frac{7}{8}$ *in.* Brit. Mus. Library (Grenville), 2585.

1787.

CREDULITY, SUPERSTITION AND FANATICISM. A Medley. (No. 3.)

Believe not every Spirit but try the Spirits whether they are of God because many false Prophets are gone out into the World. 1 John Ch. 4, v. 1.

W: Hogarth. inv^t. J: Mills sculp. Published March 1798. [1726]

THIS engraving is a reduced copy from that which is described as (No. 1.), with the same title and date, No. 1785. It was prepared to illustrate "A Supplement to Hogarth Illustrated," &c. by John Ireland, 1798, p. 232, and again in the second edition, 1804, p. 226, and to facilitate comparison placed opposite to "Enthusiasm Delineated," a copy from the "First Thought" for this design which Hogarth, before that now in question, executed on the same copper-plate. See (No. 1.), as above. Over the design is engraved "Present State of the Plate in the Possession of Mess^rs. Boydell."

The same plate was used again, and for "Anecdotes of William Hogarth," 1833, by J. B. Nichols, where it faces p. 262. In this case the publication lin is "*Published by Nichols & Son, March* 1. 1832."

$4\frac{3}{8} \times 5\frac{1}{4}$ *in.*

1788.

CREDULITY, SUPERSTITION, & FANATICISM. (No. 4.)

Hogarth pinx^t. T. Cook sculp^t. Published by Longman, Hurst, Rees, & Orme, Jan^y. 1^st, 1809. [1726]

THIS engraving is a reduced copy from that which is described as (No. 1.), with the same title and date, No. 1785. It was prepared to illustrate "The Genuine Works of William Hogarth;" &c. By J. Nichols and G. Steevens, 1810, vol. ii.; where it is placed between pp. 244, and 245. With the addition of "PROOF Bishop Printer", this plate was used for "The Works of William Hogarth," by the Rev. J. Trusler, 1821, vol. i. (1751. b.)

$4\frac{1}{2} \times 5\frac{1}{4}$ *in.*

1789.

Credulity, Superstition and Fanaticism. The Medley. (No. 5.)

[After Hogarth.] *T. E. Nicholson, sc. Published by John Major, 50, Fleet Street, June 30, 1831.* [1726]

This engraving is a reduced copy from that which is described as (No. 1.), with the same title and date, No. 1785. It was prepared to illustrate, "Hogarth Moralized," &c., by the Rev. Dr. Trusler, London, 1831, in which volume it faces p. 130.

$3\frac{5}{8} \times 4\frac{1}{4}$ *in.*

1790.

Credulity, Superstition and Fanaticism. (No. 6.) Credulity & Superstition. Pl. liii.

Hogarth del^t. T. Clerk sculp^t. London Published as the Act directs by Robert Scholey 46 Paternoster Row. [1726]

This engraving is a copy, reduced and reversed, from that which is described as (No. 1.), of the same series, No. 1785. It was prepared to illustrate "The Works of William Hogarth," by Thomas Clerk, 1810, vol. 1, where it faces p. 192. The upper instrument, resembling a thermometer, has no inscriptions; the lower one bears only "*Madness*", "*Lust*", and "*Agony*".

The above second title is engraved over the design, with the number of the plate.

The same plate was used again for "The Works of William Hogarth, including the Analysis of Beauty", 3 vols.; London, 1837, vol. ii. facing p. 24. For this issue the publication line and engraver's name were burnished out, and the designer's signature placed in the middle below; thus "*Hogarth del^t*".

$3\frac{1}{8} \times 4\frac{3}{8}$ *in.* Brit. Mus. Library, 1402. k. 24.

1791.

Credulity, Superstition & Fanaticism. (No. 7.) Engraved by C. Mottram, from the Original by W^m. Hogarth.

Jones & C^o. Temple of the Muses, Finsbury Square, London. [1726]

This engraving is a copy from that described as (No. 1.), with the same title and date, No. 1785. It faces p. 217 in "The Works of William Hogarth; in a series of Engravings", &c. by the Rev. John Trusler, 1833, and, with the publication line removed, the artists' names being retained, it was used to face p. 160 of "The Complete Works of William Hogarth", with letterpress by the Rev. J. Trusler and E. F. Roberts; London, no date, (7855, i.) The plate was fully re-worked for the later issue. It is distinguishable from the other copies by the greyness and poverty of the workmanship, the publication line, and the size of the plate.

$4\frac{7}{8} \times 5\frac{3}{4}$ *in.* Brit. Mus. Library, 561. b. 28.

1792.

FRONTISPIECE TO "THE POLITICAL HISTORY OF THE DEVIL, AS WELL ANCIENT AS MODERN: IN TWO PARTS." (By Daniel Defoe.)

Bad as he is, the Devil may be abus'd,
Be falsly charg'd, and causelesly accus'd,
When Men, unwilling to be blam'd alone,
Shift off those Crimes on Him which are their Own.

London: Printed for T. Warner, at the Black Boy in Pater-noster Row, 1726.

[1726]

THIS engraving represents Satan, seated like a pope, in a chair of state, beneath a baldaquin, wearing a tiara and holding a triple crozier; on his breast is the cross. He is in council with a body of men who wear cardinals' hats, and sit on his right and left; the scene is the interior of a circular building, viewed under an arch in front of the design. A man and a woman, each of whom has a cloven foot, stand in front; the former is clad like a Turk, and is speaking to the latter, who is carrying a fan.

$3\frac{3}{4} \times 6\frac{3}{8}$ *in.* Brit. Mus. Library, 12330. f.

1793.

THE FRONTISPIECE TO "THE DUNCIAD. An Heroic Poem. In Three Books. Dublin, Printed, London Reprinted for A. Dodd. 1728." 8vo.

Dublin; Printed: London; Reprinted for A. Dodd. [1726]

THIS engraving represents an owl standing on a pedestal which is composed of books. In its beak is a label inscribed "*THE DUNCIAD.*" The books are marked "*P. & K. Arthur.*" "*Shakesp Restor'd*", these lie on their sides and form the cornice and top of the construction; the body of the pedestal is composed of a very thick volume, placed upright and marked on the back "OGILBY"; the base is formed of three books, marked respectively "*Dennis's Works*", "*NEWCASTLE*", and "*Cibber's Plays*".

The volume to which this engraving serves as a frontispiece is described as a copy of the first edition of Pope's famous satire. The same plate was used for the frontispiece to "The Dunciad, an Heroic Poem. In Three Books. The Second Edition, Dublin, Printed; London, Reprinted for A. Dodd. 1728". (1077. e. 33/1.) and other editions.

The persons satirized by the inscriptions on the books which form the altar were Sir Richard Blackmore, of whom the text states that the muse

"—— saw old Prynne in restless Daniel shine,
And Eusden eke out Blackmore's endless line;"
"The Dunciad", Book i. 103—4.

and of whose "song" it is further averred:—

"But far o'er all, sonorous Blackmore's strain;
Walls, steeples, skies, bray back to him again.

In Tot'nam fields, the brethren, with amaze,
Prick all their ears up, and forget to graze;
Long Chanc'ry-lane retentive rolls the sound,
And courts to courts return it round and round;
Thames wafts it thence to Rufus' roaring hall,
And Hungerford re-echoes bawl for bawl.
All hail him victor in both gifts of song,
Who sings so loudly, and who sings so long."

"The Dunciad", Book ii. 259-68.

As victor, Blackmore is distinguished by the books being placed at the top of the pile on which the owl is perched.

Blackmore wrote six epic poems, the work of his "indefatiguable Muse." "Prince Arthur; an Heroick Poem, in ten Books," folio, London, 1695; "King Arthur: an Heroick Poem, in twelve Books" folio, London, 1697; "A Paraphrase on the Book of Job," folio, London, 1700; "Eliza, an Epick Poem; in ten Books," folio, London, 1705; "Creation, a philosophical Poem; in seven books," 8°., London, 1712; "Redemption, a Divine Poem; in six Books," 8°., London, 1722; "Alfred; Epick Poem; in twelve Books," 8°., London, 1723. These were produced, besides less laborious works in other veins of literature; and many treatises on medical subjects: he was physician to William the Third and Queen Anne, and died in 1729. See Swift's enumeration of the titles of Blackmore's works in "Verses to be placed under the Picture of England's Arch-Poet," &c., printed with his "Works," beginning thus:—

"See who ne'er was, nor will be half-read,
Who first sang Arthur, then sung Alfred;
Praised great Eliza in God's anger,
Till all true Englishmen cried 'hang her!'
* * * * * *
Maul'd human wit in one thick satire;
Next in three books sunk Human Nature;
Undid Creation at a jerk;
And of Redemption made damned work.
* * * * * *
What punishment all this must follow?
Shall Arthur use him like King Tollo?
Shall David as Uriah slay him?
Or dextrous Deb'rah Siserah him?
Or shall Eliza lay a plot
To treat him like her sister Scot?
Shall William dub his better end?
Or Marlborough serve him like a friend?
No, none of these—Heaven spare his life!
But send him, honest Job, thy wife!"

"Shakesp(eare) Restor'd" refers to Lewis Theobald, or "Tibbald," who published a tract, styled "Shakespear restored, or a Specimen of The Many Errors committed as well as unamended by Mr. Pope in his late Edition of this Poet," By Lewis Theobald, 1726, 4°. Theobald was reputed to be the hero of the first version of "The Dunciad.":—

"There hapless Shakespear, yet of Tibbald sore,
Wish'd he had blotted for himself before."

"The Dunciad," Book i. 133-4.

He was further described as "a certain pretender, pseudo-poet or phantom of the name of 'Tibbald.'"

"Ogilby" is referred to in the same satire:—

"Here swells the shelf with Ogilby the great;"
"The Dunciad," Book i. 141.

John Ogilby[1] was born at Edinburgh in 1600. Insufficiently educated in youth, he contrived to learn Latin and several modern languages; although lame, he gave lessons in dancing, being by profession a teacher of that exercise; he was appointed Deputy Master of the Revels in Ireland by the Earl of Strafford, whom he accompanied to that country, where he built a theatre in Dublin; losing his property by the rebellion of the Irish, he returned to England and settled at Cambridge, when he published a translation of Virgil; at the age of fifty-three he learnt Greek and published a translation of the Iliad, 1660, and in 1665, a translation of the Odyssey; to these followed an edition of the Bible. He conducted the poetical part of the ceremonies of the coronation of Charles the Second, 1661. He was restored to his place in Ireland, and rebuilt his theatre. In London, after the Great Fire, he erected a printing house, and was appointed King's Cosmographer, in which capacity he published several large volumes, mostly translations from the Dutch. He died in 1676. (*Biog. Brit.*)

"Dennis's Works" refers to the critic and his lucubrations. "Newcastle" refers to Margaret, Duchess of Newcastle. "Langbaine 'Dramatic Poets' reckons up eight folios of her Grace's, which were usually adorned with gilded covers, and had her coat of arms upon them." See a note to "The Dunciad," Book i. 142. Of these books it was written:—

"There, stamp'd with arms, Newcastle shines complete."
"The Dunciad," Book i. 142.

"She had a more than ordinary propensity to dramatic poetry," as another authority averred.

"Cibber's Plays," is on the volume which forms the foot of the altar; the reference is to

"Bayes, form'd by nature stage and town to bless,
And act, and be, a coxcomb with success."
"The Dunciad," Book i. 109-10.

Theobald was deposed from the honour of being "hero" of "The Dunciad," if that distinction was ever vouchsafed to him, and Colley Cibber set up in his stead. Cibber wrote, besides other works, "Love's Last Shift," "The Careless Husband," "The Nonjurer," which procured him the Laureateship, hence he is designated "Bayes," and hinted at in the opening lines of "The Dunciad," thus

"The Mighty Mother, and her son, who brings
The Smithfield Muses to the ear of kings,
I sing."

As to the early editions of "The Dunciad" and its frontispieces, see "Notes and Queries," 1st Series, vol. x. especially p. 129.

The date 1726 is given to this entry in the Catalogue, because a note to the title of the poem, in that which Pope called the first perfect edition, states "This poem was written in 1726.[2] In the next year an imperfect edition was published in Dublin, and reprinted at London in 12mo.; another at Dublin, and another at London in 8vo. and three others in 12mo. the same year. But

[1] See "The Art and Mystery of *Printing*," &c. Oct. 26, 1732, No. 1898.

[2] This date was altered from "1727," in the edition of 1735. It accords better with the subjects of the satire than the later date.

there was no perfect edition before that of London in 4to. 1728." The truthfulness of these assertions has been questioned, this matter has been discussed, and was very carefully elucidated in a paper in "Notes and Queries," 1st Series, vol. x. p. 197, by Mr. Wentworth Dilke, who contributed a series of papers to "The Athenæum" journal (1854), on the general subject. See likewise "Notes and Queries," as above cited, pp. 217, 238, 298, &c. Evidence is afforded by the dates of books in which Pope was assailed, as cited in the lists of those published before and after the "publication" of "The Dunciad." The latest date in the former category is May 11, 1728, the earliest in the later category is June 8, 1728.[1] The satire must therefore have been published between these dates, and this may be supported by an advertisement in "The Daily Post," May 18, 1728, of the book as "This day is published," and the date, so far as it is worth, of a letter from Swift in Ireland, to Pope, May 10, 1728, "You talk of this Dunciad, but I am impatient to have it *volare per ora*—there is now a vacancy for fame; the Beggar's Opera has done its task, *discedat uti conviva satur*." Writing, July 16, 1728, Swift states that he had then "run over the *Dunciad* in an Irish edition, (I suppose full of faults) which a gentleman sent me." This Irish edition, the probable existence of which is countenanced by a copy cited in the article by Mr. Dilke, which is mentioned above, may be that referred to in the publication line given at the beginning of this entry, it appears that the copy in Mr. Dilke's possession and that here in question had the names of the places of publication printed interchangeably, *i. e.* the publication line of the former was, "London; Printed, and Dublin Reprinted by and for G. Faulkner," &c. "1728." 12mo. See "Notes and Queries" 1st Series, vol. x. p. 477.

It is noteworthy with regard to the different frontispieces to "The Dunciad," see "Deferor in vicvm," &c. (No. 1.), 1726, No. 1795, that R. Savage, in the Dedication to the Earl of Middlesex of "A Collection of Pieces in Verse and Prose Which have been publish'd on Occasion of the Dunciad," 1732 (992. h. 9/6.), p. *vij*. states, "Some false Editions of the Book having an Owl in their Frontispiece, the true one, to distinguish it, (had) fixed in its Stead an Ass laden with Authors. Then another surreptitious one being printed with the same Ass, the new Edition in *Octavo* returned for Distinction to the Owl again. Hence arose a great Contest of Booksellers against Booksellers, and Advertisements against Advertisements; some recommending the *Edition of the Owl*, and others the *Edition of the Ass*, by which Names they came to be distinguish'd, to the great Honour also of the gentlemen of the *Dunciad*."

For references to Pope in this Catalogue, see "The Frontispiece to 'Ingratitude,'" 1733, No. 1935.

$2\frac{3}{4} \times 4\frac{1}{2}$ *in.* Brit. Mus. Library, 992. k. 14/1.

---

[1] It may be considered certain that "The Dunciad" was not published on or before the earlier of these dates; a writer in "The Daily Journal" for May 11, 1728, thus expressed himself, "Yet notwithstanding his Ignorance and his Stupidity, this *Animalculum* of an Author, is, forsooth! at this very juncture, writing the *Progress of Dulness*. Yes! the author of *Windsor Forest*, of the *Temple of Fame*, of the *What d'ye call it*, nay, the author even of the *Profound*, is writing the *Progress of Dulness!* A most vain and impertinent Enterprise! For they who have read his several Pieces which we mentioned above, have read the *Progress of Dulness;* a Progress which began in *Windsor Forest*, and ended in the *Profound;* as the short Progress of the *Devil's Hogs* ended in the *Depth of the Sea*. For notes on "The Progress of Dulness," see "Notes and Queries," 2nd Series, vol. ii. p. 201.

1794.

"The Dunciad Variorvm."

The Frontispiece to "The Dunciad. With Notes Variorum, and the Prolegomena of Scriblerus. Written in the Year 1727. London: Printed for Lawton Gilliver in Fleetstreet." (Edition of 1733.)

[1726]

This engraving is a copy from that which is described in this Catalogue as "Frontispiece to 'The Dunciad,'" 1726, No. 1793.

The label in the owl's beak bears the words, "*The Dunciad Variorvm.*" The inscriptions on the books which constitute the pedestal have been, in certain instances, altered to suit the changed characters of the satire, the volume originally designated "P. and K. Arthur," and by means of which Sir Richard Blackmore was assailed, is now marked "*Gildon & Woolston, ag: st X^t*"; "*Olmix*"(on's) "*Hist: of Stuart F*"(amily), takes the place erst occupied by "Dennis's Works"; "*Blackmore*" has that of "Newcastle."

Impressions from the original plate, and that which was copied from it, may be discriminated by means of the lights which are left on both the eyes of the owl in the former, and, in the latter, by one eye only having a light on it.

A note to "The Dunciad," Book 1, and to the line 296,[1]

"Where wretched Withers, Ward,[2] and Gildon rest,"

states, "Charles Gildon, a writer of criticisms and libels of the last age, bred at St. Omer's with the Jesuits; but, renouncing Popery, he published Blount's books against the divinity of Christ, the Oracles of Reason, &c. He signalized himself as a critic, having written some very bad plays; abused Mr. P. (ope) very scandalously in an anonymous pamphlet of the Life of Mr. Wycherley, printed by Curll; in another, called the New Rehersal, printed in 1714; in a third, entitled the Complete Art of English Poetry, in two volumes, and others." Such is Pope's account. Gildon, born in 1665, died Jan. 12, 1724, *i. e.*, four years before the publication of "The Dunciad;" his offence to Pope seems to have dated from 1714. "The Complete Art of English Poetry" was published in 1718. Pope describes Thomas Woolston as "an impious madman, who wrote in a most insolent style against the miracles of the Gospel, in the year 1726," &c. Referring to "Orator Henley," the author of "The Dunciad" says (Book iii. 211—2,) that Fate—

"— bade thee live, to crown Britannia's praise,
In Toland's, Tindal's and in Woolston's days."

Woolston wrote "Six Discourses on the Miracles, and two Defences of them," London, 1727-30. For this he was sentenced (Nov. 28, 1729) to be imprisoned for a year, and fined a hundred pounds; his books were burnt by the hangman; he died Jan. 27, 1733, and was buried in St. George's, Southwark. There is an account of him in Noble's "Continuation to Granger's 'Biographical History of England,'" 1806, vol. iii., p. 129. See "Risum teneatis amici?", 1729, No. 1833.

"Oldmixon's History of the Stuart Family" constitutes the second volume of his "History of England," 1730, the title being "The Reign of the Stuarts." This publication provoked a violent attack on the author. He is referred to in "The Dunciad," Book ii. 283—8—

[1] Line 250 of this edition, 1733.

[2] For Ward, see "Deferor in vicvm", &c.," (No. 1.), 1726 No. 1795.

"In naked majesty Oldmixon stands,
And Milo-like surveys his arms and hands;
Then sighing, thus, 'And am I now threescore?
Ah why, ye gods! should two and two make four?'
He said, and clim'd a stranded lighter's height,
Shot to the black abyss, and plunged downright."

Oldmixon died July 9, 1742, aged 69.

For references to Pope in this Catalogue, see "The Frontispiece to 'Ingratitude'", 1733, No. 1935.

$2\frac{3}{4} \times 4\frac{3}{8}$ *in.*

1795.

DEFEROR IN VICVM VENDENTEM THVS ET ODORES

Frontispiece to "The DUNCIAD, Variorvm. With the PROLEGOMENA of SCRIBLERUS. *London.* Printed for A. Dod, 1729." (No. 1.)

[1726]

THE engraving represents an ass chewing a thistle and carrying a packsaddle loaded with books, papers, &c., with an owl perched upon the top of them. The books are named—"*Welsted Po:*", "*Wards Works*", "*Dennis Works*", "*Tibbald Plays*", "*Oldmixon*", "*Haywoods Nov*", "*Court of Cariman*", "*Pasquin*", "*Mist's journal*", "*British journal*", "*London jour*", and "*Daily Jour*". On the ground are lying "*Baker's journal*", and "*Flying Post*".

For several of the inscriptions named above, see "The Frontispiece to 'The Dunciad,'" 1726, No. 1793, and "The Dunciad Variorvm," 1726, No. 1794.

The edition of "The Dunciad" here referred to is that of 1729, in quarto, the first which comprised the frontispiece of the ass laden with books.[1]

The first person indicated by the new inscriptions on the books represented in this design is Leonard Welsted, satirized in "The Dunciad," ii. 207-10:—

"But Welsted most the poet's healing balm
Strives to extract from his soft, giving palm;
Unlucky Welsted! thy unfeeling master,
The more thou ticklest, gripes his fist the faster."

Again, in the same poem, Book iii. 169-72:—

"Flow, Welsted, flow! like thine inspirer, beer,
Tho' stale, not ripe; tho' thin, yet never clear;
So sweetly mawkish, and so smoothly dull;
Heady, not strong; o'erflowing, though not full."

This writer was the author of "The Triumvirate," or a Letter in Verse from Palæmon to Celia at Bath, 1718, which was a satire on Pope and his friends, Gay and Arbuthnot. His "Works, in Prose and Verse, with Notes and Memoir of the Author," was published by John Nichols, in 1787. He is said to have been expected, by those who knew him in his youth, to become a poet of considerable merit. He was born at Abington, Northamptonshire, educated at Westminster School, where he wrote the humourous piece called

---

[1] See R. Savage's statement, in the last paragraph of "The Frontispiece to 'The Dunciad'", 1726, No. 1793.

"The Apple Pie," which has been erroneously inserted among the works of Dr. King; from Westminster he went to Trinity College, Cambridge; on leaving college he married the only daughter of Purcel the composer; he obtained a place in the office of one of the Secretaries of State, and, afterwards, in the Ordnance Office, and an appointment as Lottery Commissioner, with a house in the Tower, where he resided till his death, in 1747, aged 59. Pope often assailed him.

"Wards Works" indicates the productions of "Ned" Ward, author of "The London Spy," and a very large number of publications in verse. See "The Coffehous Mob," 1710, No. 1539, and "Frontispiece to 'The Fifth and last Part of *Vulgus Brittanicus*,'" &c., 1710, No. 1540. The references in "The Dunciad" to him are as follows, Book i. 225-35:—

> "O born in sin, and forth in folly brought!
> Works damn'd, or to be damn'd (your father's fault)!
> Go, purifi'd by flames, ascend the sky,
> My better and more Christian progeny!
> Unstain'd, untouch'd, and yet in maiden sheets;
> While all your smutty sisters walk the streets.
> Ye shall not beg like gratis-given Bland,
> Sent with a pass, and vagrant through the land;
> Nor sail with Ward, to ape-and-monkey climes,
> Where vile mundungus trucks for viler rhymes:"

It was said that a large proportion of "Ned" Ward's works were exported to the Plantations; this is not unlikely to be true, because they professed to give accounts of life in London, and are full of personal reflections and satire of a coarse kind. Ward kept a tavern in Moorfields, London.

"Haywoods Nov(els)" refers to the productions of Eliza Heywood:—

> "See in the circle next, Eliza plac'd,
> Two babes of love close clinging to her waist;
> Fair as before her works she stands confess'd,
> In flowers and pearls by bounteous Kirkall dress'd."
>
> *The Dunciad*, Book ii. 157-60.

Eliza Heywood, the greater prize in the contest described in Pope's satire, wrote the book which is indicated by the inscription on the next volume of the ass's load. ("The Secret History of the Present Intrigues of the) 'Court of Cariman'(ia)," 1727, a work which, under disguised names, reflected on and professed to describe the conduct of many of the noblemen, gentlemen and ladies of this period, She likewise produced a considerable number of novels, and, later in life, some works of better purpose and higher morality. She died Feb. 25, 1756, aged 63.[1] Kirkall was the well-known engraver; see "The Declamation of Adverbs," *c.* 1700, No. 1394, and his "Card", which is in the Department of MSS., Harleian, 5995. 52.

"Pasquin" (newspaper, 1723) was a satirical journal published at this period; see "Masquerades and Operas," (No. 1.), 1724, No. 1742. "Mist's (Weekly) Journal" was a newspaper of the same period, which contained many attacks on and rejoinders to Pope and his friends. "The British Journal" was of similar character to the last; likewise "The London Daily Journal," "Baker's Journal," and "The Flying Post."

This print was used again to illustrate the title pages to "The Dunciad.

---

[1] It has been wrongly alleged that this person was the "furious Sappho" of Pope's "Satires and Epistles of Horace Imitated", Satire i. 85, and "Sappho" of "Epilogue to the Satires of Dr. Donne Versified", Dialogue i. 15.

With Notes VARIORUM, and the Prolegomena of SCRIBLERUS. *The* Second Edition, *with some* Additional Notes. LONDON; Printed for Lawton Gilliver at *Homer's* Head, against St. *Dunstan's* Church, *Fleet-street*, 1729." (991. h. 26.), and "The DUNCIAD. With Notes Variorum, and the Prolegomena of SCRIBLERUS. LONDON: Printed for Lawton Gilliver at *Homer's* Head, against St. *Dunstan's* Church, *Fleetstreet*, 1729". (Grenville, 19019.)

An epigram on this frontispiece is quoted in "Notes and Queries," 2nd Series, vol. ii. p. 182.

For references to Pope in this Catalogue, see "The Frontispiece to 'Ingratitude'", 1733, No. 1935.

3 × 4 *in.* Brit. Mus. Library, 642. k. 21.

1796.

Deferor In Vicvm Vendentem Thvs Et Odores. Frontispiece to "THE DUNCIAD VARIORUM," &c. (No. 2.)

[1726]

THIS woodcut is a copy from that which is described as (No. 1.), with the same title and date, No. 1795.

It was prepared to illustrate "The Poetical Works of Alexander Pope, edited by Robert Carruthers," 1858, vol. ii. p. 4. (2101. e.)

For references to Pope in this Catalogue, see "The Frontispiece to 'Ingratitude'", 1733, No. 1935.

$2\frac{7}{8}$ × 4 *in.* Brit. Mus. Library, 2101. e.

1797.

THE PUNISHMENT INFLICTED ON LEMUEL GULLIVER by applying a Lilypucian fire Engine to his Posteriors for his Urinal Profanation of the Royal Pallace at Mildendo which was intended as a Frontispiece to his first Volume but Omitted.

Natanhoi Tfiws (*i. e.* Jonathan Swift). *Hogearth sculp.* [1726]

THIS engraving represents the courtyard of a ruined palace; on our left of which a pair of human posteriors are exposed; the rest of the figure is hidden by a curtain, and a tattered garment of the person in view, *i. e.* Gulliver. A considerable number of Lilliputians are engaged in working the "engine" in the manner and to the result which are indicated by the title. The upper end of the "engine" is supported from above by a Lilliputian, who, leaning from a window above the body of Gulliver, sustains the machine by means of a rope which passes under the cylinder. Three Lilliputians support the cylinder from beneath; one of these stands on a stone, the other two form a group, one is borne on the shoulders of the other, in order to enable him to reach the cylinder as it slants upwards. The piston is worked by several Lilliputians, under the superintendence of one; a dignitary, who, carried in a sort of bucket which two persons bear on their shoulders, as a palanquin is borne, is inspecting the operation. An elderly Lilliputian, who is perched on the crown of Gulliver's hat, steadies the "engine" by means of his crutch, which is placed below the lower end of the cylinder. To express the disgust of the Lilliputian nation, as provoked by the act of Gulliver, a native is making water on the hat of the indis-

creet extinguisher of fire. A ladder is reared against Gulliver's posteriors, so that the "engine" is employed under the instructions of a Lilliputian sage (?), and safely directed by a labourer. A Lilliputian recovers an infant from a flat bowl, in which it appears to have been drowned; two females lament this catastrophe. A man, who stands on a staircase of the ruined palace, inspects the work which is going on. A mouse has run away with a Lilliputian baby, and carried it in its mouth to the top of a broken wall, over an archway; the animal is pursued by a soldier and two other persons; one of the latter pulls at the mouse's tail, in order to detain it and rescue the infant. Looking under the arch we see into a garden, on a platform of which a *term* of Silenus is reared; at the foot of the *term*, are worshippers, who kneel; offerings stand near.

It is probable the statement that this engraving was intended for "the first volume" of "Gulliver's Travels," if that satire be referred to above, is fictitious; the first edition of that book was in *octavo*, so that a print so large as this one could not be inserted in it. The first edition of "Gulliver's Travels was published in 1726-27. In "The Daily Post," Numb. 2245, for Saturday, Dec. 3, 1726, is an advertisement as follows;—

"*Speedily will be published,*

"A curious Print, representing the Punishment inflicted upon Lemuel Gulliver, by applying a Liliputian Fire Engine to his Posteriors, for his Urinal Profanation of the Royal Palace of Mildendo, which was intended as a Frontispiece to his first Volume, but omitted. Nathanoi inv. Hogearth sculp." "The Daily Journal," for Tuesday, Dec. 27, 1726, contains a repetition of this advertisement, with the heading, "This Day is publish'd."

The first edition of the "Travels" was in two volumes. This advertisement was repeated in "The Daily Post" for Dec. 6, 1726, Numb. 2247. The reversed name of Swift was added in the latter advertisement.

"Lemuel Gulliver" was the name of the author of "The Anatomist dissected, or The Man-Midwife finely brought to Bed", a satire on the medical dupes of Mary Tofts, the Rabbit-Breeder of Godalming, 1726, see "The Surrey-Wonder," &c., Nov. 28, 1726, No. 1778, and the references which it contains to other illustrations of the same subject in this Catalogue.

"More than the general idea of this print is stolen from another by Hellish Breugel, whom I have already mentioned in a remark on Beer-street and Gin-lane. The Dutchman has represented a number of pigmies delivering a huge giant from a load of fæces. His postern is thrust out, like that of Gulliver, to favour their operations. Breugel has no less than three Prints on this subject, with considerable variations from each other"—"The Genuine Works of William Hogarth," &c. By J. Nichols and G. Steevens, 1810, vol. ii. p. 200.

The impression of the plate which is here referred to, is the only known example; it was in the collection of Mr. Stanley. In 1757 the title was altered to "The Political Clyster"; see that title in this Catalogue, Jan. 1, 1757. The present title was obliterated, and the abbreviated proper names, as described in "The Political Clyster," were added, and the inscriptions made to read as follows: "*Nahtanoi Tfiws*" "*Dr O'Gearth sculp.*" and "*Publish'd according to Act of Parliament, Jan. 1st, 1757.*" There is a third state in which, although the names of the artist and engraver remain, the publication line does not appear; in this, the stone on which the Lilliputian stands while he bears up the lower end of the "engine," and which is placed in front of the old person who sits on Gulliver's hat, is hatched, whereas in the earlier states the lines of the engraving of this object are single and level.

12 × 7½ *in.*

1798.

Ready Mony the prevailing Candidate, or the Humours of an Election.

London Sold at the Print Shop in Grays Inn Pr. 6 pence. [*Nov.* 1727]

This print, which represents an open space in a country town, is a general satire upon election proceedings. On a label is :—

> "*O Cives! Cives! quærenda Pecunia primum est*
> *Virtus post nummos.*——————————"

In the centre is a voter, exclaiming, "*No Bribery but Pocketts are free.*" His coat is furnished with numerous pockets, into which bribes are put by candidates of each political party, who salute him, and one of whom exclaims, "*Sell not your Country.*" Beyond is a crowd watching the chairing of the prevailing candidate, who is distributing money, and drinking "*For my Countrys service*"; at the door of a tavern stands the horned landlord cheering, "*He Kist my Wife, he has my Vote*". On one side is a statue of "*Folly*" distributing gold; at an altar before it kneels a candidate, who prays thus, "*Help me Folly or my Cause is lost*". A butcher directs attention to the action of the statue, exclaiming, "*See here, see here.*" Near them stands an ancient philosopher, putting his hand behind him and receiving a bribe, with "*Let not thy right hand know what thy left does*". On the ground an elector is scrambling for gold which has been thrown down by a canvasser, who says "*Accept this small acknowledgment.*" On the other side is a statue of Justice, to which a person points, saying, "*Regard Justice*", to this another replies, "*We fell out, I lost mony by her*". From two other individuals proceed the words, "*Accept this at present,*" this is from one, who offers a bag of money to the other; the reply is "*Twill scarce pay make it* 20 *more*".

Beneath are engraved the following lines :—

> "The Laws, against Brib'ry Provision may make,
> Yet means will be found both to give, and to take;
> While Charms are in Flatt'ry, & Power in Gold,
> Men will be Corrupted, and Liberty sold.
> When a Candidate, Intrest is making for Votes,
> How Cringing he seems to the arrantest Sots!
> Dear Sir how d'ye do?—I am joyfull to see ye,
> How fares your good Spouse? & how goes y^e^ World wi' ye!
> Can I serve you in any thing!—faith Sir I'll do't
> If you'll be so kind as to give me your Vote.
> Pray do me the Honour, an Ev'ning to pass
> In Smoaking a Pipe and in taking a Glass.
> Away to the Tavern they quickly retire,
> The Ploughman's Hail fellow well met w^th^ y^e^ Squire,
> Of his Company proud, he Huzza's & he drinks
> And himself a great man of importance he thinks
> He struts w^th^ the Gold newly put in his Britches,
> And dreams of vast Favours & mountains of Riches;
> But as soon as the day of Election is over,
> His wofull mistake he begins to discover;
> The Squire is a Member—the Rustick who chose him
> Is now quite neglected—he no longer knows him,
> Then Britons! betray not a sordid vile Spirit
> Contemn Gilded Baits, & Elect Men of Merit."

The allusions are all general, not personal; the print was published in 1727, about the time of the general election, which took place in November of that year. The new parliament met January 28, 1728.

$11\frac{1}{2} \times 7\frac{1}{4}$ in.

1799.

Masquerade Ticket (No. 1.)

[By Hogarth.] [1727]

This engraving shows the interior of a large chamber which has been appropriated to masquerades. Human figures represent the usual groups which might have been seen at these entertainments. In the decorations of the room Hogarth lashed the motives of the assembled company. At one side is a niche containing a *term* of Priapus; beneath is an altar decorated with rams' heads and festoons; on it are three pairs of antlers. In the opposite niche is a group of Venus looking towards "*B*", the lecherometers, and Cupid at her side shooting at the company. Before this group is an altar, on which are blazing hearts; it is festooned and decorated with fashionable periwigs. Two large lecherometers stand at the sides of the chamber, and mark the various degrees of "*Expectaton*", "*Hope*", "*Hot desire*", "*Extreem Hot*", "*Moist*", "*Sudden Cold*", on the face of one instrument, and on that of the other, "*Cool*", "*Warm*", "*Dry*", "*Changable*", "*Hot moist*", and "*Fixt*". On shelves at the sides of the more distant part of the room are jellies, cakes, and other "*PROUOCATIUES.*" Notices announce "*Supper below*". A Bacchanalian picture decorates the further end of the room. At the top of the print is a large clock, comprising a portrait of Heidegger, and dated "1727". The pendulum is inscribed "*Nonsense*", the minute hand "*Impertinence*", the hour hand "*Wit*", indicating that in such places you have nonsense every moment, impertinence every minute, wit not oftener than once an hour. Against this clock are lolling the supporters of the British royal arms, the lion and the unicorn, lying on their backs, playing with their tails, and reversed from their proper heraldic places. Among the groups of masqueraders appears Time, who grasps at one of the pairs of antlers; he is assaulted by a butcher with a hatchet, and by a bishop with a dagger, while an ape clad in a surplice catches his blood in a bowl, intimating that here all classes concur in their attempts to kill Time; these form a group marked "*A*".

Next to the group of Time, the bishop and monkey, is Mother Shipton, hooked to the arm of a clown, and, near them, Harlequin endeavouring to draw the attention of a graceful Columbine from a turbaned Turk, who attempts to seduce her from her party-coloured gallant. A female, in a mask of a monkey's head, salutes a nun in a black veil; and, while an old Capuchin, with the face of an ape, whispers amorously to a young girl, a fellow somewhat like Tiddy Doll,[1] draws up her head-dress to a point like a fool's cap. A man in the right hand corner, solicitous to give a glass of wine to one of the sisterhood, lifts up her veil for the purpose. See "Anecdotes of William Hogarth," &c., by J. B. Nichols, 1833, p. 169.

Under the print is this inscription: "A. a sacrifice to Priapus. B. a pair of

[1] Tiddy Doll was a seller of gingerbread, represented here wearing an apron, and with the flap of his broad-brimmed hat turned up in front. Hogarth painted him in "The View of Stocks Market," and in Plate XI. of "Industry and Idleness," where he appears in the corner on our right of the foreground, and selling cakes from a basket, which is at his feet. See "The Gentleman's Magazine," March, 1816, p. 230.

Lecherometers shewing y^e^ Companys Inclinations as they approach em. Invented for the use of Ladys & Gentlemen by y^e^ Ingenious M^r^ H——r price one shilling".

It is probable that the supporters of the British royal arms were introduced by Hogarth, in order to satirize George II., on account of his great attachment to entertainments of this sort, and the patronage he bestowed on Heidegger, the "H——r" of the inscription which is above quoted from the print.[1]

For an account of Heidegger, see "Hei! Degeror," &c. 1724, No. 1747.

In the first state of this print the word "*PROVOCATIVES*" is spelt "*PROUOCATIUES*"; in the second state this spelling is corrected, but very carelessly.

An inscription, "Hic Priapus Regnant Cedant Mars, Jupiter, Phœbus," on the wall of a ball, masquerade and assembly room, is said to have been on that of the Long Room at Bagnigge Wells. See "The History of Clerkenwell," 1865, by W. J. Pinks, p. 567 (2065. d.)

10 × 7¼ in.

1800.

Masquerade Ticket. (No. 2.)

[After Hogarth.] [1727]

This is a drawing in Indian ink from the print which is described as (No. 1.), with the same title and date, No. 1799. It has been made from the second state of the plate, the spelling of the word "*PROVOCATIVES*" being correct. The inscription is written below the drawing.

10⅛ × 7⅛ *in.*

1801.

Masquerade Ticket. (No. 3.)

[After Hogarth.] [1727]

This is a tracing, on tracing-paper, from the print which is described as (No. 1.), with the same title and date, No. 1799. It has been made from the second state of the plate, the spelling of the word "*PROVOCATIVES*" being correct. The inscription is likewise traced below the design.

10⅛ × 7⅛ *in.*

1802.

Masquerade Ticket. (No. 4.)

[After Hogarth.] [1727]

This engraving is a copy from that which is described as (No. 1.), with the same title

---

[1] "In January, 1726, the Bishop of London had preached at Bow Church, Cheapside, before the Society for the Reformation of Manners, a sermon which was directed chiefly against masquerades, which made a considerable sensation, and so far drew the attention of the Government to the subject that it was followed by a royal proclamation against the favourite amusements of the town, the only result of which was that in future they were carried on under the Italian title of *ridottos*, or the English one of balls." See "Caricature History of the Georges", by Thomas Wright (9525. e.), p. 69.

and date, No. 1799. It has been made from the first state of the plate, the word "*PROVOCATIVES*" being spelt "*PROUACATIUES.*"

10 × 7¼ *in.*

1803.

Masquerade Ticket (No. 5.)

[After Hogarth. By T. Cook (?).] [1727]

This engraving is a copy from that which is described as (No. 1.), with the same title and date, No. 1799. The word "*PROVOCATIVES*" or "*PROUOCATIUES,*" is not legible. It was prepared to illustrate "The Genuine Works of William Hogarth," &c., by J. Nichols and G. Steevens, 1810, vol. ii., in which volume it is placed between pp. 60 and 61. With the addition of "Proof Bishop Printer", this plate was used for "The Works of William Hogarth", by the Rev. J. Trusler, 1821, vol. ii. (1751. b.)

5⅞ × 3⅝ *in.*

1804.

Masquerade Ticket. (No. 6.)

W. Hogarth Invt. I: Mills. Sculp. [1727]

This engraving is a copy from that which is described as (No. 1.), with the same title and date, No. 1799. It has been made from the second state of the plate, the word "*Provocatives*" being spelt correctly.

Above the design is "Page 325."; below it is "Masquerade Ticket," with the publication line, "*Published March* 1789." It was prepared to illustrate "Hogarth Illustrated" by John Ireland; third or supplementary volume, to which it serves as a frontispiece.

The same print was used again to illustrate "Anecdotes of William Hogarth," &c., by J. B. Nichols, 1833, wherein it faces p. 170. The writing on the plate was altered for the second issue of the print. "Page 325." was omitted, and the other inscriptions made "*Hogarth. J. Mills sc. Published by Nichols & Son, Dec.* 1, 1831."

4½ × 2⅝ *in.*

1805.

The Masquerade Ticket. (No. 7.)

Engraved from The Original of W. Hogarth.

[1727]

This engraving is a copy from that which is described as (No. 1.), with the same title and date, No. 1799. The first state of Hogarth's plate was used for the original of this copy, the spelling "*PROUOCATIUES*" being adopted.

An impression is placed before p. 191, in "The Complete Works of William Hogarth", with letterpress by the Rev. J. Trusler and E. F. Roberts; London, no date.

$6\frac{5}{8} \times 4\frac{1}{8}$ in. Brit. Mus. Library, 7855. i.

1806.

THE STAGE MEDLEY Representing the Polite Tast of the Town & the matchless merits of Poet G— (Gay) Polly Peachum & Capt^n^. Macheath

[*Ap.* 1728]

This engraving is a satire on the taste of the town and its admiration for "The Beggars' Opera,"[1] and consists of representations of prints of various scenes irregularly dispersed over the paper. First, Portraits of Miss Fenton, afterwards Duchess of Bolton, as "Polly Peachum;" and Thomas Walker, as "Macheath"; these persons were the original performers of those characters. Beneath, "*Sung by Mother Peachum in y^e^ Beggers Opera Tune of Cold & Raw.*"

"*If any wench Venus's Girdle wear,*
Althô. She be never so Ugly;
Lilies and Roses, Straight will appear,
And make her Look wonderous Smugly,
Beneath y^e^ left Ear, so fitt but a Cord,
(A Rope so charming a Zone is;)
The Youth in his Cart, hath y^e^ Air of a Lord
And wee cry, there Dyes an Adonis."

Next, is a view of a prize boxing-match, a bear and a bull are led to be baited, while Apollo is playing upon a fiddle; below are the Muses drinking, smoking, carrying cinders, &c. to a cart which is drawn by Pegasus. Beneath are the lines:—

"*Parnassus now like a Bear Garden appears,*
And Appollo there, plays on his Crowd to the Bears:
Poor Pegasus, draws an Old Dust-cart along,
And the Muses Sift Cinders, and hum an old song. With a fa, la."

Upon the above another print is represented, in this are the four heads of Caleb D'Anvers,[2] Dean Swift, Pope, and Miss Fenton, between the four stanzas of a song. "*Tune, Soldier and the Sailor.*"—"*Flying Post April* 23", 1728.

"*I Sing a Noble Ditty*
Of London's noble City,

---

[1] In "The Daily Journal," Saturday, Jan. 27, 1728, is the first announcement of this play, thus "On Monday next will be presented (never acted before) 'The Beggar's Opera'"; and in the same newspaper, for Monday, Jan. 29, 1728, is an advertisement stating "Never Acted before, By the Company of Comedians, At the Theatre-Royal in Lincoln's Inn Fields, this present Monday, being the 29th Day of January, will be presented, The Beggar's Opera. Boxes 5^s^, Pit 3^s^, Gallery 2^s^." "A New Comedy, call'd The Provok'd Husband," "all the Characters new drest," was performed that evening, for the seventeenth time, at Drury Lane Theatre; see "The Daily Post," of this date.

[2] The style of Nicholas Amhurst, editor of "The Craftsman." For Amhurst, see "The Frontispiece to the First Volume of 'Terræ Filius'", (No. 1.), 1721, No. 1727. "The Craftsman" had defended and praised "Polly-Peachum." In the

Whose Wits are all so witty
That common Sence can't reach 'em.
There's D'Anvers S—, and P— Sir,
With whom no Men can cope, Sir,
And if they cou'd, we hope, Sir,
They'll yield to Polly Peachum.

---

number of that journal for Saturday, April 13, 1728, is a ballad, from which the following is taken:—

"Polly Peachum: *A New Ballad.* To the tune of, *Of all the Girls that are so smart.*

I.

Of all the Belles that tread the Stage,
There's none like pretty *Polly*,
And all the Musick of the Age,
Except her Voice, is Folly;
The waining Nymphs of *Drury-Lane*
I now can bear no longer;
And when she's present, I disdain
My *quondam* favourite *Y—ger.**

II.

Compar'd with her, how flat appears
Cuzzoni or *Faustina?*
And when she sings, I shut my Ears
To warbling *Senesino.*
What though her Father is a *Rogue*,
Her Mother though a *W——e* is?
Those *Vices* now are high in vogue,
And *Virtue* out of Door is.

---

* "Miss Younger, sister of Mrs. Bicknell, and a theatrical favourite of long standing; married. 1736, the Hon. John Finch, brother of the Earl of Winchelsea." See Pope's "Farewell to London," 1735, and note, in Mr. Carruthers's edition of Pope's "Poetical Works," 1858, vol. ii. p. 491. The "tune" of this ballad refers to the famous "Sally in our Alley." For Cuzzoni, Faustina, and Senesino, see "The Landing of Senesino," 1720, No. 1694; "Berenstat, Cuzzoni, Senesino, &c.", (No. 1.), 1725, No. 1768; "The Ladies Lamentations for ye Loss of Senesino," 1735; "A Satire on Cuzzoni, Farinelli and Heidegger," 1734; "On loosing their Toast and Butter", 1730, No. 1848; "The Syren of the Stage", 1731, No. 1882.

In "A Choice Collection of Poetry", &c., "most carefully collected from Original Manuscripts, By Joseph Yarrow, Comedian", York, 1738 (11621. b.), are allusions to Miss Younger and Miss Fenton, p. 69:—

"*On Miss* Fenton, *on her playing* Polly.

While *Polly* charms the present Age,
And *Venus'* Train the Fair surrounds;
Autumnal *Oldfield* broils with Rage,
And rugged *Porter* grimly frowns.

To the soft Flute *Booth* trips in vain,
Nor longer draws the applauding Throng,
Even pretty *Younger's* Comic Strain,
Yields with the Rest to *Polly's* Song."

The Dean's a fine Mercator,
And P— a fine Translator,
The Squire a Calculator,
And Poll too has her Talent.
To know what Trade and Coin is
No Man like the Divine is,
And Sawny's Wit as fine is
As Polly's Gay and Gallant.

Squire D'Anvers has his Merits,
He Roger's Gifts inherits
And gives his Master's Spirits,
When Polly Scarce can raise 'em!
These four in Strict Alliance
Most bravely bid Defiance

III.

Great Dames there are, who break their Vows
As oft as Madam *Peachum*,
And *greater Robbers* than her Spouse,
Though *Tyburn* cannot reach 'em,
What though *Mackheath* too is as bad
As Father and as Mother,
And, blest with *Polly*, is so mad
To tumble to another?"

IV.

* * * * *

V.

But *Polly*'s not the worse a Pin,
Her Charms not less cælestial;
But though to *Rogues* and *W— s* a-kin,
An Angel is terrestial,
Some Prudes indeed, with envious Spight,
Would blast her Reputation,
And tell us that to *Ribands* bright
She yeilds, upon Occasion.

VI.

But these are all invented Lies,
And vile *outlandish* Scandal,
Which from *Italian* Clubs arise,
And Partizans of *Handel.*
Then let us toast the blooming Lass,
Whose Charms have thus ensnared me;
I'd drink it in a brimming Glass,
Though Parson* *H——g* heard me."

In the same number of this journal is the following:—"*Whereas* P–ll–y P—ch—m *hath of late received innumerable Letters of* Love *and* Gallantry *from*

---

* "The *Author of a late famous Sermon against the* Beggar's Opera." This refers to Dr. Herring, then Preacher to the Society of Lincoln's Inn; afterwards Archbishop of Canterbury.

To Virtue, Sence and Science
And who but needs must praise em.

The Dean his Tales rehearses,
The Poet taggs his Verses,
The Squire his Flams disperses
And Poll her Parts has Shewn;
They thus all Humours hit, Sir,
The Courtier and the Cit, Sir,
And they are both so bit Sir,
The like was never known."[1]

Above this is another print of "*Colliers Ghost*"[2] rising out of the grave. These verses are below :—

---

all Quarters of the Town, this is to give Notice that, the week after Easter *she designs to have them printed by* Subscription, *with the Names of the Authors, in two neat* Pocket Volumes. *The Price to Subscribers is* Two Guineas. *But if any Gentlemen are apprehensive that their Amours should come to the Ears of their Wives, and endanger their own; or are fearful that their* Passion or False-spelling *should be exposed to the Publick, they may be excused upon the following Terms. For a L—d* Ten Guineas; *but if he have a* Place or Pension *regularly paid, it must be* Twenty. *For a B—r—t, if he be married,* Eight. *For a Citizen,* Six. *For a* Toupèe, *within the Precincts of* Pall-Mall, Three. *For all Gentlemen of the* Inns of Court, *provided they be under* Five and Twenty, half a Guinea. *Attendance is given, twice a-week, behind the Scenes, when* Subscriptions *are taken in and* Hush-money *received.* N.B. *The Books will be* in French Binding, gilt *and* letter'd on the Back, *and those who wou'd have her* (their) *Works in* Sheets *must make a particular Bargain*".

"Polly Peachum's Jests" was advertised in "The Weekly Journal," April 13, 1728, No. 151, as "This Day was publish'd."

At Drury Lane Theatre, which is referred to above, the piece then on the stage was "The Provok'd Husband," and the "Nymphs" performing in it were, Mrs. Oldfield as "Lady Townley," Mrs. Porter as "Lady Grace," Mrs. Thurmond as "Lady Wronghead," Mrs. Cibber as "Miss Jenny,"—"with the Romp's Song as usual. The other female players were Mrs. Booth. Miss Brett, and Miss Robinson, sen." "N.B. Servants will be allow'd to keep places on the Stage, which will be inclos'd." See the advertisement in "The London Journal", and other newspapers, for Ap. 6, 1728.

Hogarth painted one of the happiest of his portraits from Miss Fenton, the "Polly Peachum" of the "Opera." She is said to have received 15*s.* a week as her salary on first joining the theatre in Lincoln's Inn Fields, this sum, on the success of "The Beggars' Opera," was increased to 30*s.* a week. A letter from Gay to Swift, July 6, 1728, says, "The Duke of Bolton has run away with Polly Peachum, having settled 400*l.* a-year upon her during pleasure, and upon disagreement 200*l.* a-year." She lived with him for twenty-four years, and was married to him in 1751, on the death of his duchess.

In "Notes and Queries," No. 12, First Series, p. 178, is an account of receipts and other matters derived from the performance of "The Beggars' Opera;" comprising details from the account-books of Rich, the manager of the Lincoln's Inn Fields Theatre. For references to Rich, as mentioned in this Catalogue, see "The Stage's Glory", Ap. 1731, No. 1869.

[1] These verses are the work of Jonathan Smedley; they occur in "Gulliveriana," &c. 1728, pp. 277, 278, 279. See "Stella!" 1728, No. 1819.

[2] Jeremy Collier, author of "A Short View of the Immoralities of the English Stage," a new edition of which was published in 1738, that is, in the same year with this print.

" *If heretofore, the Manners of the Stage*
Fill'd Zealous Collier w^th^ a Priestly rage;
What would he say, were he alive, to view
Punks made Heroines, and Footpads Heroes too?"

In the lower half of the "Medley," on our left, an engraving is represented in which we have Apollo conferring asses' ears upon a party of gentlemen assembled to hear two rival songstresses.[1] The following verses are engraved below:—

" *To the Tune of the Soldier and y^e^ Sailor*

Two Nymphs, the most Renown'd, Sir,
For Voice and Skill profound, Sir,
Late Sought with Rival Pains, Sir,
And most melodious Strains, Sir,
The foremost Seat of Fame.
Appollo both befriending,
From Hellicon *desending,*
Thought this the only time, Sir,
To try the tast Sublime, Sir,
Which Brittons Courtiers claim.

(II)

The God, wrap'd in a Cloud, Sir,
O'erlook'd the judging Crowd, Sir,
Her Right each Warbler vanting,
Their Accents so enchanting,
The God, divided, charm.
While each Wise Academic,
With Instruments Polemic,
His Want of Skill to Smother,
Dams one, to raise the other,
As Caprice gives the Alarm.

(III)

The God incens'd to Fury,
At such a Rabble Jury,
Swore Brittons St—s and G—ters,
Not fitt to judg 'tween Carters,
While whistling for a Ring.
And Such to prove their Tast, Sir
Dispatch'd an Imp in hast, Sir
Who dress'd up mimik Folly,
Calling the Phantom Polly
And sets the minx to Sing.

(IV)

The Wanton tun'd her Voice Sir,
Such Vulgar Strains her choice, Sir
As Erst blind Bards did labour,
On Bagpipes, Fife and Tabor,
At Country Fair or Wake.

---

[1] On the journal, in the British Museum Library, from which this is quoted, see below, there is a manuscript note stating that the songstresses were "Faustina & Cuzzoni." There is a criticism on the "Opera" in question in the same journal for Feb. 1, following; see likewise, Feb. 8, April 24, April 26.

The Judges cease their Squall, Sir,
Let Party Fury fall, Sir,
Which each enamour'd Ninny,
Declar'd with Buss and Guinea
She'd won the Rival Stake.

(v)

Enrag'd at Such Abuses
Disgraceing all the muses
The Rival Nymphs appeal'd, Sir,
The God himself reveal'd, Sir.
To judge th' affrighted P—rs.
The Contest, like his own, Sir,
With Pann for Laurell Crown, Sir,
He Wisely did Decide, as
Once on his own judge Midas,
And Stretch'd their L—d—ps Ears.
Daily Journal April 10 1728"

In another represented print appears Trade fainting in the lap of the king and attended by the queen. Behind this group is a large balance, in the scales of which the "*Beggers Opera*", weighs down "*Shak*"(speare), "*B. Iohnson. Addison Rowe*" and "*Otway*". The lines engraved below are:—

"*Sciences and Arts, prepare to leave y^e^ Land;*
Trade Sinks, but is uprais'd by a Royal hand,
See yonder. where y^e^ Hieroglyphic Scales,
Demonstrate what a Vicious taste prevails:
The Beggers Opera, *weighs Shakespear down,*
Ben Johnson, Otway, Rowe & Addison:
Great names! but to our Countrey's vile disgrace,
Thay now must to a Wretched Droll *give place!*"

The last represented print shows a party of inmates of Newgate drinking, smoking, and seated at a table; their respective exclamations are, "*The Beggers Opera for y^t^*," "*G—y for ever.*" "*Let's Vote him King of the Beggers.*" Gay, laureated, sits at the head of the table and returns thanks, thus: "*Youv'e done me too great an honour but I'll—*"

Below are engraved these lines:—

"*In Newgate—Beggars, Thieves, & Whores, Surround*
Their Poet G—y, with Laurel Chaplet Crown'd
The Sable Roof, ecchoes with his applause;
For th' honor and y^e^ Service, done their Cause.
Hail Genius great! T' accomplish wonders born,
The deeds of Tyburn's Worthies to adorn!
Make Theft, an Action brave & void of Shame
And Robbery, y^e^ ready road to fame!"

Among the persons thus seated with Gay are, as recognizable by their features, Pope and Swift; Miss Fenton resembled the lady who here proposes to make Gay a king.

In another represented print appear Democritus and Heraclitus; they are examining a globe. Below are engraved these verses:—

"*Had Democritus liv'd but to See,*
How madly the people run after
Polly Peachum and Capt^n^ Macheath,
He'd have burst at their folly w^th^ Laughter.

While poor Heraclitus, would mourn,
That their Vices were at Such a height,
Till his Eyes were drain'd dry, and his grief
Had wholly depriv'd him of Sight."

Finally there is this engraved address:—

"*To Polly Peachum.*" [1]

* * * * * *

"*All mankind agree to own,*
That when they praise y^e^ most,
They know not whence y^e^ rapture flows,
Or, why thy name's their Toast.

So Coarse a Voice, so Stiff a mien,
A Face so poor in Charms!
Can ne'er demand a just applause,
Or lure us to thy Arms."

* * * * * *

"*Daily Journal April* 19^th^ 1728".

See "The Beggars' Opera," (No. 1.), 1728, No. 1807; "A Satire on English admiration for foreign musicians," &c., *c.* 1730, No. 1866.

10 × 13½ in.

1807.

The Beggars' Opera (No. 1.)

[By Hogarth.] [1728]

The arrangement of the parts in this etching is not very intelligible. At our left are the boxes of a theatre, and on the right is a scene at the Italian Opera, where a female singer is surrounded by noblemen offering homage and presents; this, by the motto at the top of the plate, "*et cantare pares et respondere paratæ*", seems to be held out as worthy of equal estimation with (the satirical representation of) "The Beggars' Opera," which occupies the left of the design. "*Harmony*", a winged figure, is flying away from both.[2] Upon a wooden stage—under which Apollo and another are sleeping, with a lyre and guitar lying neglected on the ground—are six characters of "The Beggars' Opera," each with the head of an animal; Lockit has that of a bull; Macheath, an ass; Polly and Lucy, those of a pig and a cat; Mr. and Mrs. Peachum, a dog and an owl: in front are five musicians playing with bagpipes, a salt-box, Jews' harp, dulcimer, and a mock viol-di-gamba.[3] On one side

---

[1] These stanzas are from "Advice to Polly," in the journal named below. In the same journal for April 29, 1728, there is an announcement of a performance of "The Stratagem," "For the Benefit of Polly," in the Lincoln's Inn Fields Theatre.

[2] The figure of this angel has been adapted from that of Rembrandt's "The Archangel Raphael quitting Tobias and his family." See note to "The Oratory," 1731, No. 1871.

[3] In "The Genuine Works of William Hogarth," by J. Nichols and G. Steevens, 1810, vol. ii. p. 68, it is stated that the idea of representing the performance of an opera by persons with the heads of beasts is due to Coypel, in a book styled "Les Chats," Amsterdam, 1728, in a print facing p. 117. See, in

are female spectators with no peculiar expressions, a butcher, and one who is, perhaps, intended for a highwayman, astonished; on the other side are nobles and distinguished persons in attitudes expressing extreme admiration.

Beneath are engraved these lines—

"Brittons attend.—view this harmonious Stage
And listen to those notes which charm the age:
Thus shall your tastes in Sounds & Sense be shown,
And Beggar's Op'ras ever be your own."

"The Beggars' Opera" was written by Gay and first acted Jan. 29, 1728.[1] The author's friends but faintly anticipated its success; they, however, supported it upon its first appearance, and, as the sentiments expressed throughout the piece bore strongly upon political principles, party feeling had a great deal to do with the support which it enjoyed, and the satire with which it was attacked. The beauty of the music has ever since retained it on the stage.

There are five states of this plate:—

1. Without the title.

2. With the title, "THE BEGGARS OPERA" The bottoms of the letters do not touch the marginal line of the top of the engraving.

3. The title has been erased, and printed from a separate plate, so that the letters touch the marginal line of the engraving. The letters of the inscription beneath are large, straggling, and ill-written in the first two states.

4. With the publication line, "Sold at the Print-shop in the Strand, near Catherine Street."

5. With the title replaced above the engraving, the letters not touching it, and the publication line, "*Printed for John Bowles at the Black horse in Cornhill.*" This impression bears traces of the erased publication line of the fourth state.

The man with the mock viol-di-gamba is probably performing on a bladder and string, the latter is stretched from the ends of a long stick and strains on the bladder; he plays this instrument with a stick. See "The Stage Medley," Ap. 1728, No. 1806; "A Satire on English admiration for foreign musicians," &c. *c.* 1730, No. 1866; "The State Pack-horse", Nov. 15, 1739, "The Mystery of Masonry", (No. 1.), Ap. 27, 1742.

$9\frac{5}{8} \times 7\frac{1}{2}$ *in.*

1808.

THE BEGGARS OPERA. (No. 2.)

Design'd by W. Hogarth. [1728]

THIS engraving is a copy from that described as (No. 1.), with the same title and date, No. 1807. It is inferior to the original, and differs from it in having no lines on the label which bears the inscription "*et cantare*", &c. *i.e.* the label in the original is engraved to express the modulations on the surface of the ribband; in the copy this surface is bare of modelling, showing the inscription only. The title and verses are engraved below the design.

An impression occurs in "The Works of William Hogarth, from the Original Plates restored by James Heath, Esq. R.A."; London, no date.

$3\frac{5}{8} \times 7\frac{3}{8}$ *in.* Brit. Mus. Library, 1751. d.

---

this Catalogue, the designs by "E. Heemskirck," "A Satire on English admiration for foreign musicians," &c., *c.* 1730, No. 1866; "A Satire on Cuzzoni, Farinelli, and Heidegger," 1734.

[1] See note to "The Stage Medley," Ap. 1728, No. 1806.

1809.

The Beggars Opera. (No. 3.)

Hogarth pinx^t. *T. Cook & Son sc.* *Published by Longman, Hurst, Rees, & Orme, May 1^st^, 1808.* [1728]

This engraving is a reversed copy from that which is described in (No. 1.), with the same title and date, No. 1807. It was prepared to illustrate "The Genuine Works of William Hogarth"; by J. Nichols and G. Steevens, 1810, vol. ii.; in which volume it faces p. 66. With the addition of "Proof Bishop Printer" this plate was used for "The Works of William Hogarth", by the Rev. J. Trusler, 1821, vol. ii. (1751. b.)

6 × 4⅛ *in.*

1810.

The Beggars' Opera. (No. 4.)

The Beggars' Opera Burlesqued.

Engraved from the Original of Hogarth.

[1728]

This engraving is a copy from that described as (No. 1.), with the same title and date, No. 1807. It has not been reversed from the original, see (No. 3.), with the same title and date, (No. 1809.). An impression is placed after p. 196 in "The Complete Works of William Hogarth," with letterpress by the Rev. J. Trusler and E. F. Roberts; London, no date.

6⅜ × 5 *in.* Brit. Mus. Library, 7855, i.

1811.

THE RIVAL PRINTERS.

Price 6^d^. [1728]

A print, with verses engraved below; the former represents an open space in London. In the centre of the composition is Shakspeare, "*E*", emerging from the earth and addressing the parties around him. At one side Walker, "*B*", is pouring out of a bag "*Walker's Plays*", *i. e.* his editions of plays, which various persons are picking up, while a bailiff, "*C*", is arresting him. On the other side is Tonson, "*A*", also pouring out his editions of "*Tonson's Plays*", which in like manner are picked up. On either side of him are Pope, "*D*", weeping, and Theobald, a second "*D*", pointing to "*Theobald's Restor'd Shakspeare*," a volume of which he carries. They are both discomposed at the lack of a demand for their editions of Shakespeare's works. In a cart drawn by a donkey and driven by Harlequin are a party of tumblers. Two little boys in Roman military costumes are fighting. Two dogs are dancing to a fiddler. Two of Tonson's and Walker's printers' devils are fighting with their inking balls, which are marked "*Tonsons Shakespear*", and "*Walkers Shakespear*". "*F*," holding "*The Whole Play of the Ass*," is sneering at the rival printers. "*H*," a man seated at a printer's table is comparing the respective editions. The object of this print is to ridicule the rival printers for selling cheap plays; likewise to satirize the general taste for singers, tumblers and dancing-dogs, to the neglect of Shakespeare.

Below the design the following lines are engraved:—

"Two Brothers of the Press a Scheme commence,
With equal Candour, and with equal Sense,
Both seem dispos'd to entertain the Town,
At once with Shakespears Humours and their own;
Ah Jacob, Jacob! this indeed is kind,
And what from Thee, we ne'er could have divin'd;
Thy Riches all confest, but who as yet,
E'er dreamt of thy good Nature or thy Wit?
Thy Right hand Rival, whom no Blush can dash,
Has all thy Qualities, but wants thy Cash;
The Operation of your mutual Spleen,
Presents us, Weekly, with a pleasing Scene;
Go on, ye wise, ye kind, ye modest Pair,
Alike our Wonder and our Laughter share;
And tho' malitious Mortals call ye Ninnies,
Stake one his Liberty, and one his guineas."

At the sides of the verses is engraved the following reference table:—

"A. A very wise and rich man in the Strand pouring out a Sack of Shakespears plays to the Hawkers at two pence a piece.

B. Another very wise but not a very rich man pouring out a Satchel of the same Authors Works at Three pence a piece

C. An impertinent Bailiff

D. Two Editors of Shakespears offering their performances for waste paper

E. Shakespears Ghost, intreating the two very wise men not to be so inhuman to his Ashes.

F. A very sagacious printer, admiring the Wisdom of the man in the Strand.

G. A Cart of Dancers and Tumblers from Paris for the Use of Rich and Handel.

H. A Man of Patience employ'd in the endless Work of Marking out the Blunders in the new rival Editions of Shakespear."

For references to Rich, as mentioned in this Catalogue, see "The Stage's Glory," Ap. 1731, No. 1869.

For references to Pope in this Catalogue, see "The Frontispiece to 'Ingratitude'", 1733, No. 1935.

$12\frac{1}{4} \times 7\frac{3}{8}$ in.

1812.

"Fronti Fides"[1] (No. 1.)

"MARTINI SCRIBLERI VERA EFFIGIES."

Ad origiñ: Delin^t. G. D. Herman Van Kruys Sculp. [1728]

---

[1] It is possible that to this satirical attack on himself Pope bitterly replied, with other references, thus:—

"The imputed trash, and dulness not his own;
The morals blacken'd when the writings 'scape,
The libel'd person, and the pictur'd shape".

Prologue to the Satires, 349.

On these lines see note to "His Holiness", &c., 1728, No. 1814.

This engraving is the frontispiece to "Pope[1] Alexander's Supremacy and Infallibility examin'd; And the Errors of *Scriblerus* and his Man *William* Detected. With the Effigies of His Holiness and his Prime Minister, Curiously engrav'd on Copper," 1729 (643. k. 3/7.) The work was by George Duckett (probably the "*G. D.*" of the print), and John Dennis.

Pope, in the form of an ape, is crouched upon a pedestal, with a pen in his right hand, resting his elbow upon a pile of books, the backs of which are not shown, and a scroll of paper. His right hand is placed to his head in that manner which was habitual to him and as he was most frequently painted; see "His Holiness and his Prime Minister," 1728, No. 1814. The notion of representing Pope as an ape seems to have been suggested by his abbreviated signature, "A. P—E."[2] At one side of the pedestal stands an ass, with an ink-bottle suspended from one ear, and, from the other, a label which is inscribed, "*A Letter to the Publisher*". Above the group is a label with "*Fronti Fides*". On the base of the pedestal is "*MARTINI SCRIBLERI VERA EFFIGIES.*"

The idea of this print may have been taken from one of the frontispieces of the Variorum edition of "The Dunciad," 1729. See "The Dunciad Variorvm," 1726, No. 1794. In this print an owl, holding in his beak a label inscribed "*THE DUNCIAD VARIORVM*," is standing upon a pedestal composed of books. The text of "Pope Alexander's Supremacy," &c. comprises, p. v., "Inscriptions graven on the fowr Sides of the Pedestal."[3]

The pedestal is supposed to have an inscription on each side, one Greek, another Latin, the third Spanish, the fourth English, viz.:—

> "Artist, no longer let thy Skill be shown,
> In forming Monsters from the *Parian* Stone;
> Chuse for this Work a Stump of crooked Thorn,
> Or Log of Poison Tree, from *India* born:

---

[1] Such is the case with regard to the copies of the book in the British Museum Library, *i. e.* that named below, and (Grenville, 19,872.) which comprise impressions of this plate. Mr. Edward Hawkins, however, stated that it was engraved for a frontispiece to "An Epistle to the Egregious Mr. Pope, in which the Beauties of his Mind and Body are amply displayed." By Mr. Gerard, 1729. The reference to "His Holiness," &c. appears to decide that the print described as "His Holiness and his Prime Minister," 1728, No. 1814, was originally prepared for "Pope Alexander's Supremacy," &c. On this point see "Fronti Fides" (No. 2.), 1728, No. 1813.

[2] See the first article in "The Daily Journal," May 12, 1728, "And let us only do by him, what he has done to L. W——D (Leonard Welstead), in his 2714 Page, that is, take the initial Letter of his Christian Name and the initial and final Letters of his Surname. Vide A. P—E, and they give you the same Idea of an *Ape*, that his Face, and his Shape, and his Stature do, and his Nature ludicrously mischievous," &c. This was attributed to John Dennis; see "Appendix to 'The Dunciad'", "On Names bestow'd on Mr. Pope."

[3] See the construction of the altar, as described in "The Dunciad", i. 157-63:—

> "Of these twelve volumes, twelve of amplest size,
> Redeem'd from tapers and defrauded pies,
> Inspir'd he seizes; These an Altar raise:
> An hecatomb of pure unsully'd lays
> That altar crowns: A folio Common-place
> Founds the whole pile, of all his works the base;
> Quartos, octavos, shape the less'ning pyre;
> A twisted Birthday Ode completes the spire.

There carve a *Pert*, but yet a *Rueful* Face,
Half Man, half Monkey, own'd by neither Race.
Be his Crown Pick'd, to One Side reclin'd,
Be to his Neck his Buttocks closely joined
With Breast protuberant, and Belly thin,
Bones all distorted, and a shrivell'd Skin.
This his Mishapen Form: But say, what Art
Can frame the monstrous Image of his Heart.
Compos'd of *Malice*, *Envy*, *Discontent*,
Like his Limbs crooked, like them impotent.
But, Sculptor, since by thee this can't be done,
Nor will these Passions live in Wood or Stone;
Thine be the Task to carve his Carcass foul,
The *Dunciad* only can describe his Soul.

Behold that wondrous face and shape combin'd
With conscious loveliness insult mankind;
Shews his own picture, in burlesque a Lord,[1]
And stands a matchless monster on record,
That shape expressing thy distorted mind
Of old, for Pagan worship well design'd,
Had in Egyptian Temples stood enshrin'd."

The above verses, beginning "Behold that wondrous face," were quoted by Mr. Edward Hawkins, probably from an "Epistle to the Egregious Mr. Pope," see note, above. The verses beginning "Artist," are in "Pope Alexander's Supremacy and Infallibility examin'd," &c., which likewise contains the Greek, Latin, and Spanish inscriptions.

"Pope ordered several pictures and busts of himself, in which he would have been represented as a comely person. But Mr. Rysbrac, scorning to prostitute his art, made a bust so like him, that Pope returned it without paying for it."—*Epistle to the Egregious Mr. Pope*, p. 13.

For references to Pope in this Catalogue, see "The Frontispiece to 'Ingratitude'", 1733, No. 1935.

$7\frac{3}{8} \times 10$ *in.*

1813.

"Fronti Fides" (No. 2.)

"MARTINI SCRIBLERI VERA EFFIGIES." [1728]

This woodcut is a copy from the engraving which is described as (No. 1.), with the same title and date, No. 1812. It was prepared to illustrate "The Poetical Works of Alexander Pope, edited by Robert Carruthers," 1858, vol. ii. p. 12; at the foot of the woodcut is, "[From 'Pope Alexander's Supremacy and Infallibility Examin'd, and the Errors of Scriblerus and his man William [Cleland] Detected,' 1729.]"

There is a note, containing a brief biography of Major William Cleland, one of the Commissioners of Taxes, in the volume indicated below. A few particulars of this friend of Pope's are comprised in Mr. Carruthers's "Life of Pope." Major Cleland died in 1741.

For references to Pope in this Catalogue, see "The Frontispiece to 'Ingratitude'", 1733, No. 1935.

$3 \times 3\frac{3}{4}$ *in.* Brit. Mus. Library, 2101. e.

[1] Humpbacked persons were frequently nicknamed "My Lord."

1814.

"His Holiness and his Prime Minister."

The Phiz and *Character of an Alexandrine* Hypercritick & Comentator.

Nosce te ipsum. price 6^{d}. [1728]

An engraving showing Pope as an ape, similar to that in "Fronti Fides," (No. 1.), 1728, No. 1812, and with a papal tiara on his head; the books are lettered "*Pastorals*", "*Homer's Iliads.*" "*Undertaker of Homer's Odysses*", "*Shakespeare Mangled*", "*Art of Criticism.*" "*Rape of the Lock*", and "*Temple of Fame*". The scroll is inscribed "*The Dunciad with Notes Variorum.*" The label hanging to the ass's ear bears "*A Letter to the Publisher. Art of Politics.*" On the pedestal is "*His Holiness and his Prime Minister.*"

Beneath the following lines are engraved:—

> "Nature her self shrunk back when thou wert born,
> And cry'd the Work's not mine—
> The Midwife stood agast; and when she saw
> Thy Mountain back, and thy distorted legs,
> Thy face half minted with the stamp of Man,
> And half or'ecome with Beast, stood doubting long,
> Whose right in Thee were more:
> —— thou art all one Error; Soul and Body;
> The first young tryal of some unskill'd Power,
> Rude in the making Art; an Ape of Jove. *Lee.*"

Likewise:—

> "Aw'd by no Shame, by no Respect controul'd,
> In Scandal busy in Reproaches bold.
> Spleen to Mankind his envious Heart possest,
> And much he hated All, but most the Best.
>
> *Pope's charac: of Thersites.*"

At the top is, "Nosce te ipsum."

Pope "always chose to be represented in such a manner that his personal deformity should be least apparent; thus, we see him frequently represented leaning his head upon his hand, which rests upon a table; an attitude he would often remain in for a great length of time, totally absorbed in thought." Noble, "Continuation of Granger's 'Biographical History of England,'" 1806, vol. iii. pp. 293-4.

This print was described by Mr. Edward Hawkins as frontispiece to "Pope Alexander's Supremacy and Infallibility examin'd; and the Errors of *Scriblerus* and his *Man William Detected*," &c., 1729. The "Man William" was William Cleland, whose name is signed to "A Letter to the Publisher," occasioned by the first correct edition of "The Dunciad," dated 1728. See note to "Fronti Fides," (No. 1.), 1728, No. 1812.

The "Art of Politicks" was published in 1729;[1] see "Risum teneatis amici?" 1729, No. 1833.

---

[1] "The Art of Politicks", really the production of James Miller, is the only work among those named on the engraving which was not Pope's, or in which he was not concerned. It is probable, then, that this book was alluded to by Pope in the "Prologue to the Satires" as "The imputed trash"; see note to "Fronti Fides" (No. 1.), 1728, No. 1812.

For references to Pope in this Catalogue, see "The Frontispiece to 'Ingratitude'", 1733, No. 1935.

8 × 10⅞ in.

1815.

A Ticket for the Benefit of Spiller the Player. (No. 1.)

"*FOR THE BENEFIT OF SPILLER.*"

[By Hogarth.]

Etch'd by Sam^l. Ireland from a Curious unique Print in his Collection, Engrav'd by Hogarth.

London, Publish'd May 1^st, 1788, by Molton & C^o. N^o. 132 Pall Mall.

[1728]

This print represents a large balance, suspended in the open space before a prison on one hand, and, on the other, a tavern, in front of which is the sign of the "Sun." A leg of mutton hangs before the adjoining house, which is thus probably indicated to be that of Spiller himself. Entwined with the beam of the balance is a label, with "*FOR THE BENEFIT OF SPILLER.*" Under the beam stands Spiller, eagerly selling tickets for his benefit at the theatre in Lincoln's Inn Fields to several gentlemen, one of whom receives a ticket marked "*Box*", another, who walks away, holds a second ticket, which is marked "*Pit*"; he is pouring money into one of the scales of the balance. On Spiller's right arm are tickets marked "*Pit*" and "*Box*". At his feet lie many more tickets, which are respectively marked "*Pit*", "*Gall*", "*Box*"; he holds against his left shoulder a burning taper, attached to the end of a stick, and probably intended for one of those used to light the candles in the theatre.

A bailiff, holding a "*Writ*", taps Spiller on the shoulder. In the more heavily-laden scale of the balance, is a very long strip of paper, marked "*The Taylor's Bill*"; bills for "*Tobacco*", "*Snu*"(uff), "*Gin*", and "*Tripe*", lie in the scale. A man is adding to them bills for "*Ale*" and "*Beer*". A butcher and three other tradesmen, creditors of Spiller, stand behind, and near the door of the prison.

John Ireland, in his "Graphic Illustrations of Hogarth," &c., 1794, vol. i. p. 62, for which book another copy of this engraving[1] was prepared by himself, states that the original of this copy was unique. He was, however, mistaken in that respect, for, as recorded by J. B. Nichols in his "Anecdotes of Hogarth," 1833, p. 299, other impressions of the original plate are known to exist. Of this ticket J. Ireland wrote, as above cited, "We shall now advert to another hero of the theatre at this period, the celebrated James Spiller; who played the character of Mat of the Mint, in the Beggar's Opera, with great applause. Here we find the talent of Hogarth called forth in the service of humanity, and to the aid of this son of mirth; who, about the year 1728, appears to have been reduced to penury and great distress. The annexed copy of an unique print in my possession was engraved for the benefit of poor Spiller, the Shuter of his day." . . . . . p. 63, "This theatrical hero was the son of a Gloucester carrier, and born in 1692. The father, having acquired some property, apprenticed this his only son to a Mr. Ross, a landscape painter. In this profession he is said to have made some progress; but, as no specimens of his talent have been handed down to our knowledge, we

[1] See (No. 2.), with the same title and date, No. 1816.

cannot speak concerning his merit in that line. Before the expiration of his apprenticeship he engaged in a strolling company; where, comedy being his forte, he sometimes burlesqued Alexander the Great, and other characters of that class. In London his comic talents were better understood, and more amply encouraged. We find him, in many of his humourous parts, rivalling Pinkethman, of facetious memory, and of whom Sir Richard Steele observes, that 'Pinkey made a living of his face.'" Spiller seems to have been frequently in a state of dire impecuniosity, and often in prison for debts which had been recklessly contracted. J. Ireland, as above cited, p. 65, quotes verses from an "epilogue," "written and spoken by him (Spiller) for his benefit, when a prisoner in the Mint," "it preceded (?) the Drummer, or Haunted House; and is mentioned in a very scarce tract, containing some events of the life of this whimsical character, published in 1729." . . . . . p. 67, "In such repute was Spiller held as a comedian, when he was only 23 years of age, that, we are told, plays were written expressly to bring him forward on the stage." The author of these plays was Christopher Bullock. Spiller was notorious for low wit, and habits of intoxication. "I have seen," wrote Ireland, as above cited, p. 71, "a well-engraved ticket for his benefit; which had, for its supporters, himself on one side and his wife on the other, both in a state of intoxication." He was first employed in London, 1710, by Aaron Hill, in the character of *Corporal Cuttum* in "The Walking Statue." He was remarkable for his manner of performing the parts of old men. Towards the latter period of his life, he was in great poverty, and seldom ventured out of the theatre, where he shared an apartment with Walker, the original Macheath,[1] with whom he frequently performed in "The Beggars' Opera." Spiller's last appearance was in the character of the Clown, in "The Rape of Proserpine," Jan. 31, 1729. During his performance on this occasion, he was seized with apoplexy on the stage. He died in the theatre, Feb. 7, following, aged 37, and at the expense of Rich,[2] the manager of the theatre, was buried in the churchyard of St. Clement's Danes, Westminster. Ireland, as above cited, p. 76, quotes, as composed by a butcher of Clare Market, an epitaph on this actor, of which these lines are the beginning:—

"Down with your marrow bones, and cleavers all,
And on your marrow bones, ye butchers fall;
For prayers from you, who never prayed before,
Perhaps poor Jemmy may to life restore.
What have we done, the wretched bailiffs cry,
The only man by whom we lived shou'd die!"

Spiller appears to have been a member of a club to which Hogarth belonged; his portrait, painted and presented by Laguerre to the club, was afterwards used as a sign for the tavern in which the society met. This portrait, with a bowl of punch before him, was engraved by J. Bell, and used as a frontispiece to a "Life" of the actor, published in 1729. The "Spiller's Head", a tavern in Clare Market, London, is the scene of the picture by Hogarth, called "St. James's Day; or, the First Day of Oysters", which contains many portraits of persons mentioned in this part of this Catalogue.

$5\frac{1}{2} \times 4$ *in.*

---

[1] See "The Stage Medley," &c., Ap. 1728, No. 1806, and "The Beggars' Opera," (No. 1.), 1728, No. 1807. Hogarth designed a ticket for the Benefit of this performer.

[2] For references to Rich, as mentioned in this Catalogue, see "The Stage's Glory", Ap. 1731, No. 1869.

1816.

A Ticket for the Benefit of Spiller the Player. (No. 2.)

"*FOR THE BENEFIT OF SPILLER.*"

W. Hogarth del^t. S. I. fe: [1728]

This print is a copy from the original by Hogarth, which is described in the entry to this Catalogue (No. 1.), same title and date, No. 1815. It was prepared by Samuel Ireland for his "Graphic Illustrations of Hogarth," &c. 1794, where an impression faces p. 62, vol. i. It differs from the other copy by Ireland, described here as (No. 1.), with the same title and date, No. 1815, in respect to the signature, and, within the engraved margin of the plates, by means of the lines in the sky, occurring between the label and the margin in that place; in (No. 1.) these lines end in a single dot or very short line, whereas in (No. 2.) this mark is longer; in (No. 2.) all the hatching lines on the shaded wall of the prison touch the outline against the sky on this part; in (No. 1.) such is not the case.

$5\frac{1}{2} \times 4$ *in.* Brit. Mus. Library, 561. a. 19.

1817.

A Ticket for the Benefit of Spiller the Player. (No. 3.)

"*FOR THE BENEFIT OF SPILLER*"

Hogarth pinx^t. T. Cook & Son Sc. Published by Longman Hurst Rees & Orme, Ap: 1^st^, 1808 [1728]

This engraving is a copy from the print which is described in (No. 1.), with the same title and date, No. 1815, or from another impression of the original plate, produced by Hogarth for Spiller's Benefit, which Ireland possessed and copied.

It was prepared to illustrate "The Genuine Works of William Hogarth," &c., by J. Nichols and G. Steevens, 1810, vol. ii., in which volume it faces p. 69. With the addition of "Proof Bishop Printer", this plate was used for "The Works of William Hogarth", by the Rev. J. Trusler, 1821, vol. ii. (1751. b.)

$4\frac{1}{2} \times 3\frac{1}{2}$ *in.*

1818.

A Ticket for the Benefit of Spiller the Player. (No. 4.)

"*FOR THE BENEFIT OF SPILLER*"

[1728]

This engraving is a copy from the original of that which is described as (No. 1.), with the same title and date, No. 1815. An impression is placed before p. 197 in "The Complete Works of William Hogarth", with letterpress by the Rev. J. Trusler and E. F. Roberts; London, no date.

$5\frac{1}{2} \times 4$ *in.* Brit. Mus. Library, 7855. i.

1819.

"STELLA!"

The Frontispiece to "Gulliveriana:" or, a Fourth Volume of MISCELLANIES. Being a Sequel to Three Volumes, published by Pope and Swift. To which is added, ALEXANDERIANA; or, A Comparison between the *Ecclesiastical* and *Poetical* Pope. And many Things, in VERSE and PROSE, relating to the latter. LONDON: Printed for J. ROBERTS, at the *Oxford Arms* in *Warwick-lane*. M DCC.XXVIII.

Veritas Invenit, Justitia Sculpsit [1728]

THIS engraving represents Pope, with a hump-back, and wearing a cap, standing on our right and on a stool, so as to be raised to a level with Swift, who, on our left, clad in a wig and gown and having a cloven hoof, joins Pope in sustaining in the air over a table a volume which is inscribed "*Miscel: last Vol:*" On the table stands a little naked devil or satyr, who holds over his own head a tablet, marked, "*Tantæ Molis erat*". Over this group a large star appears in the sky, above it is written "*Stella!*"

In front of the group is a satyr, seated on a rock; near him is a label, with "*Socia Arma Capesse*"; he is shaking the hand of Harlequin, who stands with his right thumb placed against his nose, and the fingers of that hand extended—*i.e.* in the attitude which is called "taking a sight" at the spectator; he is grinning in his black mask; his wooden sword is marked "*Me quoque Vatem*". In front of both, on the ground, is "*Hoc Genus Omne*".

This book, one of the most effective of the attacks on Swift and Pope, was written by Jonathan Smedley, Dean of Clogher, and dedicated "To My Self" by the author. It refers to the "Miscellanies," published by Pope and Swift, 1727; and the Preface, in describing those writers as "two ingenious Gentlemen: One a great Wit, the other, esteemed by some, a great Poet," claims indulgence for itself, "because those two gentlemen have taken most exorbitant and unwarrantable *Freedoms* with other People: not sparing Persons of much greater Character, and of better Abilities, than themselves; especially in their late Book, intitled, *Miscellanies, The last Volume;* wherein they run Riot upon, censure and Abuse every other Author, of any Note, who has wrote, of late Years, in the *Poetical* and *Polite* Way: Discharging their Venom the most violently against Mr. *Addison*, tho', universally confess'd, *The greatest Genius, and best Writer of his Age.*" . . . p. viii. "Nor does it lessen their Guilt, that they themselves were suffer'd, in Quiet, to *hammer out Heroics*, to *coin little Lyrics*, to *invent Histories*, to *tell Tales*, and to *lavish away daily Buffoonery*, in an hundred Shapes, and that we received these their innocent *Lignes de Joie* with good Humour, and some Favour, whenever these two teeming Gentlemen were dispos'd to give themselves Vent." . . . p. x. "For my Part, let these *Dualists* be never so hardy and fearless, I expect every moment to hear and see *Shadwell's* and *Settle's* Ghosts, hawking and stalking about the Streets; nor do I know what may be the Issue of the *fell Ire* of the living *Dennis;* But, should the *Laureate* lay aside his Hat, put on his *considering Cap*, broach his *Butt of Sack*, and sit down, and *think*, and write at them, the *Lilliputian Captain* could be annihilated, no doubt, and the *Pope* of *Twickenham* sent to the *Devil.*"

The author continues to assail Pope and Swift on personal, literary, religious, social, and political grounds. This preface is followed by "A CRITIQUE On the Third Volume of MISCELLANIES," with references to the writers, to Vanessa,

and, among other subjects, to "In State Opinions A-la-Mode." See that title, 1714, No. 1591.

Referring, p. xxxviii, to the works of Swift in particular, is the following, which treats of the frontispiece:—

"5. *Silvia, Artemisia,* and *Phryne.* Three Lampoons, on Ladies of his Acquaintance, of good Character. But *Stella! Stella* fares much better, for good Reasons; and for those Reasons, she shines and shines on, and adorns all the latter end of his Book, almost as much as I have made her adorn the Beginning of mine."

The text continues with many satires on Pope and Swift, especially the latter, the former being reserved for "Alexanderiana." Of these, most are in verse; in prose, however, is the following mockery of Swift's "Diary," p. 114, and after, "*An* HUE *and* CRY after *Captain* Gulliver: *Occasion'd by a true and exact Copy of Part of his own* Diary, *found in his Pocket-Book, wherein he has set down a faithful Account of himself, and of all that happened to him in the last Week of his Life.* 1714. THURSDAY. Wak'd with the Head-ach. Said no Prayers that Morning. Drest immediately. Look'd confounded *Rakish.* Repeated *Verses* whilst I was washing my Hands. Resolv'd (whilst I was putting on my Gowns) to ridicule the Orders of *Bishop, Priest,* and *Deacon,* after Dinner at my Lord *Bolinbroke's.* Went to drink Tea in *York Buildings.* The Earl look'd *queerly.* Left him in an *Huff.* Bid him send for me when he was *fit for Company.* Took Coach to Lord *Harry's.* The Viscount look'd *whimsically.* Left him. Promised to sup with him at the *Earl's.* Drove to the *Cocoa-Tree.* Sate till one, musing and thinking of nothing. Plagu'd for half an Hour with three impertinent *Puppies,* an *Irish* Lord, an *English* Colonel, and a *Scotch* Gamester. Retir'd to a private Corner, when a Whim came into my Head, which I will shortly give the World an Account of. Went to dine at the *George,* with two *Papists,* three *Jacobites,* and a *Tory.* Damn'd the Cook: Lik'd the Wine. No Wit. All Politicks. Settled the *Succession.* Fix'd the Place and Time and Manner of his Landing. Went to my Lodgings at Five. Slept. Writ an *Examiner.* Supp'd at *York Buildings.* Earl and Lord *Harry* part in *Dudgeon* and *Division.* Despleas'd with all that happen'd. Go home pensive. Resolve upon some odd and new Schemes of Life. Spent Ten Shillings. Take a Dram. Go to Bed. FRIDAY. Resolve to fast. Send a Note to Church, to pray for the Conversion of a great Sinner. Read the Bible. Find that no Man can serve *Two* Masters; and that a House divided against itself cannot stand. Consider of these Words; *When ye hear of these things, flee unto the Mountains:* Begin a Sermon upon this Text, *Be as wise as Serpents.* Throw it aside, and read *Toland's* Art of *Restoring,* and my own Meditation on a *Broomstick.* Received a silly Letter from *Ireland.* Walk in my Room for two Hours. Loll on my Couch for two Hours. Take a *Manual* for Devotion in my Hand, but say *extempore* Prayers. Mightily given to Ejaculations. Don't like the Lord's Prayer. Think often of *Steele* and *Tom Wharton.* Eat at Six. Dress; loiter. Hum a Tune till Eight. Give a Farthing to a poor Man. Pay my Barber. Put on a Pair of new Gloves. Go to St. *James's.* Don't like things. Confirmed concerning the Animosities between the Earl and Lord *Harry.* In a Quandary. Go to the Club of *ugly Faces.* Some Wit. *Much Impiety.* Drink hard. Am treated. Expences one Shilling. *Mem.* This Day Month I had clean Sheets. SATURDAY. Wake at Eleven. Promis'd to receive a Gentleman at my Lodgings about my Lord's Business; but won't be at Home all Day. Came to these several Resolutions; Resolv'd to write an Ode upon changing one's Mind, in imitation of *Horace's Justum & tenacem, &c. Item,* An Apology for *Taking the Air,* and a Comment upon *Balzac's Cacher sa vie.* Resolv'd to repent. To give an Historical Account of the following *English* Proverbs, *viz. When Knaves quarrel, honest Men come by their own. Burn the House, and run away by the Light*

of it. No longer Pipe, no longer Dance. Murder will out; and, When the Steed's stoln shut the Stable-Door. However, half a Loaf is better than no Bread; and therefore Men must make the best of a bad Market. Bid my Servant get all things ready for a Journey to the Country, according to the following List: Mend my Breeches, hire a riding Coat; borrow Boots; sell my Coals and Candles; reckon with my Washer-woman; making her allow for old Shirts, Socks, Dabbs and Markees, which she bought of me. *Mem.* I borrow'd five Guineas of my Bookseller, and paid my Landlady all to a Shilling. Resolv'd to carry no Books with me but the *History of the Civil Wars of* England, into the Country. Din'd late with my Landlady. Merry with Mutton and *Double Entendres.* Retire. Consider the uncertain Nature of human Affairs," &c.

The text of this satire continues, after giving an account of the diarist's journey into and life in the country, in which the following occurs, p. 119:— "Received a Letter from *Lewis* the Bookseller in *Covent-Garden* of great Importance. By G—d *Steele* has got the better of me. No good News from *Ireland*, *Addison* says I am gone to hang myself. *Pope* says I am gone to *France*. *Nanny Rochfort* says I am gone to my Deanry; and most People will say I am gone to the D——l; and so I'll go to Dinner; Mutton and Turnips. The *Gods* once fled into *Egypt*. I was very gay and diverting. Drank an hearty Glass. Retir'd. Fell into this Soliloquy: The Reverend Captain *Gulliver*, Student in two Universities, a Member of the Church of *England*, and a *Christian* too; left the College to turn *Chaplain*, *Parson*, *Poet;* having served *Ambassadors*, *Noblemen*, *Governors;* having writ *for* and *against* Religion; being *Rector*, *Vicar*, *Dean*, *Author*, *Translator*, *Abridger*, and *Publisher*; *Droll*, *Jest*, and *Scribbler*, and many other things; *Quorum si nomina quæris;* Having *serv'd* and *abus'd* the late Ministry; and done all that Man could do for this; after enriching Booksellers, and impoverishing myself; am now transplanted, metamorphosed into a *Stock*, or a *Tree*, and either hurried away to some *Elysian* Grove; or, in short, Down-right Mad."

On p. 131, the idea of this mock record of Swift's life and career is carried into detail, with references to "*Memorables past, and not fit to be lost; from the Yeer* 1666, *to* 1714." This is a retrospective and ironical account of Swift's alleged doings and motives. Among the notes of a "Diary" is the following, p. 143:— "Saturday. *Fugite*, *Fugitate*, &c. . . . Take Horse for *Oxford*. Arrive there at Two in the Morning. The Town all up. Scholars frighten'd as if the *Devil* were in them. Send for Dr. *Charlott*. Drink and *Despair* till Six. The Doctor fell into Fits about Four."

"Alexanderiana" deals with Pope's person, works, and character in a similar manner to the above. The volume concludes with "Namby Pamby: or a Panegyric on the new Versification Addressed to A—— P——, Esq." These refer to Ambrose Philips's verses to the Hon. Miss Carteret, an infant.

On p. 134, is this reference to Steele, alleged to be made by Swift: "Wrote *Friday's bitter Examiner*, against *Steele*, Ha! *Dick*, thou'rt down, I think. What a damn'd *harden'd* Honesty that Fellow has? And how little wise in his Generation, to work against *Tide*, to be recompenc'd the Lord knows when, or by the Lord knows who?"

Jonathan Smedley is mentioned in "The Dunciad," Book ii. 291 5:—

> "Next Smedley div'd; slow circles dimple o'er
> The quaking mud, that clos'd, and op'd no more.
> All look, all sigh, and call on Smedley lost;
> Smedley, in vain, resounds thro' all the coast."

See, in Swift's "Works", "Dean Smedley's Petition to the Duke of Grafton", "The Duke's Answer", "Parody on a Character of Dean Smedley".

See "The Stage Medley," &c., Ap. 1728, No. 1806.

$3\frac{1}{2} \times 6\frac{1}{4}$ *in.* Brit. Mus. Library, 1208. i. 1.

1820.

SERENISSIMO WALLIÆ PRINCIPI Friderico, Potentissimi Regis Georgii II Filio, Bono Magnæ Britanniæ Nato XX. Jan. MDCCVII. Inaugurato VIII. Jan. MDCLXXIX.FF.

P. Rival. P.B. Scrip^t. [*Jan.* 8, 1729]

THIS print represents the sides of a medal struck in compliment to Frederick, Prince of Wales. Obverse, a bust of the prince is upon a pedestal, between War and Fame; an infant genius holds the coronet and triple plume over his head. Legend, "*FRIDERICUS WALLIÆ PRINCEPS ÆT.* 22." and "*P.R. inv. MDCCXXIX. S. G. sc;*"

Reverse, an eagle training an eaglet to fly towards the sun. Legend, "*VIRTUTE INGENITA FORTIS DUCTUQUE PARENTIS.*" On the exergue, "*SIC ITUR AD ASTRA.*" At the four corners of the frame are emblems of Religion, Trade, Justice, and Fortitude. Between the circles are a regal crown and the cypher of the prince. Beneath is the dedication to the Prince of Wales.

$8\frac{3}{8} \times 4\frac{1}{2}$ in.

1821.

"ROBIN^S GAME OR SEVEN'^S THE MAIN. Being, An Explanation of Caleb D'Anvers'^s Seven Egyptian Hieroglyphicks prefixed to the Seven Volumnes of the Craftsman. *Iacta est Alea.*"

Sold By the Print Sellers of London and Westminster. MDCCXXXI. *Price* 1^s. [*Nov.* 9, 1729]

THIS engraving was taken from the same plate as that which is described in this catalogue as "Robin^s Reign or Seven'^s the Main. Being, An Explanation of Caleb D'Anvers'^s Seven Egyptian Hieroglyphicks prefixed to the Seven Volumnes of the Craftsman," Nov. 9, 1729, No. 1822.

Its subjects and numerous allusions are fully described and elucidated under that head.

See the series of entries to this Catalogue of the copies from this plate, which are styled "Frontispieces to the first seven Volumes of 'The Craftsman'", &c., Nov. 9, 1729, Nos. 1823, 1824, 1825, 1826, 1827, 1828, and 1829.

$12\frac{3}{8} \times 12\frac{1}{4}$ *in.*

Each design, $2\frac{3}{4} \times 4\frac{3}{4}$ *in.* Brit. Mus. Library, E. 2023/8.

1822.

"*ROBIN^S REIGN* OR *SEVEN'^S THE MAIN.* Being, An Explanation of Caleb D'anvers'^s Seven Egyptian Hieroglyphicks prefixed to the Seven Volumnes of the Craftsman. *Iacta est Alea.*"

Seven distinct Designs.

Sold by the Print Sellers of London and Westminster, MDCCXXXI. *Price* 1^s. [*Nov.* 9, 1729.]

THIS is a sheet comprising an engraved title, as above, and seven engraved

designs, copies of which were employed as frontispieces, to illustrate the first seven volumes of "The Craftsman," 12mo., published in 1731 (292. e. 36—42.) In 1737, eight more volumes of that journal, uniform with these, were published; the latter contain no frontispieces. The sheet was evidently printed before the plate on which the designs were engraved was cut in pieces. In the sheet, verses, as quoted below, occur; these were removed, and the names of the various engravers, together with the numbers of the respective volumes to which the frontispieces pertained, were inserted when the plate was divided and republished according to the original intention. See the series of entries to this Catalogue describing the copies, which are respectively styled "Frontispiece to the first seven Volumes of 'The Craftsman,'" &c., Nov. 9, 1729, Nos. 1823, 1824, 1825, 1826, 1827, 1828, and 1829.

An impression of the plate occurs in Brit. Mus. Library (E. 2023/8.), as part of a tract entitled "Robin's Game; or Sevens the Main, containing A Key to the State-Hieroglyphicks, and a Descriptien of the Frontispieces to the seven Volumes of the *Craftsman;* with Remarks thereon. To which is annex'd, A Translation of the celebrated Motto from *Tully*.[1] London: Printed for *C. Davies*, and sold by the Booksellers of *London* and *Westminster*. 1731. (Price One Shilling)". The plate in this case bears the title, "Robin's Game or Seven's the Main." &c. See that title, Nov. 9, 1729, No. 1821.

This tract is alluded to in "The Grub-street Journal," Numb. 81, Thursday, July 22, 1731, p. 3, in the abstracts of news of Friday, July 16, 1731, as given in various journals, thus:—"Mr. Walker, Printer, Mr. Rayner, and Mr. Slow, Publishers, have been examined, and ordered to give 100l. bail each; and Mr. Lynn, near Temple-Bar, Mr. Crichley, who keeps a Pamphlet shop, near Charing cross, and one Collins, a Journey-man Printer, were all bound in a bond of 20l. each, to appear at Hicks's Hall next Sessions: for printing and publishing *Robin's Game, or Seven's the main. P.*" ("The Post-Boy.")—"Mr. Slow and Mr. Rayner gave 200l. bail. *P.*" ("The Post-Boy") "17. Rob. Walker not finding sufficient bail, was committed to Newgate. *C.*" ("Courant") "17. Yesterday he was admitted to bail. *P.*" ("The Post-Boy") "15."

Numb. 80 of the same journal, Thursday, July 15, 1731, p. 3, states, as the news of Tuesday, July 13, 1731:—"On saturday, one Collins was taken into custody by Mr. Wiggs, a Messenger, by virtue of a Warrant from the R Hon. the Lord Harrington, for composing[2] that scandalous libel, entitled *Robin's Game, or Seven's the Main. P.*" ("The Post-Boy"). In "Numb. 77" of "The Grub-street Journal." Thursday, June 24, 1731, the following is mentioned among the "Books and Pamphlets published since June 18":—"State Hieroglyphicks: or Caleb decipher'd: containing an exact account of the new edition of the Craftsman, &c. Pr. 6d."

In "The Grub-street Journal," Numb. 74, Thursday, June 3, 1731, is an advertisement, as follows:—"This Day is publish'd, *Neatly printed in Seven Volumes in 12mo.* The Craftsman." These are the volumes here in view.

---

[1] This motto is on the title-page of the first volume of "The Craftsman," 12mo., edit. 1731, as above cited, and begins "Reus in Judicium adductus est C. Verres, homo vita atque factis, omnium jam opinione, damnatus; pecuniæ magnitudine, sua spe, ac predicatione absolutus. Huic ego causæ, Judices, cum summa voluntate & expectatione populi Romani actor accessi; non ut augerem invidiam ordinis, sed ut infamiæ communi succurrerem," etc.

[2] Probably this term "composing" is to be understood in a typographical sense. Collins was afterwards described as a journeyman printer (see above). Robert Knell, a compositor, and John Clark, a pressman, were set in the pillory, June 19, 1729, for printing "Mist's Journal" for Aug. 24, 1728. They were protected from being pelted, by their friends, who were among the spectators.

The advertisement further states that this issue comprises "an handsome Frontispiece, and a compleat Index to each Volume." The same advertisement appeared in Numb. 77 of "The Grub-street Journal," June 24, 1731.

This was the period of the prosecutions of Mr. Francklin for publishing a letter in "The Craftsman" of Saturday, Jan. 9, 1731; and of his trial, Dec. 3, 1732.

The above and other political satires received treatment from the government of Sir R. Walpole, which is to be understood by means of the following statement from "The Grub-street Journal," Numb. 80, July 15, 1731, p. 2, being part of the news of Thursday, July 8, 1731 :—"Yesterday the Grand Jury for the County of Middlesex delivered into the Court of King's Bench at Westminster, a presentment against '*An Answer to one Part of a late infamous Libel*,' *&c.*"[1] "*The Fall of Mortimer, Robin's Reign or Seven is the main, Robin's Game or Seven is the main*" (see this title in this Catalogue, Nov. 9, 1728, (No. 1821.), "*The Chelsea Monarch or Money rules all. The Country Journal*, or *The Craftsman*, and *Fog's weekly Journal*, and particularly *The Craftsman* of Jan. 9, 1730, (30-31), and *Fog's weekly* Journal of June 26, 1731, in the usual terms of false, infamous, scandalous, seditious, an (and) treasonable Libels. Several of the Presenters have the *honour* to be Middlesex Justices. *L. E.*" ("The London Evening Post"). See the presentment itself in "The Gentleman's Magazine" for July, 1731.

The tract, "Robin's Game; or, Sevens the Main" (E. 2023/8), after dealing with the dedication of "The Craftsman" to the people of England, proceeds thus, p. 6 :—"Having touched the Dedication, let us pass on to the Consideration of the Prints that adorn the several Volumes, and which, as I do not find they are in themselves thought criminal, so I hope there will be no Attempts made to construe my Explanations into Libels. Before the first Volume, is represented in the chief Point of Light, a *Prince*, who, from the Posture he is in, with his Hand upon a Book, which is held out to him by an *Ecclesiastick*, seems to be taking a sort of Coronation Oath; and at the same time fixes his Eyes steadily on an extraordinary *Phænomenon* in the Air, in which is seen flying two Scrolls, inscribed *Magna Charta*, and *In hoc Signo vinces*, which may be translated, *Under this Banner thou shalt conquer*. Had this been invented by a ministerial Wit, 'tis a thousand to one but Warrants, Commitments, Informations, or *PREROGATIVE* in Capitals, had taken the Place of the *Great Charter*; and it would have been taught as a Fundamental Maxim of their *Politicks*, that the greatest *Victory* that can be obtain'd is over the *People*. I shall carry my Observations on this Piece no farther, because I would not leave Room even for an Inuendo relating to *MAJESTY*. I am sensible how much it's all our Duties to *fear God*, and *honour the King*; and see, with concern, the Insults offered to the first by the *Atheistical* Writers of the Age, and the Liberties taken with the latter by the Hirelings of his M——."[2]

The first design is as follows :—

1. A KING taking his Coronation Oath; amid rays above is a scroll inscribed "*MAGNA-CHARTA In hoc signo vinces*". Below the design the following verses are engraved :—

> "Briton's, behold your Constitution here!
> Obedience to your Laws; even Princes Swear!

---

[1] See "Mr. Pulteney's duel," &c., Jan. 25, 1731, No. 1867, Mr. Francklin, printer of "The Craftsman," was arrested July 30, 1732, for publishing this tract,—"The Fall of Mortimer,"—which contained covert allusions to Sir R. Walpole, was a drama, and very often in question at this period.

[2] Minister.

Lo! high in Air the sacred Vollumes Play,
Source of the Subjects Right, & Monarchs sway,
Let Turks and Papists urge with equall skill,
King's sacred Power, to Govern by ther Will.
With greater Freedom, speaks the British school,
By law we're Subjects while by Law they Rule."

$2\frac{3}{4} \times 4\frac{3}{4}$ *in.*

2. The second design represents the interior of a chamber; in this Sir Robert Walpole, as Harlequin, is seated at a table, which is covered with "*INFORMATIONS*", "*WARRANT*"(s), coins, &c., he is in the act of giving a scroll to a devil mounted upon a dragon.

The text says, p. 8, "The second Frontispiece cannot but entertain its Beholders. Its principal Figure is *Harlequin* with a *Blew String*[1] about his Shoulder. By his Phiz, and the Posture he is in, I could not help thinking it resembled an old Friend of mine, at *Chelsea*, whom I remember to have seen with the same heavy Countenance, lolling in his Arm'd-Chair in a green Night-Gown; I was confirmed too, when I perceived him making a Present of his Soul to the Devil, but soon retracted that Opinion, when I discovered that that Burnt-Offering was indeed the Nation, as is evident from the Fuel he lays out to set it on Fire, *viz.* Warrants, Informations, &c., which are taken away by an ill-look'd Grotesque Figure, representing the *Devil* of a *Messenger*, and who is, I presume, to act the *Faux* upon this Occasion. The next thing appears in the Representation, is a Fellow who looks like a *Spaniard*, and is busily fingering the gold under *Sir Harlequin's* Nose, who seems to be so much taken up between *Beelzebub*, and the Service he is to do him by *Prosecutions*, that he don't so much as heed him.[2] This may be smartly done for all I know; yet, I think, if instead of the *Spaniard* there had been a Group of Figures scrambling, or at least a Person dress'd in half the Fashions of *Europe*, the likeness had been much truer. The last Piece we see is an aukward, slouching Fellow behind Backs, who from his drowsy Countenance, and hanging his Hand like a Booby, I take to be our Brother *Doodle*, tho' he has not the Fools Coat of the Family on."[3]

---

[1] The riband of the Garter, of which order Sir R. Walpole was a member. This minister was frequently referred to as "Sir Blue String," on account of his wearing this riband; see "The London Merchants Triumphant," Ap. 12, 1733, No. 1927; "Britannia Excisa," (No. 1.), 1733, No. 1936; "Britannia Excisa," (No. 2.), 1733, No. 1937; "Frontispiece to 'The State Juggler,'" 1733, No. 1940; "Kentish Election," May 16, 1734. Sir R. Walpole had a house at Chelsea, hence the reference, which follows above, to the "old Friend of mine at *Chelsea*."

[2] This refers to the alleged encroachments of the Spaniards at this time upon the English rights of trade; see, for details, "The Cases of some English Ships Taken by the Spaniards," &c., 1731 (E. 2023/7.)

[3] This indicates Horatio Walpole, created Lord Walpole of Woolterton in 1756. He had been employed in many diplomatic offices; *e.g.* as Envoy-Extraordinary and Plenipotentiary to the Court of France, likewise to the States-General; Secretary to the Treasury; Surveyor and Auditor-General of Royal Revenues in America; Secretary of State for Ireland; Ambassador-Extraordinary to the Court of France, in which capacity he attended the Congress at Soissons. He was M.P. for Castle Rising, Beer Alston, East Loe, Yarmouth, and Norwich, successively; Cofferer to the Household and Teller of the Exchequer and died Feb. 5, 1759, aged 79. See his "Life", by W. Coxe.

See "Frontispiece to 'The State Juggler,'" 1733, No. 1940; "Frontispiece to 'The Court Monkies,'" 1734; "The Festival of the Golden Rump,"

The following verses are engraved below the design:—

"See here Good Folks a Harlequin of State,
Trembling with Guilt! & yet with Pride elate.
To his great Patron,—see the Villian sue,
And mark the Mischeife, Hell & he can do.
Thus Satan speaks.—whole Quires of W—ts send,
And for your Messenger,—Lo! here a Fiend!
By arts like these,—you must your Foes controul,
Till Justice strike,—& I receive your soul."

$2\frac{3}{4} \times 4\frac{3}{4}$ *in.*

3. Britannia accompanied by Liberty, Justice, Peace and Plenty, visits a Printing Office, where a compositor is sitting "at case;" two authors stand by his side.

The text says, p. 11: "In the opening of the third Volume we observe a Printing-Press, and several Persons employed about it; while as Concomitants of its Freedom, *Peace*, *Plenty*, *Justice* and *Liberty*, are seen with smiling Countenances near them. This is evidently a well chosen Emblem, and a very expressive Representation of what is contained in the following Pages, which are full and incontestible Reasons why the Liberty of the Press should be supported, for the Benefit of the Nation, and an ample Discovery of the private Views of those, who while they cry *Hosanna!* to Freedom, are daily labouring to crucify and destroy it. My Friend before-mentioned, informs me also, that he is persuaded this will never give Offence to great *R*—, because 'tis a Point he himself strained his Throat about formerly, and exercised both with greater License and Impunity than any Body has done since. You cannot imagine, how much satisfaction I received at this Account, since I perceive 'tis not the Man's Heart, but his Places, that makes him what he is; so that there is some Hopes of his becoming Honest again, if he does but 'scape hanging, and is *Turn'd out*."

These verses are engraved below the design:—

"Hail Typographic Art!—what Blessings flow
Peace, Plenty, Justice, to thy Aid we owe!
Sacred and Civil Rights unmask'd we see,
From All the Tricks of Priests & Statesmen free.
Their various Arts thy Noble page explains,
And Reason only unresisted Reigns.

March, 1737; "The School of Politicks", &c., 1738; "The Grounds", Feb. 13. 1741; "The C—rd—n—l Dancing-Master", Feb. 2. 1742; Lord Walpole of Woolterton, the special abhorrence of his nephew and namesake, is thus satirized in "The State Dunces" (840. m. 1/45.):—

"Full-plac'd and pension'd see *H—r—o* stands,
Begrim'd his Face, unpurify'd his Hands;
To Decency he scorns all nice Pretence,
And reigns firm Foe to Cleanliness and Sense,
How did *H—r—o* Britain's Cause advance!
How shine the *Sloven* and *Buffoon* of *France*,
In Senates now, how scold, how rave, how roar,
Of *Treaties* run the tedious Train-trow o'er!
How blunder out whate'er should be conceal'd,
And how keep secret what should be reveal'd!
True Child of *Dulness!* see him, Goddess, claim
Pow'r next myself, as next in Birth and Fame."

Tis thou Alone, canst awe the Guilty Great!
Thy Press! is the Palladium of the State."

$2\frac{3}{4} \times 4\frac{3}{4}$ *in.*

4. A Bishop and three Courtiers, each of the latter having a badge on his shoulder, which is marked "*R W*", approach a counter covered with money, at which some persons are in attendance.

The text states: "The Frontispiece to the fourth Volume, is one of the most shining Pictures in the whole Collection. Yet notwithstanding the excellency of the Painting, *Conoisseurs* I find, differ in their Opinion, as to the Place, some taking for one of *T—y C—r's* at the *C—ck P—t*,[1] and others affirming it to be a private Room, in the Palace of *Ar—n-street*;[2] for my part, I incline to think they are both out in their Conjectures, and cannot for my Life get it out of my Head, that it is the very Room at *Chelsea* where I used formerly to see my Friend I mentioned, in his green Night-Gown; and I am confirmed in my Sentiments by observing that the Prospect from the Window seems to be a Garden. But let this be as it will, the Action represented here is a large *Boureau*, on which two Persons, one of which strongly resembles my Friend aforesaid, are counting out large Sums of Money to People, whom I at first sight took from their Belts ty'd cross their Shoulders, and the servility of their Countenances, to be top Servants in a Family, receiving their Wages, and just equipp'd for a Journey into the Country. But what stumbled me here, was, that the Chaplain should be introduced on this Occasion, and that too by a Mistake, certainly of the Painter, in the Habit of a Bishop, with his square Cap in a Posture, as if he intended to make a Sweep of all that is on the Table, and leave the rest, to make their best of the Steward. But while I was labouring to get at the Bottom of these Difficulties, and had called in some Gentlemen, who had skill in Paintings, to assist me, we unlucky perceived a little thing that seem'd to be a Badge, with these two Letters *R. W.* upon their Shoulders. This increased our quandary so far, that after fifty Conjectures, that were unsatisfactory, we had determined to leave the Discovery to *Caleb* himself, and break our Brains no longer about it; when luckily in comes my good Friend and Intelligencer, who cleered up *R—n's quondam* Character for me. Pho! pho! says he, you are all as dull as the *M—*,[3] I think. Don't you see that the Letters are to be read as from the Point of Light,[4] and then they are *W. R.* the meaning is certainly, that they are in, is, or ought to be *Bridewell.* The Company smiled at this Elucidation, which, if it did not hit the intention of this Capital, may probably prove a Hint for the engraving another, which, like the Frontispiece of a Tragedy, may represent and shew the poetical Justice of its Conclusion. I cannot omit observing, how well the Characters are expressed in this Draught; the foremost Person on the Right-hand of the Table has something of the Countryman in his Aspect, and looks as aukwardly in his gay Trappings, as a *Yorkshire* Booby in a Town Livery; he behind him, seems to me to have an extream likeness to a certain snuffling Lacky, like an *Orator*[5] of my Acquaintance, who has an incessant itch at Chattering, and an admirable knack of making bad worse, by his attempting to defend it. He who brings up the Rear is a Fop in a Cue-Wig, and an embroidered Wastecoat, the foolish Stupidity of whose Countenance, marks him out

---

[1] Cock Pit, Whitehall.

[2] Arlington Street, Sir R. Walpole's London house.

[3] ? Ministry.

[4] "Light", probably a misprint for "Right", *i. e.* the right hand of the reader.

[5] Orator Henley, who received a pension from Walpole, and averred that he had been of essential service to that minister; see "The Oratory," 1731, No. 1871, and the references which are given in that entry.

for a meer *Yea* and *Nay*, whose Dress and Impudence are the sole Titles to his Pension. But the greedy Rapacity of my L— the Parson, is the most entertaining Part of the Piece, the Vehemence of whose Action, may, I hope, be placed amongst the groundless Aspersions on the Clergy."

Below the design these verses are engraved:—

"See R—t O—'s L—'s & B—'s buy[1]
Speak then Spectator,—is Corruption high.
Mark well the Visage of each slavish Tool,
The Blockhead, Hypocrite, & gawdy Fool,
Tis' these Great Men, who give our Wealth away,
Borrow in P—n—'s, but in V—'s they Pay,
Like Judas thus, for Gold betray the State
His Crimes they share, & may they share his Fate!"

$2\frac{3}{4} \times 4\frac{3}{4}$ *in.*

5. Cardinal Fleury, seated in a chair, tramples on the banner of England. A balance hangs before him, with a sword, trident, and anchor in one scale, which Sir Robert Walpole endeavours to counterbalance by placing papers marked "*Seuille*", "*hanover*", "*Ratifications*", "*Accessions*", and "*Preliminaries*" in the other; at his side is the French cock crowing over the British Lion.

The text states, p. 16: "proceed we on to the fifth fine Picture, in our Political Gallery. This is indeed a standing Beauty, and is like to continue with some small alteration of Person, the Representation of a certain Country's Condition, for longer than I dare Prophecy. We see here a large Ballance, on one side of which sits a venerable Personage, who appears by his Garb to be of the second *Hiarchy;* under his Feet you perceive the *British* Flag; and in his Scale lies an Anchor, Trident and Sceptre, things that seem much too heavy ever to be weigh'd up by the Loads of Paper, Scrolls, entitled *H—n—v—r* Preliminaries, *Seville* Accessions, Ratifications which a pitiful dirty looking Scoundrel, is continually throwing in on the other Side, under whose Feet, as the proper Fruits of his Adm—[2], you may behold a strutting Cock crowing over a sleeping Lyon, who, in spight of all his Noise, seems to doze on in a preter-natural Slumber, whose Roar, whenever he wakes, 'tis odds will make *some People* tremble. I cannot in Justice however, but take notice that the Reverend *Politician*, while he tramples on the Maritime Ensign with his left Foot seems privately to keep his right Toe in the Scale next him; whether such Tricks as these against so unequal an Antagonist, may not and indeed ought not, to prevent our trusting to that so remarkably rotten Staff, the (*Fides Gallica*) any longer, I leave to better Judges."

Below the design these verses are engraved:—

"In this famed Ballance,—mark the heavier Scale,
And see how Wisdom,—does o're fraud Prevail,
Soul saving Fleury, view profoundly Wise,
By reach of Thought, Defect of Power Supplies.
The Scale in steady form, his Conduct keeps,
While W—le vainly, Reams of Treaties heaps.
What Briton sighs not, at the Guilty Scene,
Whence Blenheim's Rebus thus revers'd has been."

$2\frac{3}{4} \times 4\frac{3}{4}$ *in.*

6. Within a four-columned temple, Sir Robert Walpole standing on rocks, with a purse in one hand, grasps the hand of Minerva with the other, and looks

---

[1] *i. e.* (?) "See Robert, Orators, Lords and Bishops buy."

[2] Administration.

anxiously at a ducal coronet which she holds and which is surmounted by a zany's head; behind is a female figure with a staff, snakes and a mask, laughing at and mocking him.

The text says, p. 17: "The *Anti-penultimate* Curiosity in this Collection, is a triumphant Arch, towards the upper End of which, enthroned in Clouds, sits a heavy sleepy-looking Divinity, with its Eyes strut; a proper Posture indeed for the Work it is about, *viz.* bestowing on a Fellow, whose Villanies have distinguished him with —, a Ducal Coronet,[1] surmounted, by way of Crest, with a Fool's Head, Cap and Bells on't; behind stands a Figure jeering and making Mouths at him, whom by her Behaviour, were it not for some particular Circumstances, I should be apt to take for the People of *G— B—*. I must not pass by in Silence the Manner by which this Dignity is obtained; Monsieur *Ruperto* urges his usual Argument, a long B—y;[2] and by help of that, seeks to ascend the steepy *Pinnacle* of Honour; but as the Rock under him appears sharp and craggy, and the Divinity is in a doze that guides him, 'tis not impossible, that spight of all his Money, his Steps may be slippery, and one short Trip send him headlong to the Bottom, like a Predecessor of *Sejanus's*.[3] I make no question but my *Readers* will observe how often, and on what occasions, the same *Don D—* finds a Place in these *Paintings*; in the second you find him with his own Cloaths on; in the fourth you view him in his proper Vocation, proportioning out his Bribes; in the fifth he acts the *Sisyphus*, and is employ'd in a never-ending Labour; in the sixth, before he makes his *Exit*, you behold him indulging his Vanity, and offering up his ill-got Wealth for a Title."

The following verses are engraved below the design:—

"Blinded with Pride, and mad with vain Desires,
Thus to a Coronet the wretch Aspires.
Heedless of Dangers, tho' encompass'd stands,
With Insolence, his fawning slaves Commands.
Thinks by his Mony, all Things may be Done,
And upwards o're the Rocks he Blunders on,
Till by one Slip, from the steep Summit thrown.
His Mangled Corps, is as a Warning shown."

$2\frac{3}{4} \times 4\frac{3}{4}$ *in.*

7. Caleb D'Anvers,[4] editor of "The Craftsman," seated at his table and having before him a scroll on which is inscribed "*The Spirit of Liberty*", receives a pen from Liberty, who throws away a broken yoke. Opposite to him stands Britannia exhorting the champion to continue his labours.

The text states: "The seventh Scene seems to represent to us its Author, composing of the *Craftsman;* a *Divinity* reaches *him* his *Pen;* the scene is a Study, and we see before *him* a Paper with these Words, *The Spirit of Liberty*," while another Goddess is drawn aiding and encouraging his Labours. The *Picture* looks (to me at least) as if it referred to the Resolution taken by Mr. *D'Anvers* on this Publication, and in these Words expressed, in the End of his Dedication to the People," &c.

---

[1] See "To the Glory of the R^t. Hon^ble. S^r. Robert Walpole," June 11, 1730, No. 1842.

[2] (?) Bribery.

[3] Sir R. Walpole was often styled Sejanus; see "The Downfall of Seianus," 1733, No. 1939.

[4] Caleb D'Anvers, *i. e.* Nicholas Amhurst; see the references to this person which are given with "The Frontispiece to the First Volume of 'Terræ-Filius,'" (No. 1.), 1721, No. 1727.

The following verses are engraved below the design :—

"In Contemplation deep is D'Anvers seen,
And Tully's Eloquence directs his Pen.
Bids him his wonted Energy retain,
And still the Cause of Liberty maintain.
While Virtue thus,—since for my sake engaged,
Thou a just War, hast with Corruption waged.
Thy full Reward, in Glory then receive,
And Long as Cic'ro, let the Craftsman Live."

$12\frac{1}{2} \times 12\frac{3}{8}$ *in.*

1823.

THE FRONTISPIECE TO THE FIRST VOLUME OF "THE CRAFTSMAN. By Caleb D'Anvers, of Gray's-Inn, Esq." 1731.

Vol: I. Baron sculp. [*Nov.* 9, 1729]

THIS print is a copy from that which is described as "A King taking his Coronation Oath," in "Robin^{s} Reign or Seven's the Main," Nov. 9, 1729, No. 1822.

In the original the second "*a*" in the word "*MAGNA*", on the scroll which is in the air, is placed below the line of the other letters of that word, the engraver having miscalculated the space for the word. In the copy the writing is correctly executed.

$2\frac{3}{4} \times 4\frac{3}{4}$ *in.* Brit. Mus. Library, 292. e. 36.

1824.

THE FRONTISPIECE TO THE SECOND VOLUME OF "THE CRAFTSMAN. By Caleb D'Anvers of Gray's-Inn, Esq." 1731.

Vol: II. Ger Vander Gucht Sculp. [*Nov.* 9, 1729]

THIS print is a copy from that which is described as "Walpole as Harlequin seated at a table," &c. in Robin^{s} Reign or Seven's the Main," Nov. 9, 1729, No. 1822.

In the original the panelled spaces between the pilasters, as engraved in the wall behind the figures, are represented by means of horizontal and parallel lines only; in the copy these spaces are cross-hatched.

$2\frac{7}{8} \times 4\frac{7}{8}$ *in.* Brit. Mus. Library, 292 e. 37.

1825.

THE FRONTISPIECE TO THE THIRD VOLUME OF "THE CRAFTSMAN. By Caleb D'Anvers, of Gray's-Inn, Esq." 1731.

Vol: III. A: du Bosc fecit [*Nov.* 9, 1729]

THIS print is a copy from that which is described as "Britannia accompanied by Liberty," &c. in "Robin^{s} Reign or Seven's the Main," Nov. 9, 1729, No. 1822.

In the original no staff or sword appears in the hand of the statue on our left, on the screen which forms part of the background to the group; in the copy there is a staff or sword in that place. In the copy, what look like letterpress type lie on the ground near the feet of the man who is sitting at the "case;" in the original, nothing appears in that place.

$2\frac{3}{4} \times 4\frac{5}{8}$ *in.* Brit. Mus. Library, 292, e. 38.

1826.

THE FRONTISPIECE TO THE FOURTH VOLUME OF "THE CRAFTSMAN. By Caleb D'Anvers, of Gray's-Inn, Esq." 1731.

Vol IV. I Vander Gucht Sculp [*Nov.* 9, 1729]

THIS print is a copy from that which is described as "A Bishop and three Courtiers," &c. in "Robin's Reign or Seven's the Main," Nov. 9, 1729, No. 1822.

In the original the reveal of the window, which appears on our left, and above the heads of the figures, is represented by horizontal and parallel lines; in the copy the lines are cross-hatched.

$2\frac{7}{8} \times 4\frac{3}{4}$ *in.* Brit. Mus. Library, 292, e. 39.

1827.

THE FRONTISPIECE TO THE FIFTH VOLUME OF "THE CRAFTSMAN. By Caleb D'Anvers, of Gray's-Inn, Esq," 1731.

I Vander Gucht Sculp. Vol. V. [*Nov.* 9, 1729]

THIS print is a copy from that which is described as "Cardinal Fleury, seated in a chair, tramples on the banner of England," &c. in "Robin's Reign or Seven's the Main," Nov, 9, 1729, No. 1822.

There is an impression of this copy prefixed to "The Craftsman. By Caleb D'Anvers, of Gray's-Inn, Esq; Vol. V. London, Printed for R. Francklin. in *Russel-Street, Covent-Garden.* M,DCC,XXXI." (292. e. 40.)

The copy differs from the original in the columns, which appear behind the figure of the cardinal, being represented by means of cross-hatching; in the original the lines in this place are upright and parallel.

$2\frac{7}{8} \times 4\frac{3}{4}$ *in.*

1828.

THE FRONTISPIECE TO THE SIXTH VOLUME OF "THE CRAFTSMAN. By Caleb D'Anvers, of Gray's-Inn, Esq." 1731.

Vol. VI. I Vander Gucht Sculp [*Nov.* 9, 1729]

THIS print is a copy from that which is described as "Within a four-columned temple Sir Robert Walpole standing on rocks," &c., in "Robin's Reign or Seven's the Main," Nov. 9, 1729, No. 1822.

There is an impression of this copy prefixed to "The Craftsman. By Caleb D'Anvers, of Gray's-inn, Esq; Vol. VI. London. Printed for R. Francklin, in *Russel-Street, Covent Garden.* M.DCCXXXI." (292. e. 41.)

In the original the vase and its stand, which appear at the meeting of the four arches over the heads of the figures, are shaded on our right; in the copy these parts are shaded on our left.

$3\frac{1}{4} \times 4\frac{7}{8}$ *in.*

1829.

The Frontispiece to the seventh Volume of "The Craftsman. By Caleb D'Anvers, of Gray's-Inn, Esq." 1731.

Vol: VII. Cl. Du Bosc fecit [*Nov.* 9, 1729]

This print is a copy from that which is described as "Caleb D'Anvers, editor of 'The Craftsman,' seated at his table," &c., in "Robin's Reign or Seven's the Main," Nov. 9, 1729, No. 1822.

In the original the two panels above the book-case, which is behind the figure of "Caleb D'Anvers," are represented by means of horizontal and parallel lines; in the copy these lines are cross-hatched.

$2\frac{3}{4} \times 4\frac{3}{4}$ *in.* Brit. Mus. Library, 292, e. 42.

1830.

Nathan, the Norfolk Quaker's Vision, with an Epistle to his Friend Robin.

London: Printed for A. Moore, near St. Paul's. M.DCCXXIX. *Price* 3*d.* [1729]

A tract with a woodcut, which is printed on its side, on the title-page, and represents a man, who wears a broad-brimmed hat, sleeping as in a field, and having open before him a book which is inscribed "*The Truth*". A woman issues from a house on our left, raises her hands and seems to be shouting to the sleeper; four boys stand near her. In the distance, as if representing the "Vision," is an iris, on the summit of which is a draped figure armed with a sword and shield; within the iris a church appears. One of the Furies, holding a snake and chained, rises at the feet of the sleeper.

The text, which is addressed to Sir R. Walpole, relates the "Vision," and comprises references to the statues in the Temple Church, London, the hanging of "Robin" (Sir R. Walpole.) See "The Black Box Broke Open," (816. m. 19/85.) "The Roguery's Discovered and Robin will be hang'd at last," 1729, (816. m. 19/85.) "A Cage for the Robin," 1729, No. 1831. "A new Norfolk Ballad, concerning the late 'Vienna Treaty,'" (816. m. 19/86.) "John the Bailiff's Letter to Robin the Steward," (816. m. 19/27.) Other satirical papers on this subject will be found as follows: "The Norfolk Congress," 1728 (816. m. 19/37.) (Newspapers, vol. iii. 1728.); "The Hunter Hunted" (same vol.); "Quadrille to Perfection" (same vol.)

$4 \times 5\frac{6}{8}$ *in.* Brit. Mus. Library, 816. m. 19/83

1831.

A Cage for the Robin; or the Norfolk Bird catch'd at last.

London: Printed for A. Moore, near St. Paul's. [1729]

A tract with a woodcut on its title-page, representing a gridiron, on which two birds are perched, each bird holds a gold coin (?) in one of its claws; other gold coins (?) lie on and below the gridiron.

The text contains satirical references to Sir Robert Walpole, his ministry, the death of George I., and the statesman's continued favour with George II., &c.

See "Nathan, the Norfolk Quaker's Vision," 1729, No. 1830; and "The Tale of the Robbin," 1729? No. 1839.

$4\frac{1}{8} \times 2\frac{1}{4}$ *in.* Brit. Mus. Library, 816. m. 19/84.

1832.

Punch kicking Apollo.

Inv^t. Scriblerius Tertius [1729]

An engraving showing a stage from which Punch is kicking Apollo, who carries a book, inscribed "*Horac*"(e), in his hand. In front of the stage are a great number of authors holding their various writings, which some offer to a publisher, who is counting into his own hat the niggardly price he is disposed to offer for them. The writings consist of the "*Magazine of Magazin*"(es), which a woman offers; "*Hist^y of England*"; and the "*New Dunciad*". A group of poets stand on our right, in the background, being composed of a little man, Gay, with the "*B Opera*", in his hand; a stout man, with "*Shakspear.*", another, with "*Spectator*", and a fourth, with a book, marked "*Blind Beggar*", under his arm.

In the foreground is Harlequin, contemptuously taking snuff. Next to him is a personage, who, as half-author, is dressed in black, wears a clerical band and hat, and holds an inkstand; and, as half-actor, is dressed as a military hero, his hair being very long, large plumes are on his head, a truncheon is in his hand; apart stands a double-headed and bodied author in clerical costume, of which composite figure one pair of hands holds a "*Hymn to M^rs Colombine*"; and the other pair, "*The Humourous Beggars or The Lucky Discovery*". On the ground are the "properties," *i. e.* the masks, arms, musical instruments, &c., which contribute to the attractions of a theatre.

Below are engraved the following verses:—

> "Behold, how Arlequino disdaining, Fleers,
> And tauntingly Snuffs up the Authors Cares;
> His offer'd well-meant Piece thereby descries;
> Puting Him Off with Jeers, & Fleers & Lies!
> Next mark the Motley'd Buskin Sock
> Bestowing on him an Arbitrary Mock.
> Then View the Rubbish near 'em laid,
> Then See the thriving Griping Sons of Trade."

This is said to be the frontispiece to "The hard us'd Poet's Complaint, inscribed to the Theatric Managers, and Bibliopolians, of the Great, little World. By Scriblerius Tertius, Esq., of neither University, and indeed barely of Gramatical

Erudition." The author's object was to censure publishers and managers of theatres, and especially Rich, for their injustice and niggardliness towards authors. For references to Rich, as mentioned in this Catalogue, see "The Stage's Glory," Ap. 1731, No. 1869.

$5\frac{5}{8} \times 8\frac{1}{2}$ *in.*

1833.

RISUM TENEATIS AMICI?

[1729]

This engraving represents the figure of a Harpy, and is the frontispiece to "The Art of Politicks, In Imitation of Horace's Art of Poetry. London: Printed for Lawton Gilliver, at *Homer's Head* against St. *Dunstan's* Church in *Fleet Street*," 1729 (1077. l. 27/4.); the same print was again used for the edition of this work which was published in 1731 (992, h, 9/3.) An edition of "The Art of Politics" appeared in "A Collection of Scarce, Curious and Valuable Pieces," 1779 (12315. f.) This edition is without the frontispiece.

The engraving is described in the following extract from the text, p. 1:—

> "If to a Human Face Sir *James*[1] should draw
> A Gelding's Mane and Feathers of Maccaw,
> A Lady's Bosom and a Tail of Cod,
> Who would help laughing at a Sight so odd?
> Just such a Monster, Sirs, pray think before ye,
> When you behold one Man both *Whig* and *Tory*,
> Not more extravagant are Drunkard's dreams,
> Than *Low-Church* Politicks with *High-Church* Schemes."

The poem abounds in personal references, *e. g.* p. 5:—

> "Sooner than thus my want of Sense expose,
> I'd deck out Bandy-Legs with Gold-Clock't Hose,
> Or wear a Toupet-Wig without a Nose.
> Nay, I could sooner have thy Phyz, I swear,
> *Surintendant des Plaisirs, d'Angleterre.**
>
> Ye *Weekly Writers* of seditious *News*,
> Take Care your *Subjects* artfully to chuse,
> Write *Panegyrick* strong, or boldly *rail*,
> You cannot miss *Preferment*, or a *Goal*.
> Wrap up your Poison well, nor fear to say
> What was a Lye last Night is Truth to Day;
> Tell this, sink that, arrive at *Ridpath's*[2] Praise,
> Let *Abel Roper*[3] your Ambition raise."

The text continues with references to New Bond Street, as then recently built; likewise to Putney Bridge, and thus, p. 8:—

---

[1] Sir James Thornhill.

* "*All* Mr. Heydegger's *Letters come directed to him from abroad, A* Monsieur, Monsieur *Heydegger*, Surintendant des Plaisirs d'Angleterre." For Heidegger, see "Masquerades and Operas," (No. 1.), 1724, No. 1742.

[2] See "The British Censor," 1709, No. 1512; "The Funeral of the Low-Church," Sept. 21, 1710, No. 1531; "Mr. Toby," 1713, No. 1586.

[3] See "Mr. Toby," 1713, No. 1586.

"Think we that modern Words eternal are?
Toupet, and *Tompion*, *Cosins* and *Colmar*
Hereafter will be call'd by some plain Man
A *Wig*, a *Watch*, a *Pair of Stays*, a *Fan*."

There are likewise references to Addison, Tickel, Caleb, *i. e.* "Caleb D'Anvers" (*i. e.* Nicholas Amhurst, editor of "The Craftsman;" see "The Frontispiece to the First Volume of 'Terræ-Filius,'" (No. 1.), 1721, No. 1727), Pulteney,[1] "Sir Paul,"[2] Walpole, Carteret,[3] George the Second, &c. Comprised in the advice to statesmen is the following, p. 15:—

"With Art and Modesty your Part maintain:
And talk like *Col'nel Titus*, not like *Lane*;
The Trading-Knight with Rants his Speech begins,
Sun, Moon, and Stars, and Dragons, Saints, and Kings
But *Titus* said, with his uncommon Sense,
When the *Exclusion-Bill* was in Suspense,
I hear a Lyon in the Lobby roar;
Say, Mr. Speaker, shall we shut the door
And keep him there, or shall we let him in
To try if we can turn him out again?"

To this succeed references to "Will Shippen," Sir William Yong (Secretary at War, Pope's "frontless Young,"[4]) and thus, p. 20, to Lavinia Fenton, Duchess of Bolton, and Gay's heroine:—

"I laugh, when twenty will like eighty talk,
And old *Sir John* with *Polly Peachum*[5] walk."

Also to Mother Needham, Durfey, Swift, Mist, Eusden, Pope, Congreve, Cibber, Gay, Defoe, Woolston, Curll, Dryden, Otway, Serjeant Spence, "Toft's Rabbits," Bromley, Sir Thomas Hanmer, who was Speaker of the House of Commons, and Pope's "Montalto" of "The Dunciad," iv. 105, Tonson, Wyndham, "Fig's New Theatre,"[6] "Alderman *Pond*," Sir Robert Fagg, &c.

Mother Needham was a notorious procuress, satirized by Hogarth in "A Harlot's Progress", Plate I., see that title (No. 1.), 1734; and by Pope in "The Dunciad," i. 323; Durfey was known as "Tom Durfey," author and

---

[1] Afterwards Earl of Bath; see "Lord Bolingbroke?," 1713, No. 1588; "To the Glory of Colonel Don Francisco," May, 1730, No. 1841; "The Duel between Lord Hervey and the Hon^ble. William Pulteney," Jan. 25, 1731, No. 1868; "Mr. Pulteney's duel with Lord Hervey," Jan. 25, 1731, No. 1867; "Three Courtiers," July 1, 1731? No. 1870; "The London Merchants Triumphant," Ap. 12, 1733, No. 1927; "Britannia Excisa," (No. 2.), 1733, No. 1937; "Frontispiece to "The State Juggler," 1733, No. 1940; "The Motion", (No. 1.), Feb. 13, 1741; "The Funeral of Faction", Feb. 13, 1741; "Political Vomit", Feb. 2, 1742; "The Promotion", Feb. 1742; "The Wheel of Fortune", Feb. 1742; "From One House to Another", Feb. 1742; "The Treacherous Patriot—unmask'd," March 12, 1742; "The Craftsman unmask'd", 1742; "The Anticraftsman unmasked", 1742. See likewise other entries of later dates.

[2] (?) Sir Paul Methuen, at this time Treasurer of the Household.

[3] Afterwards Earl Granville.

[4] See "Mr. Pulteney's duel," &c., Jan. 25, 1731, No. 1867.

[5] For Polly Peachum, see "The Stage Medley," Ap. 1728, No. 1806.

[6] An amphitheatre for pugilism, erected in the "Oxford Road," *i. e.* Oxford Street, London. See "A clear Stage and no Favour", Dec. 1730, No. 1844.

satirical poet; Nathaniel Mist was the proprietor of "Mist's Weekly Journal," mentioned in "The Dunciad," i. 208:—

"To Dulness Ridpath is as dear as Mist."[1]

Laurence Eusden was made Poet Laureate in 1718; he was assailed in "The Dunciad," i. 104; he died in 1730. Thomas Woolston is referred to in "The Dunciad Variorvm," 1726, No. 1794, which see; "Toft's Rabbits" refers to the impostor of Godalming; see "The Surrey-Wonder," Nov. 28, 1726, No. 1778, and the references which are included in that entry to this Catalogue. For Sir Robert Fagg, see "Sir Robert Fagg, bribing a Woman", 1734.

An advertisement of "Books printed for Lawton Gilliver," &c., which is at the end of "Stowe: a Poem" (992. h. 9/5.), states that "The Art of Politicks," to which this print serves as a frontispiece, and "The Man of Taste" were written "by the same Author." "The Man of Taste," a Comedy, 1735, was written by James Miller, who likewise produced "The Humours of Oxford." See "The Frontispiece to 'The Humours of Oxford,'" (No. 1.), 1729, No. 1835. "The Man *of* Taste. a Comedy, As it is Acted by a Summer Company near *Twickenham*," has for its motto:—

"*No more*, O Pope! *what* Chandois *builds deride,*
Because he takes not Nature for his Guide;
Since, wond'rous Critick! in thy Form we see
That Nature may mistake as well as he."[2]

And, for its publication-line, "London: *Printed for* L. Gulliver, *and sold by the* Booksellers *in Town and Country.* mdccxxxiii (Price 1*s.* 6*d.*)" (11775. e.) This is a bitter and intensely personal satire on Pope, under the name of "Mr. Alexander Taste," and Lady M. W. Montague, as "Lady Airy." It is likewise styled, "The Poetical Fop: or, The Modes *of the* Court." The latter is evidently the original title, as it appears on the top of every page. There is also "The Man of Taste, A Comedy. As it is Acted at the Theatre-Royal, By His Majesty's Servants." With the motto, "*Decipimur Specie* Recti—Hor. de Arte Poet. The Second Edition, London: Printed for J. Watts, at the Printing-Office in *Wild-Court*, near *Lincolns-Inn Fields*, mdccxxxv. [Price 1*s.* 6*d.*]" (11775. e.) The latter is an entirely different play from the former, and is the same as that of which "The Third Edition" is dated 1744 (80. c. 17/3.), and included in "Miller's Plays" (80. c. 17/1—4.) "The Humours of Oxford," is included in this volume (80. c. 17/1.), and was certainly the work of the author of the later "The Man of Taste." See "Serpentes avibus geminentur," &c., 1729, No. 1834.

There is another edition, with the publication line as follows:—"London: Printed for John Watts, at the Printing-Office in *Wild-Court*, near *Lincoln's-Inn-Fields.* mdccxxxv." (841. d. 34. p.) In an advertisement appended to "The Prodigal: or Recruits for the Queen of Hungary", by T. Shadwell, 1744, (841. d. 34/6.), the following "dramatic pieces," are named as the productions of "A Gentleman of Wadham-College," "The Humours of Oxford," "The Mother-in-Law," "The Man of Taste," "The Universal Passion," "Mahomet, the Impostor," "Joseph and his Brethren," "Art and Nature," "The Coffee-House," and "An Hospital for Fools." The first four of these constitute Brit. Mus. Library, (80. c. 17.) It appears, however, that "The Man of Taste: occasioned by an Epistle of Mr. Pope's On that Subject, by the Author of the 'Art of Politics,'" is not a drama but a poem, and included in "A Collection of

[1] See "Deferor in vicvm," &c. (No. 1.), 1726, No. 1795.

[2] See "The Frontispiece to 'Ingratitude,'" 1733, No. 1935, and "Taste," (No. 1.), 1731, No. 1873.

Scarce, Curious, and Valuable Pieces." 1773 (Ruddiman; K, 12315. f.) This volume comprises "The Art of Politics," "Harlequin-Horace," &c. The last-named "Man of Taste," is full of personal and satirical allusions.

This "Gentleman of Wadham-College" was James Miller.

The face in the engraving has some resemblance to that of Heidegger, and the whole design may have been suggested by Pope's description of the bird of the Goddess of Dullness, "The Dunciad," i. 290:—

> "And lo! her bird (a monster of a fowl,
> Something betwixt a Heidegger and owl.)"

See "His Holiness and his Prime Minister," 1728, No. 1814.

$4 \times 4\frac{3}{8}$ *in.*

1834.

SERPENTES AVIBUS GEMINENTUR, TIGRIBUS AGNI

The Frontispiece to "Harlequin-Horace: Or, The Art of Modern Poetry. *Tempora mutanta, & nos mutamur in illis.* London: Printed for Lawton Gilliver at *Homer's* Head against St. *Dunstan's* Church, in *Fleetstreet*, MDCCXXXI. Price 1*s*."

[1729]

THIS engraving represents the stage of a theatre with, in the background, a domed temple, on the summit of which is a statue of Mercury in the act of running. The boxes which abut the stage are occupied by ladies, all of whom, with intense interest, witness the performance which is going on, standing up to look at it; two ladies conceal their own faces behind fans but continue to look.

The performers are, chiefly, a male and female, who dance to the sound of a tabor and drum, which are played by a man on their left. Six attendants, who wear tall mitres and long robes, stand behind the dancers. Apollo sits in the front of the stage, *i.e.* in the place which was one of those reserved for such as would sit on the stage.[1] The god leans one elbow on books which are marked "*Shakspeare*", "*Otway*", and "*Vanbrugh*", and turns his face from the performance; his lyre lies neglected on his knee; a dog squatting in front of Apollo treats him contumeliously. See "Rich's Glory," (No. 1.), Dec. 18, 1732, No. 1899.

The following explains the subject of the print:—

"*In the Farce of* Perseus and Andromeda, *a most obscene Dance was perform'd in a Temple, before a handsome Audience of Priests and Bishops, at the same time the ingenious Mr.* Rich *deputed himself very naturally in the Shape of a Dog, till a Dome rising voluntarily from under the Stage gave him Room for another transformation by standing on the Top of it in the Guise of a Mercury, to the high Admiration and Delight of a British Audience.*"—Note to "The *Dog*, the *Dome*, the *Temple*, and the *Joke*," line 26, third edition of "Harlequin-Horace," 1735 (11631. d.)

The satire called "Harlequin-Horace," as above, has been ascribed to James Miller, who wrote "The Humours of Oxford." See "Frontispiece" to that title, (No. 1.), 1729, No. 1835, and "Risum teneatis amici?" 1729, No. 1833.

---

[1] See "The Stage Medley," Ap. 1728, No. 1806, note.

The text is dedicated ironically to "J—n R—h, Esq.," *i. e.* John Rich, manager of theatres, who encouraged the entertainments against which this satire is directed. See "A Just View of the British Stage," (No. 1.), 1725, No. 1761; "The Stage's Glory," Ap. 1731, No. 1869; "Rich's Glory," (No. 1.), Dec. 18, 1732, No. 1899; "Shakespear, Rowe, Johnson," &c., 1729?, No. 1838; "Punch kicking Apollo," 1729, No. 1832; "The Rival Printers," 1728, No. 1811; "The Stage Medley," Ap., 1728, No. 1806; "A Ticket for the Benefit of Spiller," (No. 1.), 1728, No. 1815[1]. The author presumes

---

[1] See Pope's satire on the entertainments introduced by Rich, Dunciad, Book iii. 230, *et seq.*

"See now, what Dulness and her sons admire!
See what the charms, that smite the simple heart
Not touch'd by nature, and not reach'd by art.
His never blushing head he turn'd aside,
(Not half so pleas'd when Goodman prophesied)
And look'd, and saw a sable Sorcerer rise,
Swift to whose hand a wing'd volume flies;
All sudden, gorgons hiss, and dragons glare,
And ten-horn'd fiends and giants rush to war.
Hell rises, heaven descends, and dance on earth
Gods, imps, and monsters, music, rage, and mirth,
A fire, a jig, a battle and a ball,
Till one wide conflagration swallows all.
Thence a new world to nature's laws unknown,
Breaks out refulgent, with a heaven its own;
Another Cynthia her new journey runs,
And other planets circle other suns.
The forests dance, the rivers upward rise,
Whales sport in woods, and dolphins in the skies,
And last, to give the whole creation grace,
Lo! one vast egg produces human race.
Joy fills his soul, joy innocent of thought;
What power, he cries, what power these wonders wrought?
Son, what thou seekest is in thee! Look, and find
Each monster meets his likeness in thy mind.
Yet would'st thou more? In yonder cloud behold,
Whose sarsenet skirts are edged with flamy gold,
A matchless youth! his nod these worlds controls,
Wings the red lightning, and the thunder rolls.
Angel of Dulness, sent to scatter round
Her magic charms o'er all unclassic-ground:
Yon stars, yon suns, he rears at pleasure higher,
Illumes their light, and sets their flames on fire.
Immortal Rich! how calm he sits at ease
'Mid showers of paper, and fierce hail of pease;
And, proud his mistress' orders to perform,
Rides in the whirlwind and directs the storm."

Pope thus described the entertainments of which "Dr. Faustus", see below, was a sample. In "Epilogue to the Satires", Dialogue I., Pope wrote, 115-6:—

"Ye Gods! shall Cibber's son, without rebuke,
Swear like a lord, or Rich out—w—e a duke?"

Rich's astonishment on receiving this dedication, because he had never met him or been seen by him, "Save in the Guise of a *Hobby-Horse*, *Bull*, *Spaniel*, or some other like *Animal*, in which you generally chuse to communicate your self to the Publick." This refers to the introduction by Rich of various animals on the stage; see "Rich's Glory" (No. 1.), Dec. 18, 1732, No. 1899. The satire continues:—"You have Wit enough to make your Advantage of the Follies of Others, and Chymistry enough to extract Gold out of every thing but common Sense, and that both as *Wit*, and *Chymist* you have nothing to do with; neither in verity should you; for one in your Way can no more expect to thrive by common Sense, than a *Westminster* Justice by common Honesty, or a *Covent-Garden* Bawd by common Modesty. You prudently look on Mankind to be one half Knaves, and t'other Fools, and conclude justly, that to entertain both Sorts, there must be a joint mixture of Trick and Buffoonery, every one delighting in the Representation of what is most natural to him, or in which he labours to excel. Thus an *upright Citizen* is wonderfully diverted to see the Devil over-reach Dr. *Faustus*[1] in a Bargain: a *Reverend Limb* of the Law, at seeing *Harlequin* turn'd *Judge*, takes Bribes of both Sides, without doing Justice to either: Whilst those Shoals of *Templers*, *Beaux*, and *Lawyers Clerks*, the *Toupee Worthies* of *Tom's*, *Dick's*, and *White's*,[2] that compose the other Part of your Audience, receive inexpressible Satisfaction and Transport, at beholding your Worship tranform'd into an *Ass* or an *Old Woman*, and your Tables and Chairs, into Wheel-barrows, and Cobblers Stalls." The satire continues with references to Heidegger,[3] "Orator Henley,"[4] and, further, as to the success with the vulgar of Rich's performances: "Well-judg'd therefore is it of you, Sir, to endeavour to engage 'em by such Diversions, as were never before seen, heard or conceiv'd; and never can be judg'd of or understood. In which Attempt you have so wonderfully, and meritoriously succeeded, that whilst the *Sublime* of a *Shakespear*, the *Tenderness* of an *Otway*, and the *Humour* of a *Vanbrugh*, are represented by a *Booth*, a *Wilks* and a *Cibber*, to empty Benches; you can by the single wave of a *Harlequin's Wand* conjure the whole Town every Night into your *Circle;* where, like a true *Cunning Man*, you amuse 'em with a few *Puppy's Tricks* while you juggle 'em out of their Pelf, and then cry out with a Note of Triumph,

Si Mundus vult Decipi, Decipiatur."

The poetical satire contains references, p. 3, to the performances in Rich's theatre.

"Well! Bards (you say) like Painters, Licence claim,
To dare do anything for Bread, or —— Fame.
'Tis granted—therefore use your utmost Might,
To gratify the Town in all you write;
A Thousand jarring Things together yoke,
The *Dog*,[5] the *Dome*, the *Temple*, and the *Joke*.
Consult no Order, but for ever steer
From grave to gay, from florid to severe."

---

[1] This refers to the entertainment of "Dr. Faustus," which was in vogue at this time. See "Masquerades and Operas," (No. 1.), 1724, No. 1742.

[2] These are the names of coffee houses and a club which were then in vogue.

[3] For Heidegger, see "Hei! Degeror," &c., 1724, No. 1747.

[4] For Orator Henley, see "The Oratory," 1731, No. 1871.

[5] For the dog, see above and "Rich's Glory," (No. 1.), Dec. 18, 1732, No. 1899.

There are likewise references to Stephen Duck, the thresher and poet,[1] to "Tibbald" (Theobald), Settle, Welsted,[2] Philips,[3] Ward,[4] and thus again to Rich, p. 10:—

> "Lo! *Shakespear's* Head is crush'd by *R—h's* Heels,
> And a throng'd Theatre in *Goodman's* Fields.
> Lo! *Smithfield* Shows a *polish'd* Court engage,
> And *Hurlothrumbo*[5] charms the *knowing* Age."

Likewise there are references to Sir R. Blackmore, the Laureate Cibber, the Duke of Grafton, who, as Lord Chamberlain, bestowed the laurel on Cibber, to Sir Robert Walpole, Colonel Charteris, Mr. James Moore,[6] the Duke (Lionel) of Dorset, Lord Winnington, Paymaster of the Forces, &c., the Earl (Philip) of Chesterfield, the Duke of Argyll, Sir Gilbert Heath, and again, p. 25, to Rich's performances:—

> "(28) Next shun with Care, the Rule prescrib'd of old,
> That Things too strange, should not be shewn, but told.
> The Feats of *Faustus*[7] and the Pranks of *Jove*
> Chang'd to a *Bull*, to carry off his Love;
> The *swimming Monster*, and the *flying Steed*,
> *Medusa's* Cavern, and her Serpent-breed,

---

[1] See Pope's "To Stephen Duck," an epigram, and—

> "Thus we dispose of all poetic merit,
> Yours Milton's genius, and mine Homer's spirit.
> Call Tibbald Shakespeare, and he'll swear the Nine,
> Dear Cibber! never match'd one Ode of thine.
> Lord! how we strut through Merlin's Cave, to see
> No poets there, but Stephen, you, and me."
>
> Second Epistle of the Second Book of "*Horace Imitated*," 135—41.

See Swift's "Quibbling Epigram," "On Stephen Duck." "The Grub-street Journal" contains very numerous references to him and the so-called "Merlin's Cave," a grotto formed by Queen Caroline, in which was a library, of which Duck was made custodian.

[2] See "Deferor in vicum," &c., (No. 1.) 1726, No. 1795.

[3] Ambrose Philips, the "Macer" of Pope, author of "Pastorals," "The Distressed Mother," "A Life of Archbishop Williams," abridged from Hacket, &c. He was connected with "The Free-Thinker," and appointed Registrar of the Prerogative Court of Dublin.

[4] Ward, *i. e.* Edward, commonly called "Ned Ward," author of "The London Spy;" see "The Coffehous Mob," 1710, No. 1539, and "Frontispiece to The Fifth and last Part of *Vulgus Britannicus*," &c., 1710, No. 1540.

[5] Hurlothrumbo was written by "Cheshire Johnson," and in which "*the Ingenious Author, perform'd the Principal Part, and danc'd, sung, and play'd the Fiddle all at once, before crowed Audiences, to the twentieth Night.*"—Note to the third edition of "Harlequin-Horace," 1735 (11631. d.) p. 11. See "The Stage's Glory," Ap. 1731, No. 1869; "A Scene in 'The Blazing Comet,'" &c., 1732, No. 1902; and, for accounts of this play and the author, "Biographia Dramatica," by D. E. Baker and T. Read, vol. i. part ii. p. 401.

[6] Mr. James Smythe Moore, referred to in "The Dunciad;" see Pope's satirical epigrams on him. See also Swift's "On Poetry; a Rhapsody," 1733:—

> "Smart Jemmy Moore with vigour drops."

[7] A conjurer of that day; see the previous note.

Domes voluntary rising from the Ground,
And *Yahoo Rich* transform'd into a *Hound*,"[1]
* * * *

Again, p. 28:—

"(32) In days of Old, when *Englishmen* were *Men*,
There Musick like themselves, was grave, and plain;
The manly Trumpet, and the simple Reed,
Alike with *Citizen*, and *Swain* agreed,
Whose Songs in lofty Sense, but humble Verse,
Their Loves, and Wars alternately rehearse;
Sang by themselves their homely Cheer to crown,
In Tunes from Sire to Son deliver'd down.
(33) But now, since *Brittains* are become polite,
Since some have learnt to *read*, and some to *write*;
Since Trav'ling has so much improv'd our *Beaux*,
That each brings home a foreign *Tongue*, or *Nose*;
And Ladies paint with that amazing Grace,
That their best *Vizard* is their natural *Face*;
Since *South-Sea Schemes* have so inrich'd the Land,
That *Footmen* 'gainst their *Lords* for *Boroughs* stand;
Since *Masquerades* and *Opera's* made their Entry,
And *Heydegger* and *Handell* rul'd our Gentry;
A hundred different Instruments combine,
And foreign *Songsters* in the Concert join:
The *Gallick Horn*, whose winding Tube, in vain
Pretends to emulate the *Trumpet's* Strain;
The *shrill-ton'd Fiddle*, and the *warbling Flute*,
The *grave Bassoon*, *deep Base*, and *tinkling Lute*,
The *jingling Spinet*, and *the full-mouth'd Drum*,
A *Roman Weather*[2] and *Venetian Strum*,[3]
All league, melodious Nonsense to dispense,
And give us *Sound*, and *Show*, instead of *Sense*;
In unknown Tongues mysterious Dullness chant,
Make Love in *Tune*, or *thro' the Gamut rant*.

(33) Long labour'd *Rich*, by Tragick Verse to gain
The Town's Applause—but labour'd long in vain;
At length he wisely to his Aid call'd in,
The *active Mine* and *checker'd Harlequin*."
* * * * * *

In the same vein is the following, p. 33:—

"But he that would in *Buskins* tread the Stage,
With *Rant*, and *Fustian*, must divert the Age,
And *Boschi*[4] like, be always in a Rage.

---

[1] Note the action of the dog in the engraving.

[2] This is probably an indication of Beneditti, not of Senesino; see "The Landing of Senesino," 1720, No. 1694; "Berenstat," &c., (No. 1.), 1725, No. 1768; "The Ladies Lamentation for y^e^ Loss of Senesino," 1735.

[3] This was certainly Signora Faustina, or Faustina Bondoni, the rival of Cuzzoni, a Venetian singer who came to England in 1726.

[4] A note to the third edition of "Harlequin-Horace," 1735, (11631. d.), states that Boschi was "*A useful Performer for several Years in the Italian Opera's, for if any of the Audience chanc'd unhappily to be lull'd to sleep by these*

In *Blood* and *Wounds* the *Galleries* most delight,
Who think all Vertue is to storm, and fight;
Whilst *Plumes*, gilt *Truncheons*, *bloody Ghosts*, and *Thunder*,
Engage the *Boxes* to behold and—wonder.
Confound each Character, no difference make
If *Talbot*, or a *Gon*——*n*[1] be to speak;
So puzzle well-known Things that all may own,
Such Wonders can be done by you alone:
So much surprizing Novelty prevails,
And adds such Honours to the meanest Tales."

The satire continues with references to Dryden, Pope, Leveridge, author of "Songs;" see "A Satire on a poor Author and Poet," *c.* 1730, No. 1850, Ralph;[2] "The Beggars' Opera," and "Tom Thumb," which was one of Rich's entertainments, see p. 45:—

"(44) When'ere for sake of sweet Variety,
You'd draw some Wonder, or diverting Lie,
Fly far from *heavy* Probability;
And shew *Tom Thumb*, the more Surprize to give,
From the *Cows Belly* taken out alive."[3]

Again, p. 46:—

"Thus shall you gain the Profit you pursue,
And *Curl* get Money by the Copy too;
Thus shall all *Drury* in your Praise combine,
And distant *Goodman's Fields* their Pæans join;
So far *Barbadoes* shall re-sound your Fame,
And ev'n *transported Felons* know your Name."

There are likewise references to Edward Young, author of "The Universal

---

soothing Entertainments, he never fail'd of rouzing them up again, and by the extraordinary Fury of his Voice and Action, made it manifest, that, tho' only a Taylor *by Profession, he was nine times more a Man than any of his Fellow-Warblers.*" In this edition, part of the text above quoted is altered.

[1] Sir John Gonson, a magistrate, represented by Hogarth in the third plate of "A Harlot's Progress;" a portrait, the veri-similitude of which attracted public attention, and greatly enhanced the reputation of the artist. See that title, Plate III. (No. 1.), 1734. Sir John Gonson was mentioned by Pope; see "The Satires of Dr. Donne Versified," iv. 256. He was remarkable for his charges to juries, and loud voice; "the storm of Gonson's lungs" attracted Pope.

[2] Mr. James Ralph, addressed in "The Dunciad," book iii. 165:—

"Silence, ye wolves! while Ralph to Cynthia howls."

He was an essayist, newspaper writer, and editor, part manager with Fielding in the Haymarket Theatre; died 1761.

[3] A note to the third edition of "Harlequin-Horace," 1735 (11631. d.), says:—"*This piece of Advice has been literally follow'd since the first Publication of this Poem; The Directors of the several Theatres having reviv'd the Farce of* Tom Thumb, *with an* additional *Scene of this Marvellous* Incident, *wherein the Cow is said to have perform'd her Part beyond Expectation, and disgorg'd her little Inhabitant in full Health and Vigour, and in a manner entirely satisfactory to the transported Beholders. A sufficient Encouragement, we presume, to every Bard to persevere in all the Rules laid down in our Work.*"

Passion," 1725, "Night Thoughts," &c.; James Thomson, author of "The Seasons," &c.; "Cheshire Johnson," who wrote "Hurlothrumbo," see *ante*; "Faustus," the then popular entertainment; "Lun," *i. e.* Rich himself, see "Shakespear, Rowe, Johnson," &c., 1729? No. 1838; thus, p. 49:—

> "Poor *Bays'* Opera scarce would bear *one* View,
> But *Gay's* repeated *Sixty-times*, was new."

Dennis the critic[1] is described:—

> "(49) O! *Dennis*, eldest of the scribbling Throng,"

and said to be

> "By Inspiration *furiously* Dull;"

and advice is given, p. 56, as to securing from him a favouring criticism on a new piece:—

> "And next old *Dennis* with a Supper treat,
> He'll like your *Poem* as he likes your *Meat;*
> For give that growling *Cerberus* but a *Sop*,
> He'll close his Jaws, and sleep like any Top."

The third edition of "Harlequin-Horace: Or, The Art of Modern Poetry," &c., was published in 1735 (11631. d.); this contains, instead of the frontispiece, as described in this entry to the Catalogue, the print which is dealt with under "Shakespear, Rowe, Johnson," &c., 1729? No. 1838; this appears to have been inserted in the volume, as it was evidently engraved to suit a larger page. This edition contains a text which is materially different from that of the second edition, as quoted above, and a considerable number of explanatory notes. "Harlequin-Horace" was reprinted in "A Collection of Scarce, Curious and Valuable Pieces," W. Ruddiman, 1773 (12315. f.), without notes.

On the authorship of "Harlequin-Horace," &c., see "Risum teneatis amici?" 1729, No. 1833.

Many curious allusions to the stage tricks which obtained under the management of Rich, such as those against which the greater portion of this satire is directed, may be read in "The Dramatic Poetaster, A Vision," &c., 1732 (643. m. 15/16.) This comprises explanatory notes, &c. "Canto IV." begins:—

> "Yet see! proud, taudry, *Anti-Drama*, tread,
> And *Nonsense* start in transport from her bed:
> Awak'd by *Hurlothrumbo's* cælestial sound,
> She put her Fool's-cap on, and strikes the ground,
> When wonderful! behold her Blazing Star[2]
> Rise from the vast *profound*, and hang in air," &c.

The orchestra is described thus:—

> "Huzza! huzza!—The loud *Orchestra* joyns
> It's heavenly voice, and on the Bliss refines:
> The *Marmote-organ*, and mock-*trumpet's* sound,
> The full-mouth'd Horn, and *Comb* with paper wound;
> The pratling *Tabor*, and the swelling *Fife;*
> The *String* and *Bladder*,[3] sweetly wak'd to life;

---

[1] See "Mr. D——s ye Critick", *c.* 1733, No. 2012.

[2] See "A Scene in 'The Blazing Comet,'" &c. 1732, No. 1902.

[3] For "The String and Bladder," see "The Beggars' Opera," (No. 1.), 1728, No. 1807; "A Satire on English admiration for foreign musicians," *c.* 1730. No. 1866.

The Thrilling *Jews-harp*, Chiming *Tongs* and *Key*;
The *Bag-pipe*, sprightly *Snappers*—all with glee,
High raise the Day, the Day by Portius won,
And the whole *Senate*, swear, 'tis *glorious Fun*."

Among the entertainments which are thus satirized are "The Rape of Proserpine," "Cephalus and Procris," "Apollo and Daphne," "Perseus and Andromeda," and "Momus;" "The Harlot's Progress," as the work of Hogarth, is referred to, and Swift invoked to expunge Pantomime.[1]

The immodesty of the shows in question is dwelt on and censured, with examples.

See "The Grub-street Journal," Numb. 59, for Feb. 18, 1731, for a reference to "Harlequin-Horace," In "Numb. 57" of the same journal, for Feb. 4, 1731, it is stated that "Harlequin-Horace" would be published in a few days; in "Numb. 58," for Feb. 11, 1731, it is declared to be published on that day; and, in "Numb. 60," is the following reference to the frontispiece: "To begin then with the *Title-Page*, or rather verily with the *Frontispiece*, as most correspondent with the manner of modern Critics, who never fail to fall foul with the first thing they come at. Now 'tis manifest at first sight, that this was meant to be a representation of the many wonderful and transporting incidents contained in that never-enough-to-be-admired *Perseus and Andromeda*. But alas! what a falling off is here? how poorly, how faintly, how sheepishly they are expressed! In the first place, the women's petticoats, in that ever memorable dance, which should have been at least some inches above the knee, are no higher than the calf of the leg; whilst the man, whose expressive motions, our fair Readers must well remember, is placed in a very dull and disadvantageous light. Moreover, the Bishops who are present (the scene where this dance was performed being the inside of a temple) are made in the picture to turn their eyes quite another way; when it is certain that at the time of its being represented on the stage, they were as observant of it as any Bishops could possibly be. We might say much more with respect to the dog, which makes not half so good a figure as the *Curr* in the original. And as to the Motto at the bottom, it is still more inexcusable, forasmuch as 'tis plain, by the *Serpentes* are meant the Bishops aforesaid; and by the *Agni*, Mr. Nivelon and Madam Legar, whose behaviour, I must confess, did bear some resemblance to the innocent sporting of lambs." See the same journal, "Numb. 66," April 8, 1731.

For much bitter satire on the introduction of animals on the stage, and on pantomime in general, see "The Pleasures of the Town," &c., by Henry Fielding.

There are references to this print, and the book it illustrates, in the second number of "The Gentleman's Magazine," Feb. 1731.

For references to Pope in this Catalogue see "The Frontispiece to 'Ingratitude'", 1733, No. 1935.

$4\frac{3}{4} \times 6\frac{7}{8}$ *in.* Brit. Mus. Library, 992. h. 9/2.

1835.

FRONTISPIECE TO "THE HUMOURS OF OXFORD. A Comedy. As it is Acted at the Theatre-Royal, By His Majesty's Servants. By a Gentleman of *Wadham*-College.[2] The

[1] For analyses of several of these entertainments see "Notes and Queries," Fourth Series, iv., p. 500.

[2] James Miller. The first edition of this play appeared in 1729, when it was performed at Drury Lane Theatre.

Second Edition. London: Printed for J. Watts, at the Printing-Office in *Wild-Court* near *Lincolns-Inn Fields*. MDCCXXX. [Price 1*s*. 6*d*.]" (No. 1.)

W. Hogarth inv^{t}. *G. Vander Gucht sculp.* [1729]

This engraving represents a room in a tavern at Oxford, at a table in which is seated Haughty, a Fellow of a College in Oxford, one of the characters in the play, who is drunk and flourishes his glass while addressing the Vice-Chancellor of the University, another of the persons represented in the drama, who rebukes him for his intemperance as disgraceful to the university. Rising from the other side of the table is "Conundrum, another Fellow of a College," likewise holding his drinking glass. Behind these are the drawer of the tavern, and the Vice-Chancellor's attendant, a man with a large bludgeon resting on his shoulder. On the wall hang a sconce, and "*Oxford Alm*"(anack).

The design illustrates Act IV. Scene I. of the play, and is referred to in pp. 47 to 54. The drama is a general satire on the alleged manners of certain classes of men at Oxford, their conduct with regard to women, tradesmen, relatives, &c. It was written by James Miller, who is reported to have injured his prospects at Oxford by means of this book. He held the living of Upcerne, Dorsetshire, and died in 1744: as to his works see "Risum teneatis amici?" 1729, No. 1833.

There is an impression of this plate prefixed to "The Humours of Oxford," &c., 1735 (80. c. 17 / 1.)

$4\frac{1}{8} \times 6\frac{1}{2}$ *in.*

1836.

Frontispiece to "The Humours of Oxford." A Comedy, &c. (No. 2.)

Humours of Oxford, 1729.

Hogarth pinx^{t}. *T. Cook sculp*^{t}. *Published by Longman, Hurst, Rees, & Orme, Nov*^{r}. 1st, 1807. [1729]

This engraving is a copy from that which is described as (No. 1.), with the same title and date, No. 1835. It was prepared to illustrate "The Genuine Works of William Hogarth." By J. Nichols, and G. Steevens, 1810, vol. ii., in which volume it faces p. 74. With the addition of "Proof Bishop Printer," this plate was used for "The Works of William Hogarth," by the Rev. J. Trusler, 1821 vol. i. (1751. b.)

$4 \times 6\frac{1}{4}$ *in.*

1837.

The representations Of *the several* Fetters, Irons, & Ingines *of* Torture *that were taken from the Marshalsea Prison, with their exact Weight, The Draughts of the* Sick Mens Ward *in the Marshalsea, also the* Strong Room *in the Fleet in which Mr. Arne Dyed, The manner of wearing the* Collar, *the* Scull Cap, the Sheers *&c. with a perticular explanation of the whole.*

Proper to be bound with y^e^ Reports of the honourable the Committee of the House of Commons.[1]

An engraving in seven compartments, with an engraved text below it. The first compartment gives a "(*a*)" view of a prison ward, with sleepers lying in three tiers, one on the stone flags, a second on a bare wooden bench, a third slung in hammocks above the others. The second compartment comprises sketches of various irons, or instruments of torture, including "*The Collar*", "*The Scull Cap*", and "*The Sheers*". There is likewise a set of leg irons, with inscriptions and reference numbers to each, and suiting the text below. In the third compartment, "(*F*)" is Arne's ghost. In the fourth, "(*g*)" shows the manner of wearing the Sheers. In the fifth appears "(*h*)" the mode of torture by means of the Scull Cap. In the sixth "(*i*)" the torture by the Collar. The seventh, "(*k*)" shows torture with the fetters.

Beneath is a long description of the instruments and the mode of wearing them; the following narrative is added. "Cap^t^. J— M— a Merchant of considerable Estate, but a Prisoner by an extent from y^e^ Crown on acc^t^ of some securities he was formerly engaged for, Attests the following Relation. Viz., that on y^e^ 25th of June 1727 about 3 in y^e^ Morning, a Spectre appeared to him & told him his Name was Arne, that he had been most inhumanely Starved to Death in that Place, & required him to send for one Mr. Gore to converse with him about y^e^ matter & y^t^ Justice might be done The unhappy Gentleman says, this could be no delusion because he did not at that time know that any one had dy'd in y^e^ Strong Room, nor did he ever hear M^r^. Arne's Name before then, the aforesaid M^r^. Gore was a Prisoner & an acquaintance of Arne's & on the Cap^ns^ speaking with him, did Affirm that Arne dyed in that place, & did believe his confinement there was the cause of his Death."

$12\frac{3}{4} \times 10\frac{1}{2}$ in.

1838.

SHAKESPEAR, Rowe, Johnson, now are quite undone
These are thy Tryumphs, thy Exploits O Lun![2]

G. Vander Gucht Inv^t^. & Sculp. [1729?]

An engraving in which Harlequin and Punch are driving Apollo from the stage with a volume of "*Horace*" in his hand. Harlequin holds "*Harlequin Horace*". Volumes of "*Shakespear*", "*Johnson*", and "*Rowe*", lie neglected on the ground. The motto over the stage is "*VIVITUR INGENIO*".

An impression of this plate faces p. 65 in "An Epistle from Mr. Theophilus Cibber, to David Garrick, Esq.," which is included with "Theophilus Cibber, to David Garrick, *Esq.*; with Dissertations on Theatrical Subjects. Lon-

---

[1] See "Report on Marshalsea Prison to the House of Commons," May 14, 1729.

[2] Lun was a name assumed by Rich when he performed the part of "Faustus" in the farce of that name, which is repeatedly mentioned in "Serpentes avibus geminentur," &c. 1729, No. 1834, and at other times when he played "Harlequin." Lun was the name of a famous Harlequin who performed in Paris; whenever Rich appeared in this character the name of Lun was printed in the bills. For reference to Rich, as named in this Catalogue, see "The Stage's Glory," Ap. 1731, No. 1869.

don; Printed for W. Reeves, &c., MDCCLIX."[1] (80. i. 15.) The object of the "Dissertations" is to censure Garrick for introducing "unmeaning Fopperies, miscalled Entertainments," "patchwork Pantomimes," "Masquing Mummeries," "*Arabian* Kickshaws, or *Chinese* Festivals:" (p. 26), and for commissioning

> "Great *Harlequin* to lay the Ghost of Wit,
> Exulting Folly Hails the Joyful Day,
> And Pantomime, and Song, Confirms her Sway." (p. 28.)

This print is sufficiently coincident with the "Dissertations" and "An Epistle" to make a fair illustration to them; yet, as express mention of "Harlequin-Horace" appears in it, it was probably destined or used originally in some work which was published about 1729, when the satire "Harlequin-Horace" first appeared. See "Serpentes avibus geminentur," &c. 1729, No. 1834.

"Dissertations upon Theatrical Subjects," &c. by Mr. Cibber, 1756 (641. h. 5/10.), does not contain this print. An impression faces the Print Room copy of p. 1, in "Cibber's Dissertation on Theatres," 1749. It appears that this publication was composed of parts which were not always bound in the same order.

$4\frac{3}{4} \times 5\frac{5}{8}$ in.

1839.

THE TALE OF THE ROBBIN, AND THE TOM-TITT, WHO ALL THE BIRDS IN THE AIR HAVE BITT.

London: Printed by K. Clifton, in Hanging-Sword Court, in Fleet Street. Entred in the Stamp Office according to the late Act of Parliament.

[1729?]

THIS woodcut is placed on a broadside and has been taken from the same block as that which supplied the woodcut described as "A Cage for the Robin; or the Norfolk Bird catch'd at last," 1729, No. 1831. Below are these lines in letterpress:

> "See here o'er the Grid-Iron, the Mony they tell,
> While Peices (like Taylors,) they Sink into H—l."

Likewise the following:

> "In the Days of *Æsop*, as we do hear,
> All Creatures cou'd Speak, e'en Birds of the Air,
> Who chose them a King, *de jure Divine*,
> A Term had near Spoil'd, my Political Rhyme:
> They chose them a King, as before it is said,
> And flowrish'd as long, as obedience they paid;
> But when a *Protector*, they chose for a King,
> Dire Troubles and Wars, they with him did bring in,
> Loyalists, in abundance, to Tyburn did Flock,
> And the Royal King, did Submit to the Block;
> The Heir they banish'd, tho' it was his right,
> For which dreadfull Omens, appear'd in the Night;

[1] This seems to have been a mistake for 1756, if the book itself was not published as a catchpenny; see the differing dates of its parts, and broken pagination. The verses which serve for a title to this entry are from the third edition of "Harlequin-Horace," lines 389, 390; they do not occur in earlier editions of that satire. See "Harlequin-Horace," 1735 (11631. d), which has an impression of this plate as a frontispiece.

Such as flashes of Fire, and Rattling the Drum,
Presageing the Plagues, And the Pest that did come;
While Angry *Jove*, from his Throne in the Sky,
His Displeasure did shew, to the Birds that did fly;
They regaurdless of *Jove*, in Rebellion went on,
As they murther'd the King, so they banish'd his Son;
And thus they in Wickedness, then did proceed,
The *Vultures* instead, of the Eagle Succeed;
The Mirrour of Princes, and Majesty Bleed,
And Birds of Ill-Omen, alone they did feed:
For *Vultures* in Council brought in *Cormorants*,
Whose Rav'nous Crops, swallow'd up all the *Grants*;
Such as *Robbins*, and *Rooks*, and Little *Tom-titts*,
And many such Birds, who liv'd by their Witts;
But now of my Story, of *Robbin* and *Tom*,
Who were the chief Subjects, of this my odd Song.

The *Vulture* in Power, such Ministers chose,
Who alone for themselves, did provide meat & cloths,
Dispising such Birds, who were Honest and just,
And hateing all such, who were true to their Trust;
No Wonder such Things, in those days to see,
While Banish'd remained, his good Majesty;
But to me I declare, it was a Surprize,
To find that the *Eagle*, had no better Eyes;
To think that the *Eagle*, a Guardian should make,
Tom-Titt, who all to his Coffers did take;
While the Widdow Birds, with their Young Ones Unfledg'd,
Were plundred & riffled, by Birds that were *hedg'd;*
To se that their Treasures, which shou'd been in store
Was told o'er a Grid-Iron, and dropt on the Floor;
To see the poor Birds, thus wrong'd of their Part,
Wou'd move to Compassion, the most harden'd heart;
Wherefore, indeed, it at length came about,
That the *Eagle* most Wisely, turn'd *Tomy-Titt* out
O! had he turn'd *Robbin*, likewise out of Place,
It had fared much better with the Feather'd Race
Who had felt the Effects, of that Miserly Elf,
Who had wrong'd the whole Tribe, to enrich Himself
Himself, and some few Birds, to him were a Kin,
To advance was the Care, of that wicked *Robbin;*
Casheiring *Robbin*, did such Chequer Work make,
What fell thro' the Grid-Iron, to himself he did take
O! let us no more, such times see again;
But pray for the *Eagle*, with his Feathered Train."

$4\frac{1}{2} \times 2\frac{1}{2}$ *in.*

1840.

Portrait of Col. Francis Charteris on his trial.

Colonel Francisco.

[*Feb.* 1730]

A MEZZOTINT portrait of Colonel Francis Charteris, who was tried for a rape in

1730. He is standing at the bar, with his thumbs tied together, turned in profile to our left. Under the print is "Colonel Francisco."

Below are engraved these lines:—

"Blood! must a Colonel, with a Lords Estate
Be thus obnoxious to a Scoundrel's fate?
Brought to the Bar, & Sentenc'd from y^e^ Bench
For only Ravishing a Country Wench?
Shall Gentlemen receive no more respect?
Shall their Diversions thus by Laws be check'd?
Shall they b' accountable to Saucy Juries,
For this or t'other pleasure?—H—'ll & Furies!
What man thro' Villainy would run a Course,
And ruin Families without remorse
To heap up Riches—if when all is done
An ignominious Death he cannot Shun?"

Colonel Francis Charteris was probably born at Amisfield, in Haddingtonshire in 1666. His father is said to have been a private gentleman, and to have given him a good education. He entered the army, and served as a cadet in a foot regiment then employed in Flanders, under the command of Colonel Hodges. He quitted this regiment on account of a disagreement with some of the officers, and joined another, which was commanded by Colonel Brewer; but, not obtaining promotion, he returned to his father, who procured for him an ensign's commission in the third regiment of foot-guards, in which capacity he became acquainted with persons who introduced him to gaming-houses, race-courses, and other scenes of costly pleasures. His libertinism disgusted his wife; it has been described as practised with circumstances of unusual meanness and parsimony. He was often chastised for attempting to cheat at gaming tables; he had to leave Scotland on account of a rape committed on a miller's wife of Musselburgh, near Edinburgh; for this crime he was condemned, but evaded justice by flying to London, from which city he did not return until George I. pardoned him, 1722. He continued in his vicious career, undeterred by his narrow escape. He is said to be represented in Hogarth's "A Harlot's Progress," Plate I, 1734, see this title, in the act of watching a procuress. He continued in this course uninterruptedly until Feb. 25, 1730, when Counsellor Strange moved the Court in the Old Bailey, that he might be permitted to surrender, to take his trial on an indictment for a rape, committed Nov. 10, 1729, on Ann Bond. The motion was granted, the Colonel surrendered accordingly, and was brought to the bar and arraigned. He pleaded "Not Guilty," but after a lengthened trial he was found guilty and sentenced to death. He obtained a pardon, having made a settlement on Ann Bond. He died Feb. 24, 1732.

Many satirical notices of this man appeared at the time. The most perfect character, however, of Colonel Charteris, is preserved in the following

"EPITAPH.

"Here lies the body of Colonel Don Francisco, who, with an inflexible constancy, and inimitable uniformity of life, persisted in spite of age and infirmity, in the practice of every human vice, excepting prodigality and hypocrisy; his indefatigable avarice exempting him from the first, and his matchless impudence from the latter. Nor was he more singular in that undeviating viciousness of life, than successful in accumulating wealth; having, without trust of public money, bribe, worth, service, trade, or profession, acquired, or rather created a ministerial estate. Among the irregularities of his life and fortune be it likewise commemorated, that he was the only person in his time who would cheat without the mask of honesty; who could retain his primeval meanness after being possessed of ten thousand pounds a year, and who having done every day of his

life, something worthy of a gibbet, was once condemned to one for what he had not done.

Think not, indignant reader, his life useless to mankind; providence favored, or rather connived at his execrable designs, that he might remain, to this and future ages, a conspicuous proof and example of how small estimation exorbitant wealth is held in the sight of the Almighty, by his bestowing it on the most unworthy of all the descendants of Adam." See likewise, the terrible epitaph, attributed to Arbuthnot, or Swift:—

" Here continueth to Rot
The Body of FRANCIS CHARTERIS," &c.
Swift's Works, (633. c. 6.), p. 220.

See these verses, and a Latin version in "The Grub-street Journal," Numb. 329, July 7, 1737, p. 1.

For the history of Colonel Charteris, besides the above authorities, see Pope's "Works", 1736, ii. p. 29 of the "Ethic Epistles;" the "History of Col. F. Charteris, from his Birth to his Catastrophe in Newgate, 1730;" "Memoirs of the Life and Actions of Col. Ch—s, 1730;" "Life of Col. Don. Francisco;" Wilson's "The Eccentric Mirror," 1813, and the notes to Mr. Carruthers's edition of Pope's "Works".[1]

See "To the Glory of Colonel Don Francisco," May, 1730, No. 1841; "Colonel Charteris Contemplating the Venus of Titian (?)", *c.* 1700, No 1411.

$9\frac{1}{4} \times 13\frac{1}{4}$ *in.*

---

[1] Pope frequently referred to Colonel Charteris (Chartres), thus, "An Essay on Man", Epistle iv. 128-30:—

" Shall gravitation cease, if you go by?
Or some old temple, nodding to its fall,
For Chartres' head reserve the hanging wall."

Again, "Satires and Epistles of Horace Imitated", Satire i. 89, 90:—

" drink with Walters, or with Chartres eat,
They'll never poison you, they'll only cheat."

"Moral Essays", Epistle iii. 16-20:—

" We find our tenets just the same at last.
Both fairly owning, Riches, in effect,
No grace of Heaven, or token of th' Elect,
Giv'n to the fool, the mad, the vain, the evil,
To Ward, to Waters, Chartres, and the Devil."

"Epilogue to the Satires of Dr. Donne versified," Dialogue ii., 185, 186:—

" Japhet, its agreed,
Writ not, and Chartres scarce could read."

"Satires and Epistles of Horace Imitated," Book ii. Satire i. 107:—

" Dash the proud Gamester in his gild'd car."

"Satires and Epistles of Horace Imitated," Sixth Epistle of Book i. 119-122:—

" Or shall we every decency confound,
Through taverns, stews and bagnios take our round,
Go dine with Chartres, in each vice outdo
K——l's lewd cargo, or Tyrawley's crew?"

"Satires of Dr. Donne Versified", Satire ii. 35, 36:—

" I pass o'er all those confessors and martyrs
Who live like Sutton, or who die like Chartres."

1841.

To the Glory of Colonel Don Francisco, upon his delivery out of Goal.

[*May*, 1730]

An engraving. Upon a pedestal, which bears a Latin inscription, and is decorated with the arms of Chartres, having for motto "*This is our Charter*", are erected four Corinthian columns, from which spring four arches, "*A*" "*A*" the keystone of these is a circular pedestal, on which is seated a gaoler holding handcuffs and keys, with the motto: "*Non commoda curat*," engraved above. Over him is an arch, on which stands a prison, "*A*". Within the columns is Colonel Chartres ascending steps which are covered with purses of gold, from a prison door. Plutus, "*C*", who is seated on a cloud, takes his hand to assist him, and at the same time, restrains Justice, "*G*", from punishing him. Above is Venus, "*B*", in her car, drawn by doves, presenting to him two nymphs "*B*". Mercury, "*E*", holding cards, and with title-deeds stuck about his drapery, steps forward to receive him. Two shields, "*F*" and "*G*," bearing designs, as described below, are attached to the bases of the columns by wreaths of flowers. The plinth "*H*", is inscribed with two lines:—

"*Pray what is Hercules the Hydra Killing*
To C——s worth two Plumbs from scarse a Shilling."

The following "*Explanation*" is on the plate, but the Latin inscriptions are on labels pertaining to the personages indicated by the letters of reference:—

"*A. Triumphal Arch being Newgate the Keeper at the Door, 'Non commoda curat.' Bad accommodation.*

B. *Venus with her Doves the Emblem of Love and innocence brings two Damsels to the Colonel, 'Non Sufficit una'. One Sufficeth not.*

C. *Plutus the God of Wealth, after having laid several money bags under the Col's. feet inscribed with this motto, 'Non pares laboribus.' Not equal to his labours. with one hand stops the Sword of Justice, and with the other leads the Col. out of Prison, y^e^ Colonels label: 'Tanto ductore inter aspera fermor' Secure under such a Leader.*

D. *Under the Col. appears the Leviathan with many Heads representing the Mob upon the Leviathan are inscrib'd these words, 'Fari quæ Sentiant' They Speak what they think. 'Cunctis et sibi gravis' He is a burthen to all & to himself' out of another, 'Nil erubescit' He blusheth at nothing.*

E. *Mercury the God of Cheats with Gaming Tools Deeds and Conveyances of Estates. Motto 'Hic scopus laborum.' This is the end of my labour.*

F. *On one side the Col. between two Female Figures Representing Virtue and Money turns to money with the Motto 'Utile primo.' I prefer the Gainfull.*

G. *On the other side Justice leading the Col. over Holborn Bridge. 'Lente sed tuto'. Slow but sure.* (F. and G. are on the shields.)

H. The verses."

The inscription on the Pedestal is as follows:—

"*Illustrissimo, ac multum venerando Viro, D. D. Francisco*
Quem si nullius ordinis adhuc Insignia decorant, sua fata tamen
Immortalitate donant.
Macte tua virtute, Vir celeberrime! et principem locum apud primum
Administrum jure obtinens, Hujus partes, eisdem artibus, tam tuis
quam suis, tutari memento."

In "Fog's Weekly Journal," Numb. 14, Sat. Dec. 28, 1728, it is stated: "We hear a certain Scotch Colonel is charg'd with a Rape, a Misfortune that he has been very liable to, but for which he has sometimes obtained a *Noli prosequi:* It is reported now, that he brags that he will solicit for a Patent for ravishing whom he pleases, in order to put a Stop to all vexatious Suits which may interrupt him in his pleasures hereafter."

In "Harlequin-Horace," by James Miller, see "Serpentes avibus geminentur," &c., 1729, No. 1834, there is a reference to Col. F. Charteris, or "Chartres," as he was called. See "*B*" above.

> "(27) Old Age in youthful Pleasures should delight,
> And like grim C—s Drink, Wench, Game and Bite;
> Have each weak Side supported by a W—e,
> And ravish *Drury-Virgins* by the Score."

In Swift's "An Excellent New Ballad; or the True English Dean," *i.e.* Dr. Thomas Sawbridge, Dean of Ferns, who, in 1730, was "condemned to be hanged for a Rape" is the following:—

> "Oh! dost thou not envy the brave colonel Chartres,
> Condemn'd for thy crime at threescore and ten?
> To hang him, all England would lend him their garters,
> Yet he lives, and is ready to ravish again.
> Then throttle thyself with an ell of strong tape,
> For thou hast not a groat to attone for a rape.
> The Dean he was vex'd that his w—es were so willing:
> He long'd for a girl that would struggle and squall;
> He ravish'd her fairly, and sav'd a good shilling;
> But here was to pay the devil and all.
> His trouble and sorrows now come in a heap,
> And hang'd he must be for committing a rape."

Colonel Charteris was convicted Feb. 1730, and pardoned in May of the same year; he died on Feb. 24, 1732.[1]

See "Portrait of Col. Francis Charteris," &c., Feb. 1730, No. 1840; "Colonel Charteris Contemplating the Venus of Titian (?)", *c.* 1700, No. 1411.

$13\frac{1}{8} \times 18\frac{1}{4}$ in.

1842.

"To the Glory of the R^t. Hon^ble. S^r. Robert Walpole."

Aut Inv. F. Dumouchel Delin. P. Fourdrinier Sculp. [*June* 11, 1730]

An engraving. On a pedestal "*H*", inscribed with six Latin lines, and decorated with the arms of Walpole, are erected four Corinthian columns, from which spring four arches, the keystone of which is an altar decorated with the Union Jack,

---

[1] See satires on him in "Pasquin," No. LXVI., Sept. 17, 1723, and "Harlequin-Horace," p. 19, (992. h. 9/2.), advice to the artist:—

> "But if some untry'd Story you should chuse,
> And in new Characters employ your Muse;
> Draw each be sure as monstrous as you can,
> Something betwixt a *C—tres* and a Man."

and supporting a statue of Britannia, "*A*", holding a spear and olive bran h. Within these columns is Sir R. Walpole, "*F*", attended by Policy, "*D*", attaining the summit of a rock. Minerva, "*C*", seated on a cloud, takes his hand to assist him, and presents him with a ducal coronet. Fame, "*B*", with two trumpets, hovers above. Four serpents issue from the body of a hydra, "E", which is crushed at the foot of the rock. A scroll at the lower left corner contains "*G*" an anagram and punning epigram on Walpole's name. Near the bases of the columns are attached four medallions, "*I*", "*K*", "*L*", and "*M*". The following explanation s engraved in the upper corners of the plate, but as it gives only translations, the originals of the mottoes, which are on labels proceeding from the mouths of the personages, &c. and in Latin, are inserted:—

"*The* EXPLANATION.

A. Great Britt. alluding to y^e Motto of S. R. W. Arms, "FABRI QUÆ SENTIAT" *He procures me all the advantages w^ch he Speaks & thinks. (Quot sentit, quot fatur, tot mihi commoda curat.)*

B. Fame. Sounding. (Tantam ad gloriam non sufficit una.) One Trumpet Suffice's not to publish so much Glory.

C. Minerva. aiding S. R. W. to mount to the top of y^e Rock, and Holding a Dukes Corronet to him. (Nec par sudoribus.) It equals not his labours.

D. Policy. with her attributes mounting the Rock with S. R. W.

E. The Hydra. Crush'd under the Rock, from whose trunk Spring four Serpents Representing.

1. *Envy. (Candidiora denigro.) I blacken the most Innocent Actions.*
2. *Detraction. (Semper sibilo.) I hiss perpetually.*
3. *Impudence. (Nil erubesco.) I blush at nothing.*
4. *Disquiet. (Cunctis et mihi gravis.) I am a burthen to the World & to my self.*

F. S. R. W. Saying, (Tam cautis ductoribus, inter tot aspera firmor.) such prudent guides secure me in y^e most rugged paths.

G. An Anagram of the Name. WALPOLE. WALL & POLE, (WALPOLE, Anagr. VALLUM, POLUS.) w^th the Explanation of it in two Latin Verses.

Nil metuens terris, tutó potes ire per Altum.
Anglia. qui VALlum WALPOLUS. *ipse* POLUS.

Thou England that fears nothing by Land may boldly sail y^e Seas, WALPOLE *who is the Strong* WALL *that guards thee shall be thy* POLE *at* SEA.

H. *Six latin verses in Praise of S. R. W.*

Sit celeber jugulans ferro vetus HERCULES *Hydram!*
Jngenio plures atterit iste novus.
Concilians pacem proprio sudore paratam.
Suadet quám patrius non suus urget amor.
Jnvidus improperet' strideat, vel garriat amens?
Hunc qui tanta patrat docta MINERVA *regit.*

Let them praise that Ancient HERCULES *who w^th his Sword Vanquish'd the Hydra! but much more this modern one, who having Vanquish'd several by his Wisdom, & procur'd the peace through his painful management, proves himself to be conducted by the love of his Country more than self love. Let y^e envious detract! Let the senseless Chatter or gnash his Teeth! he who does such great deeds, is Conducted by the Wise* MINERVA."

The four medallions are:

"I. *Great Britt. between the Empire and Spain, taking Spain by y^e hand (Utile primo.) I prefer the usefull.*

K. *The Fable of the Ox & Frogs. (Coaxsantes Crepunt.) They burst w^th quacking.*

L S. R. W. *leading Great Britt. to y^e Temple of Felicity along a narrow Plank w^ch serves as a bridge over a Torrent in which several Crocodil's strive to oppose their passage. (Lente sed tutó.) Slowly but Securely.*

M. *The Emblem of Trade. Hic scopus laborum. This is y^e Aim of my labours.*"

Below the base of the pedestal is a Latin dedicatory inscription, in four lines, by J. Faget, M.D. 1730.

A second impression is without the Latin dedicatory inscription, reduced in size, the lower part of the base with the artists' names not having been printed.

At the sides of the second impression are two columns of letterpress, being a letter addressed "To Caleb D'Anvers, Esq."[1] signed by "W—polius," and dated "June 11th, 1730." The text of this letter refers to the publication of a "*Curious Piece* (which) hath been lately advertised in the News-Papers, and is now exhibited to Sale in the Print Shops, entitled, *The Draught of a Print*, most humbly inscribed to the Glory *of the Right Honourable Sir* R——t W——le." The text continues with ironical commendations of the design of the print and its explanations. By this it is certain that the plate which had been prepared and published to honour Walpole, was procured by other hands, and reprinted without the dedication and artists' names. Paper was laid on the copper plate to prevent the printing of these parts of the engraving, and the marginal line introduced with a pen and ink. The letterpress was placed on the sides of the impression, and, under the pretence of expounding the design and inscriptions, really ridicules both, and mocks Walpole, their subject.

Referring to the ducal coronet which is represented in this design, it is noteworthy that it is hinted at in Swift's "On Mr. Pulteney's[2] being put out of the Council," 1731, thus:—

> "Sir Robert, weary'd by Will Pulteney's teazings,
> Who interrupted him in all his leasings,
> Resolv'd that Will and he should meet no more,
> Full in his face Bob shuts the council-door;
> Nor lets him sit as justice on the bench,
> To punish thieves, or lash a suburb-wench.
> Yet still St. Stephen's chapel open lies
> For Will to enter—What shall I advise?
> Ev'n quit the House, for thou too long hast sat in't,
> Produce at last thy dormant ducal patent;
> There, near thy master's throne in shelter plac'd,
> Let Will unheard by thee his thunder waste.
> Yet still I fear your work is done but half:
> For, while he keeps his pen, you are not safe."

Swift applies the moral of the fable of the hunted hare to Walpole's case at this period, and concludes:—

> "Thus was the hare pursu'd, though free from guilt;
> Thus, Bob, shalt thou be maul'd, fly where thou wilt.
> Then, honest Robin, of thy corpse beware,
> Thou art not half so nimble as a hare:

---

[1] *i. e.* Nicholas Amhurst; see "The Frontispiece to the First Volume of 'Terræ-Filius,'" (No. 1.), 1721, No. 1727.

[2] Mr. Pulteney; afterwards Earl of Bath, for references to him see "Risum teneatis amici?", 1729, No. 1833.

Too ponderous is thy bulk to mount the sky;
Nor can you go to Hell, before you die.
So keen thy hunters, and thy scent so strong,
Thy turns and doublings cannot save thee long."

Likewise, as to the ducal coronet, see "Robin's Reign," &c. Nov. 9, 1729, No. 1822.

The newspapers for July 1, 1731, state that on that day at Hampton Court, "His Majesty called for the Council-Book, and ordered the name of William Pulteney, Esq. to be struck out of the list of Privy Counsellors: and also further ordered, that the said Will. Pulteney, Esq. be put out of all the Commissions of the Peace." See "Three Courtiers," July 1, 1731? No. 1870.

A similar representation, with a letter signed "Myt-tonius," dated "*June* 11, 1741," is from a different plate, copied from the above; the base is complete, without any artists' names or a Latin dedication. It is of inferior workmanship. See "To the Glory of the R^t Hon^ble S^r Robert Walpole," June 11, 1741.

The following verses, referring to this print, will be found in "The Grub-street Journal," Numb. 28, Thursday, July 16, 1730, p. 3, col. i.:—

"*From the Pegasus in Grub-street.*

An Epigram on the celebrated Print, inscribed to Sir R—— W——, sent to the Society by an unknown friend.

Three Frenchmen, grateful in their way,
Sir R——'s Glory would display;
Studious, by Sister-Arts, t' advance
The Honour of a *Friend of France:*
They consecrate to W——'s Fame,
Picture, and Verse, and Anagram.
With Mottos quaint the Print they dress,
With Snakes, with Rocks, with Goddesses.
The Lines beneath the Subject fit,
As well for Quantities, as wit.
Thy Glory, W——, thus enroll'd,
E'en Foes delighted may behold.
For ever sacred be to Thee,
Such *Sculpture*, and such *Poetry!*

Mr. Poppy observed, that there was very great reason for the wish contained in the 2 last lines; to make which plainer, he proposed to add to them the 2 following:—

For nothing but thy name can raise
Such Panegyric into Praise."

"The Grub-street Society," or "The Society of Grubeans," was that which is referred to above; of this "Mr. Poppy," possibly Alexander Pope, was the poetical member, who notably undertook "to entertain the Town with some of his Poems in this Paper (*i. e.* 'The Grub-street Journal'); but is likewise ready to compose Panegyricks or Satyrs, Anagrams or Acrosticks, Copies of Verses from Friends of Authors, or annual salutations from City Bell-men to their worthy Masters and Mistresses, at reasonable Rates." See "The Introduction," p. 1, of "The Grub-street Journal," Numb. 1, Thursday, Jan. 1, 1730.

"The Pegasus" was the sign of the house in Grub Street where the Society was alleged to meet.

1.—$13\frac{1}{4} \times 18\frac{1}{2}$ in.
2.—$13 \times 16\frac{5}{8}$ in.

1843.

Portrait of Humphry Parsons, Esq., Lord Mayor of London.

E Markham, pinx. I. Basire. sculp. [*Nov.* 9, 1730]

In "The Grub-street Journal," Numb. 48, December 3, 1730, is engraved a portrait of this person, who was a brewer of London, and addressed in the 43rd number of the same journal by "Mævius," a poetical contributor, with verses beginning:—

"*From the Pegasus in Grub street* Wedn. Oct. 29, (1730).

To the R. H. Humphry Parsons, Esq., *Lord Mayor* of the City of London.

"Accept, Great Sir, on this triumphant day,
These verses written in no vulgar way;
By One, who flatt'ry hates, and scorns to name
Topics of praise which all the World proclaim;
And chuses rather the famed Source to sing,
From whence your Pow'r and his own Poem spring."

The portrait represents this civic dignitary to the waist, turned to our right, the face nearly in three-quarters view, the eyes to the front. The right hand holds a whip; the left hand rests on the hip. On the head is a hunting-cap. The City sword, mace, and cap, stand near the figure. Below is a shield of arms; quarterly, 1 and 4, three eagles displayed, *parti per chevron;* 2 and 3, three goats' heads, erased, *parti per chevron.*

Above the portrait are verses, in French, praising:—

"—— le fameux Brasseur,
Les delices du peuple, un veritable Anglois,
Qui gouverne la Ville, et conserve ses loix."

A Latin sonnet is printed below the portrait, and under it these lines:—

"Hard is the task to shine in glorious deeds,
Where Brocas[1] went before, and Child[2] succeeds,
Parsons alone can that high part sustain:
Then whom, the mace, the sword, the golden chain
A greater ne'er did grace, nor greater shall again."

At the sides of the print is "The Character of a *good* Lord Mayor, by Bishop Atterbury."

Humphry Parsons, Esq., afterwards knighted, was chosen Lord Mayor, Sept. 22, 1730. On Nov. 9 in that year he entered on his office. On the 16th of February following, the French King presented Mr. Parsons with his portrait set in diamonds.

See "To the R^t Hon^ble Humphry Parsons Esq^r," 1730, No. 1845; "Parson's Triumph," 1731, No. 1881; "The Frontispiece to Winer's 'Excise Sermon,'" (No. 1.), March 14, 1733, No. 1922; "The lamentable fall of Madam Geneva," Sept. 29, 1736.

The verses, in Numb. 43 of "The Grub-street Journal," continue and praise

[1] Sir Richard Brocas. [2] Sir Francis Child.

"the BREWERS trade" as beneficial, among others, to inhabitants of Grub Street:—

"*Grubean Authors* Malts strong Juice inspires,
The coldest genius warms, and warmest fires.
If PARSON'S noblest Tun inflame their brains,[1]
They soar in Epic or Pindaric strains:
If Beer and Beer exalt the studious head,
In Tragic buskins they majestic tread.
But if smooth Ale in merry glasses smile,
The laughing Bard employs the comic stile.
If Ale and Beer their friendly pow'rs unite;
A Comic Tragedy he soon will write.
If Beer and Ale a nobler mixture joins;
In Trage-comedy his Genius shines.
His Force of either, when it's drunk alone,
In Ballad Opera or Farce is shown.
It each is very mild, or very stale,
In Elegy 'twill whine, or Satire rail.
If bottled both, and neither small nor strong,
They froth in Epigram, or fome in Song.
If bitter, thick, and flat, it dully flows
In shallow, muddy, low, and nauseous Prose."

$4\frac{5}{8} \times 7$ *in.* Brit. Mus. Library, Newspaper, as above.

1844.

A CLEAR STAGE AND NO FAVOUR.

London: Printed for Messieurs Figg and Sutton.[2] *MDCCXXXI.* [*Price* 6*d.*] [*Dec.* 1730]

THIS broadside comprises, with two columns of letterpress, two engraved bust portraits, ovals, half-lengths, of gentlemen. That on our left represents Henry St. John, Viscount Bolingbroke;[3] that on our right shows Sir Robert Walpole. The former is in three-quarters face to our right. The latter is three-quarters face to our left, the eyes were diverted with a leering sarcastic expression.

The letterpress is as follows: under the portrait of Bolingbroke:—

"CRAFTSMAN, *Saturday, December* 12, 1730.

The PERSONS, whom you threaten, Sir, neither value your Favour, nor fear your Anger. Whenever you attempt any ACT of POWER against any of them, you shall find that you have to do with Men, who know they have not offended the LAW; and therefore trust They have not offended the KING; who know They are safe, as long as the LAWS and LIBERTIES of their Country are so; and who are so little desirous of being safe any longer, that they would be the first to bury themselves in the Ruins of the BRITISH Constitution, if You or any M——R, as desperate as YOU, should be able to destroy it. But let us ask, on this Occasion,

---

[1] Goldsmith commended:—

"—— Calvert's butt, and Parson's black champagne."
Description of an Author's Bedchamber.

[2] Sutton and Figg were pugilists and famous at this time; see the advertisements of the latter in the newspapers of this date and previously, likewise, in this Catalogue, "Risum teneatis amici?" 1729, No. 1833.

[3] For Bolingbroke, see "Lord Bolingbroke?" 1713, No. 1588; "Frontispiece to 'The State Juggler,'" 1733, No. 1940.

what You are, who thus presume to threaten?—Are you not One, whose measure of Folly and Iniquity is full; who can neither hold, nor quit his Power with Impunity; and over whose Head the long-gathering Cloud of national Vengeance is ready to burst?—Is it not Time for You, Sir, instead of threatening to attack Others to consider how soon you may be attacked Yourself?—How many Crimes may be charged upon You and Yours, which almost every man can prove; and how many more are ready to start into Light, as soon as the Power, by which you now conceal them, shall determine?—When next you meditate Revenge on your Adversaries, remember this Truth. The Laws *must be destroyed, before* they can suffer, or You escape."[1]

Under the portrait of Sir R. Walpole is:—

"Daily Courant, *Monday, December* 21, 1730.

To the Authors *of the* Craftsman.

Gentlemen,

The Person whom you threaten, neither desires your Assistance, nor fears your Opposition. You have to do with a Man who knows he hath not offended the Law, who knows himself a faithful Servant to his Prince, and to his Country; and therefore he knows he is safe, as long as the *Laws* and *Liberties* of his Country are so: If you are come to such a Height of desperate Wickedness as to attempt to destroy your Country, because the Publick Affairs are not under your Direction, he trusts that by the Wisdom of the King, and the Loyalty of his People, all your wicked Devices will be confounded, and all your vain Imaginations disappointed. But were it possible the vile Arts you make use of could prevail upon your Fellow Subjects to work their own Destruction, he would then think it the greatest Glory of all to fall by his Master's Side, and be buried in the Ruins of the present Establishment. Let me ask, on this Occasion, who you are, who thus presume to threaten? Are you not those whom Disappointment has filled with Rage, and Vanity and Ambition depriv'd of Reason? Is it not time for you, instead of threatening to attack others, to reflect upon your own Guilt, who have made it your Business, by scandalous Parallels[2] and malicious Insinuations, to render his Majesty's Person and Government odious and contemptible to his People? This is a Crime, which every man who reads your Papers can witness you are justly charged with. When next you meditate Mischief against the Person whom you injure because you envy, and hate because you have injur'd, remember this Truth. While the Laws have their due Force, and a Just Prince fills the Throne, you cannot ruin an innocent Man, and cloath yourselves with his spoils."[3]

"The Daily Courant" was a zealous advocate for Sir R. Walpole; see No. 1913 of that journal, which was issued the next day after the above.

There is a theatrical satire on "The Craftsman," which curiously illustrates the importance and popularity of that journal: see "The Craftsman; or Weekly Journalist, A Farce, As Acted at the New Theatre in the Hay-Market. The Second Edition, London Printed for J. Roberts, at the Oxford Arms in Warwick-Lane, 1729. [Price Six-Pence.]" (80. c. 23/4.)

Each oval, $3\frac{3}{8} \times 3\frac{7}{8}$.

---

[1] For Bolingbroke, see "Lord Bolingbroke?" 1713, No. 1588; "Frontispiece to 'The State Juggler,'" 1733, No. 1940.

[2] This refers to certain comparisons between eminent persons which appeared in "The Craftsman."

[3] Bolingbroke's concern with "The Craftsman" was of the closest kind, Nicholas Amhurst, editor of that journal, being his advocate in all respects. See "The Itinerant Handy-craftsman," March 15, 1740. For Amhurst, see "The Frontispiece to the First Volume of 'Terræ-Filius'", (No. 1.), 1721, No. 1727.

1845.

To THE R^T HON^BLE HUMPHRY PARSONS ESQ^R Lord Mayor of y^e City of London, this plate is most humbly dedicated

W P: fecit [1730]

AN engraving with a portrait of Parsons, on clouds, and supported by Justice, Truth, and Law; behind it appears the dome of St. Paul's. Rays from a star which pass *through* the portrait, and are inscribed, "*Dono Cœli Fælicitor*", shine upon Londonia, seated upon a bale of goods. Opposite to her stands a female supporting the armorial shield of Parsons, and offering a blazing heart; at her feet lie the sword, mace, keys, and cap of the City of London. At the corners are four complimentary designs. 1. A gardener feeding a hive of bees, with the motto,

"*Colit et Colitur*

They Reward his Care",

alluding probably to the support given to each other by Parsons and the citizens. 2. Parsons contemplating a lily beneath the sun and amid the breezes of heaven:

"*Odoratur nec inebriatur.*

Without pride he Receives the favour" (of the great).

3. Parsons trampling upon Avarice and Hypocrisy:

"*Nunc et semper*

Now and ever".

4. Parsons as Lord Mayor addressing the Court of Common Council:

"*Pro patria*

For the Country".

Above the print are the lines:—

"Sic omnis populus poterit Spectare Trophæum

All people this Trophy may consider."

Below, in an oval compartment, are the following verses:—

"*Hic sceleris purus nulli virtute secundus*
Nec tumido vultu magnatum captat amorem
Nec nimium gaudet justis popularibus auris
Sed Custos patriæ legum, Sic pergit ad astra

This Man fill'd with Virtue & void of Crimes
Receives without pride the favours of the Great
And the just applause of the populace w^th moderation
Truly observes and protects his country's Laws
Flies to Imortaility"

Beneath is the dedication, as above.

Humphry Parsons was elected Lord Mayor of London, September 22, 1730, and again October 14, 1740. He died March 21, 1741, during his mayoralty.

See "Portrait of Humphry Parsons, Esq." Nov. 9, 1730, No. 1843; "Parson's Triumph," 1731, No. 1881; "The Frontispiece to Winer's 'Excise Sermon'" (No. 1.), March 14, 1733, No. 1922; "The lamentable fall of Madam Geneva," Sept. 29, 1736.

$10\frac{1}{8} \times 13\frac{7}{8}$ in.

1846.

The Taste a Dialogue.

A Satire on Opera performers, Farinelli, Carestini, &c.

G. Bickham, jun.r sculp. 66. [*c.* 1730]

This engraving represents a stage, or platform, on which Punchinello is dancing, while a female performer sings. The design is enclosed by scroll-work entwined with curtains, as of a theatre.

Below the design are engraved ten lines of music with the following words:—

"The music by Mr. Handel.

"O my Pretty Punchi-nello O my little Dapper Fellow have you heard y^t^ Fari-nelli is coming over. Nor —— my Colombino I hear—that Carestino y^e^ famous Carestino who hath pleas'd both King and Queen, O both King and Queen O —— Sets out for Dover. But I hope my Sene(sino).[1]

"Punchinello" was Lun, or Rich, for references to whom, see "The Stage's Glory," Ap. 1731, No. 1861.

For references to Farinelli in this Catalogue, see "Farinelli," 1737.

Farinelli was on the Continent in 1737, see "The Political State of Great Britain," Oct. 1737, p. 389.

Carestini's portrait is said to occur in Hogarth's "Marriage à la Mode," Plate IV., the portrait is otherwise said to be that of Farinelli; see "The Marriage à la Mode," Plate IV. (No. 1.), 1745.

This print is No. 66, in vol. ii. of "The Musical Entertainer, Engrav'd by George Bickham, jun^r^".

$7\frac{5}{8} \times 4\frac{1}{2}$ *in.* Brit. Mus. Library, I. 352.

1847.

The Masque at the Old House.

A Satire on Senesino, Rich, &c.

[*c.* 1730]

This engraving shows the stage of a theatre, with four candles suspended over it; two performers are acting, one of these, who has the head of an ass and is braying instead of singing, holds under his left arm a basket in which are two swathed babies, and, in his right hand, a paper, which appears to be inscribed with notes of a musical scale. The other performer has the head of a cod, he is

[1] See "The Masque at the Old House," *c.* 1730, No. 1847, where these verses are continued.

very fat, out of his pocket projects a paper on which is "*Master of y^e House.*" He is singing.

Below the design are engraved eleven lines of music and these verses, continuing those which are given with "The Taste a Dialogue," *c.* 1730, No. 1846.

"Sino is no such Rover O no your Sene-sino has lick'd himself quite clean O has thousands got fifteen O ——— and lives in clover;

I'm glad my Sene-sino has Thousands got fifteen O ——— and lives in clover.

After Porpora or Handel

Where d'ye think y^e Town will dandle
Or which must hold the Candle
I don't care a Farthing
But Harlequin O Lun O
Has Cook'd a deal of Fun O
Of Pantomime and Pun O
And expects a mighty Run O
At Covent Garden.

Shall we go and see the Fun O
At Covent Garden
In Play-houses full Six O
One knows not where to fix O
Till they let us in for Nix O
That's Punches bargain
We'll see 'em round all Six O
If they'll let us in for Nix O
That's allways our bargain."

For references to Senesino, see "The Ladies Lamentation for y^e Loss of Senesino," 1735; this performer returned to England, after an absence which was caused by ill-health, in 1730, and remained here until 1735, "Lun" was Rich, for references to whom see "The Stage's Glory," Ap. 1731, No. 1869.

This print is No. 67, in vol. ii. of "The Musical Entertainer. Engrav'd by George Bickham, junr."

7 × 3½ *in.* Brit. Mus. Library, I. 352.

1848.

On loosing their Toast and Butter.
A Satire on Senesino and Madame Cuzzoni.

[*c.* 1730]

This print represents a stage on which the tall, knock-kneed Senesino, clad in an opera costume, including tall plumes on his head, is singing a duet with the little Madame Cuzzoni. On our right a young female actor is, apparently, weeping; on our left are two gentlemen, one of whom is probably intended for Henry Carey, author of the song which, set to music, is engraved below this design. He is pointing, as if with great satisfaction, to the singers, and holds a piece of paper in his hand; the other gentleman stands behind the former, and expresses by his action the pleasure he receives from the musical performance.

Below the design are engraved thirteen lines of music and the following words:—

" The Words by M^r Carey. Set by M^r Lampe.

But to hear y^e Children mutter, wh^n they'd lost their Toast and Butter,
And to see my L—dy moan, Oh! 'twould melt a heart of Stone, a heart of Stone
But to hear the Children Mutter, wh^n they'd lost their Toast and Butter, & to
See my La—dy Moan Oh! twoul'd melt a heart of Stone, a heart of Stone,
Oh twoul'd melt a heart of Stone.
How the Squire w^th Servants Wrangling, there y^e Maids and Mistress jangling and y^e pritty hungry Dears all to-
gether by the Ears scrambling for a Barley-Cake; Oh! 'twoul'd make one's heart to Ake. DC."

Below these verses are two lines of music " For the Flute."

This engraving is No. 96 in " The Musical Entertainer Engrav'd by George Bickham jun^r"; vol. i.

For a similar design see " Berenstat, Cuzzoni, Senesino," &c. (No. 1.), 1725, No. 1768, and, for references to Madame Cuzzoni, see " The Stage Medley," Ap. 1728, No. 1806, and " Harmony", 1735.

$7\frac{1}{4} \times 4$ *in.* Brit. Mus. Library, I. 351.

1849.

FRONTISPIECE TO " THE TOAST. An Heroick Poem In four Books, Written originally in Latin, by Frederick Scheffer: Now done into English, and illustrated with Notes and Observations. By Peregrine Odonald Esq; Dublin: Printed. London: Reprinted in the Year MDCCXXXVI."

Hub: Gravelot in. B. Baron sculp. [*c.* 1730]

" Exhibet en tabulam Granvillus! Apolline dignum
Et putat, et blandæ carmine jactat opus.
Informis Miræ, deceptus imagine falsâ.
Ah! nimium laudans hæret in ore Deus.

Obliquo Satyrus, lector, dum lumine veram
Effigiem spectans hinc tibi monstrat anûs.
Quid mirum, si nunc insanos vatis amores,
Nunc vanam Phœbi riserit ille fidem?"

These lines are below an engraved design. The design represents Apollo seated on clouds examining a portrait of a young and beautiful woman which " Granvillus " holds before him, while a Satyr, seated on the ground, points with one hand to the portrait, and, with the other, to a withered lady, who, holding her fan and gloves, stands behind. The print is included with " Opera Gul. King."

" The Toast " is a satirical poem, written by Dr. William King, Principal of St. Mary Hall, Oxford. It was directed against the Countess of Newburgh, and occasioned by a law-suit which Dr. King conducted about an estate in Galway to which he laid claim. The poem was not really written in Latin as the title states. The author wrote of this work in " Political and Literary Anecdotes of his own Times." 1818 (292. i. 22.) " I BEGAN THE TOAST in anger, but I finished it in good humour. When I had concluded the second book, I laid aside the work, and I did not take it up again until some years after at the pressing instances of Dr. Swift. In the last letter which I received from him, he writes thus:—' In malice I hope your law-suit will force you to come over (to Dublin) the next term, which I think is a long one, and will allow you time to finish it; in the mean time I wish I could hear of the progress and finishing of

another affair (the TOAST) relating to the same law-suit, but tryed in the courts above, upon a hill with two heads, where the defendants will as infallibly and more effectually be cast,' &c. And speaking of this work to a lady, his near relative, who is now living, after he had perused the greater part of it in the manuscript, he told her, if he had read 'the TOAST' when he was only twenty years of age, he would never have wrote a satire," pp. 97, 98. Again, p. 99, "although it has been printed more than thirty years, yet it has never been published; I have, indeed, presented a few copies to some friends, on giving me their honour that they would not suffer the books to go out of their hands without my consent. One of these persons, however, forfeited his honour in the basest manner, by putting his copy into the hands of BLACOW,[1] and the rest of the Oxford informers; but as they had no key to the work, and did not understand how to apply the characters, they were content to call it an execrable book, and throw dirt at the author."

Dr. William King was born in Stepney, 1685, educated at Salisbury, and Balliol College, Oxford, which he entered July 9, 1701, and where he took a doctor's degree in 1715. He studied the law, and was secretary to the Duke of Ormond and the Earl of Arran, Chancellors of the University. He was Principal of St. Mary Hall, Oxford, 1718. Went to Ireland in 1727, where he wrote "The Toast." He died Dec. 30, 1763. "The Toast" was originally privately printed in 1732, in octavo, and reprinted in London in 1736 (see title), and again in 1747. He is not to be confounded with his namesake, who wrote "The Art of Cookery," &c.; see "A Satire on Learning," 1709, No. 1516. A key to the characters in the satire is in "A Second journey round the Library of a Biblio-maniac," by W. Davis, 1825 (822. g. 28.), p. 106.

Many of the verses appear to have been intended for the Countess of Newburgh, "The principal Hero or Heroine (for she was both a Man and a Woman) from whom the Poet has denominated his Work, is represented as a deformed old Hag, a Monster of Wickedness, and the Sink of all Pollutions."[2] See "Notes and Queries," 1st series, vol ii. p. 480; vol. iii. p. 13, for memoranda on "The Toast."

A note, or "P. S." to a letter from "P. O'Donald" to Mr. O'Neal, comprised in the appendix to this poem, p. 218, refers to the frontispiece. "I had almost forgot to inform you that there are two Sets of Drawings; the first, in pursuance to Mr. Scheffer's Instructions, by Hogarth; the second is designed by Gravelot and engraved by Baron."

The latter is now in question. The same plate was used again for an edition of the poem, which was published in 1747 (642. l. 5.) This consists of "The Toast" only.

Dr. King, as Public Orator at Oxford, produced "Oratinacula," etc. (12301. dd.), or "An ORATION Delivered, April 13, 1749, in the Theatre at OXFORD, on the Dedication of the RADCLIFF LIBRARY" (101, i. 35.), which occasioned controversy. See "A Satire on Physicians, or an English Paraphrase, with Notes and References, of Dr. King's most memorable Oration," &c., 1755 (T. 1624/10.); "A Letter to Dr. King," &c., No. 8, in the same volume; "A Letter to William King, LL.D.," &c., By Richard Blacow, Canon of Windsor, No. 9, in the same volume (and 731. K. 11/9.), and others which are bound with these. Also "Doctor King's Apology" 1755, (731. K. 11/2; E. 2253/3; T. 920/7, and 10825. f.)

See a sketch of Dr. King's Life in the "Advertisement" of "Political and Literary Anecdotes of his Own Time," 1819 (292. i. 21.).

$4\frac{7}{8} \times 7\frac{1}{2}$ in. Brit. Mus. Library, 14.603.

---

[1] See post. "The Toast" is advertized in "The Grub-street Journal," Numb. 371, Feb. 3, 1736 (1737), as "*Speedily will be publish'd.*"

[2] See the Preface to "The Toast," p. xxxv.

1850.

A Satire unknown.

E Knight Invent. *M. V^dr Gucht Sculp:* [*c.* 1730]

This print represents the interior of a church, in which a monk is fighting with a layman who wears an academic gown; they are belabouring each other with books; a professor, in a square cap and gown, looks on at the combat; three men in *quasi*-classic robes, who are probably intended for ancient authors, gaze with dismay at the fight.

In front, a bishop, who appears to be reviled by one who wears a Geneva coif and bands, walks to our right, and is followed by monks. The bishop seems to be approaching a lectern or reading-desk. In the air is a devil, flying, and pointing to the scuffle.

This is probably an illustration to "Le Lutrin," of Boileau.

$3\frac{7}{8} \times 6\frac{3}{8}$ *in.*

1851.

A Satire on a poor Author and Poet.

[*c.* 1730]

This etching represents a gentleman, whose dress is in very bad repair, walking in a street and before a butcher's shop. On a board which is suspended above the shop is inscribed "*Ready Wit, no trust.*" The gentleman is addressed by the butcher, and appears to be passing him disdainfully. Two owls, dressed and standing like men, are behind, with a bellman who is ringing his bell. On our right a woman kneels and implores the gentleman, at her feet lies a paper with "*Elegy*" written on it.

The gentleman is brayed at by an ass, on whose back is a pannier, filled with books, and with a paper hanging from it, on this is "*Last Dying Speech*". A woman, who holds a paper with "*Farthing a pieee;*" a man with his hat in his hand and flourishing a scroll, on which is "*Grub Street.*"; a boy, who waves his hat, and a woman, who holds "*A Love Song*", all speak to and seem to jeer the gentleman. Above his head flies an owl bearing a wreath in its claws. In the foreground keels a woman, weeping, with a paper, inscribed "*Elegy*". at her feet.

In the background is a circular temple, probably intended for that of the Muses; on our left is the portico of another temple, probably intended for that of Minerva. The former is shut off from the street, in which the scene is represented, by a high wall.

On the back of this print is written "Leveridge"; it is not the frontispiece by Hogarth to that author's "A Collection of Songs," &c., 1727. The face of the gentleman resembles that of "Tom D'Urfey," whose literary life and employments may be suggested by the actions of the persons in the design, and the purport of the inscriptions.

$7\frac{5}{8} \times 8\frac{3}{4}$ *in.*

1852.

Funeral Ticket. (No. 1.)

You are desired to Accompany y^e^ Corps of
from h late Dwelling in to
on next at of the Clock in the Evening.

[By Hogarth.] [*c.* 1730]

This engraving is by Hogarth, of which an original impression, is stated by J. B.

Nichols, "Anecdotes of William Hogarth," 1833, p. 301, to be in the Royal Collection, and of which it is said by Samuel Ireland, "Graphic Illustrations of Hogarth," 1794, vol. i. p. 10, that he knew of two impressions only, "one of which is in the collection of Lord Orford". It appears that the last named impression is that now in question, as, in the lower corner on our right of the paper, and in Walpole's (Lord Orford's) writing is "W: Hogarth sc."

It represents the front of a church in London where a funeral party is about to ascend the steps leading to the door; a parish clerk leads the way, holding his hat; the next person is a clergyman who, wearing a surplice, reads the exordium of the burial service. The third person is a second clergyman whose features betray much self-satisfaction. The mourners follow, men and women, walking in twos; the pall is surmounted by plumes, and enriched by shields of arms; as the coffin is about to be taken into the church an assistant puts back the head of the pall.

Samuel Ireland, "Graphic Illustrations of Hogarth," 1794, vol. i. p. 10, states of the copy from this work, which is described in this Catalogue as (No. 2.), with the same title and date, No. 1853, "The annexed etching is from a very scarce and avowed print by Hogarth, known by the appellation of the Funeral Ticket. Such is the scarcity of this print (of which probably many hundred impressions have been taken) that I know of only two others extant, one of which is in the collection of Lord Orford. It is in works of humour that our artist's talents at a more advanced period stand pre-eminent. Yet in this early production, which in its nature does not admit of much humourous exertion, we find some small traits of it; particularly in the face and attitude of the clerk who precedes the procession, and in whom we cannot help noticing a species of grimace, which rather oversteps the modesty of nature; while the clergyman, who takes the lead among the supporters of the pall, is, if we may judge by his round and smirking set of features, perfectly pleased with his situation, and more desirous of captivating the living with his own sweet person, than properly or even decently discharging his duty as a companion of the dead" &c. The copy, (No. 2,) of this series, was prepared to face the above-named page in S. Ireland's work.

J. B. Nichols, as above cited, says, p. 302, "there is another engraving of the same design, reversed, on which is written, 'This Etching is a reverse of the other Funeral Ticket, and is the only one I ever saw of it.' It is undoubtedly by Hogarth. Cost 4 guineas. S. Ireland. The arms on the pall are different. There are also some variations in the house in the background, over the colonade."

$6\frac{1}{2} \times 4\frac{1}{2}$ *in.*

1853.

Funeral Ticket. (No. 2.)

You are desired to Accompany y^e^ Corps of
from h late Dwelling in to
on next at
of the Clock in the Evening.

Perform'd by Humphrey Drew Undertaker in King-street Westminster.

W^m^. Hogarth del^t^. J. Ireland sc [*c.* 1730]

This engraving is a copy by John Ireland from that by Hogarth, which is described as (No. 1.), with the same title and date, No. 1852.

It may, although an excellent copy, be distinguished from the original by means

of the vanishing lines of the stones of the lighted wall of the building on our right of the design. In the original these lines are not regular nor sharply defined, but they are correctly placed and the handling of the work is free, whereas, in the copy, this lighted wall is represented by mechanical upright lines; the vanishing lines in the copy are in false perspective. An impression faces p. 10. in "Graphic Illustrations of Hogarth" &c.; by Samuel Ireland, 1794, vol. 1. (561. a. 19.)

$6\frac{1}{2} \times 4\frac{1}{2}$ *in.*

1854.

FUNERAL TICKET. (No. 3.)

You are desired to Accompany y^e^ Corps of
from h late Dwelling in to
on next at
of the Clock in the Evening.

Perform'd by Humphrey Drew Undertaker, in King-street Westminster.

Hogarth pinx^t^. T. Cook sculp^t^. Published by Longman, Hurst, Rees & Orme July 1^st^. 1809. [*c.* 1730]

THIS is a copy from Hogarth's very rare etched design, an original print of which is in the Print Room; see the same title and date (No. 1.), No. 1852.

This copy was made to illustrate "The Genuine Works of William Hogarth" by J. Nichol and G. Steevens, 1810, vol. ii. (132. e. 2.) in which volume it faces p. 290. It differs from the print described as (No. 1.), in respect to the sky, the upper portion of which is ruled in horizontal lines, and from (No. 2.), with the same title and date, No. 1852, in having only the horizontal vanishing mouldings on the wall referred to in the description of (No. 2.), the lines of the stones of which the wall was built not being shown at all.

With the addition of "PROOF Bishop Printer", this print was used for "The Works of William Hogarth", by the Rev. John Trusler, 1821, vol. i. (1751. b.)

$6\frac{3}{8} \times 4\frac{1}{2}$ *in.*

1855.

SHOP-BILL OF "RICHARD LEE AT Y^E^ GOLDEN TOBACCO ROLL in Panton Street near Leicester Fields" (No. 1.)

[By Hogarth.] [*c.* 1730]

THIS is the original engraving by Hogarth, the description and history of which are given by S. Ireland, and repeated here under (No. 2.), with the same title and date, No. 1856, which refers to that author's copy of the same.

$3\frac{7}{8} \times 3\frac{3}{8}$ *in.*

1856.

Shop-Bill of "Richard Lee at y^e^ Golden Tobacco Roll in Panton Street near Leicester Fields" (No. 2.)

*W. Hogarth inv^t^* [*c.* 1730]

This engraving was copied by S. Ireland from that described as (No. 1.), with the same title and date, No. 1855, a print which he believed to be by Hogarth, it faces p. 12, in vol. i. of his "Graphic Illustrations of Hogarth" 1794 (561. a. 19.) It is an oblong enclosing an oval, the spandrels being occupied by leaves of the tobacco plant tied in bundles; the above title is on a frame which encloses the oval. Within the latter, the design represents the interior of a room, with ten gentlemen gathered near a round table on which is a bowl of punch; several of the gentlemen are smoking tobacco in long pipes; one of them stands up on our right and vomits; another, who is intoxicated, lies on the floor by the side of a chair; a fire of wood burns in the grate; on the wall hang two pictures, one of a negro, standing, naked, the other of a man reclining on the ground, holding a drinking cup; three men's hats hang on pegs on the wall.

The text by Samuel Ireland, attached to this print, states that it probably contains the germ of the idea which, at a later period, was developed by Hogarth in "A Modern Midnight Conversation"; see that title, (No. 1.), 1734. S. Ireland was probably correct in ascribing this work to Hogarth; he averred that it was repeatedly copied, three inferior copies were in his possession, besides the original of that which he employed for this reproduction, which original he fancied was unique. He supposed the figure of the man smoking to have been intended by Hogarth for his own portrait.

$3\frac{7}{8} \times 3\frac{3}{8}$ *in.*

1857.

Julius. II.

Parr Sculp [*c.* 1730]

This print, which has been cut from a book, represents a statue of a man in armour, or a man in armour, standing, like a statue, on a pedestal. His right arm is raised, the fingers being extended, as if he spoke; his left hand grasps what may have been intended for a bone. Four gentlemen, in the costume of about 1730-1740, and a young lady, stand near the pedestal and look at the figure with expressions of alarm, as if they were terrified by hearing it speak.

Below the design is "Julius. II."

This design was probably intended to satirize the alleged autocratic pretensions of Sir R. Walpole.

$3\frac{1}{2} \times 6\frac{1}{4}$ *in.*

1858.

A Satire on Gin-Drinking.

E. Hearnskirck Invt et Pinxt Toms Sculp^t^. [*c.* 1730]

This engraving shows the interior of a cellar, one of the places frequented by the lower order of gin-drinkers in the second quarter of the eighteenth century. It is lighted by means of a lantern, which is suspended from the summit of the

vault, and occupied by many persons, whose heads are those of monkeys or cats. In the middle, a large barrel or vessel, probably containing gin, is placed on a low stand of stone; on this vessel is perched a man-monkey with two feathers in his hat and clad in very ragged clothes; he is smoking tobacco and pouring gin from a measure into a drinking-glass; he turns to look and laugh at a cat-faced woman, who, standing in the front of the vessel, and leaning on a crutch-headed stick, vomits violently; she is supported by a man who holds a lighted torch; another woman, who is crouched on the floor on our left of the vessel, holds a tobacco-pipe in her hand and vomits, she is supported by an ape-faced man, who has a badge suspended by a chain about his neck, he likewise vomits. On our right a cat-faced old woman, who stands behind a counter, pours gin from a measure to a drinking-glass; an ape-faced man drinks while he stands at her side; another such man, who has a wooden leg, and wears two feathers and a tobacco-pipe stuck in his hat, leans with one hand on a stick, and holds a gin-glass in the other hand. In the background a cat-faced woman reclines at ease behind an empty barrel, smokes a short tobacco-pipe and gossips with an ape-faced old man, who leans on crutches at her side.

Below the design the following lines are engraved:—

"The Rabble Rout in Gin Shop See,
Tho' poor in Purse, yet full of Glee;
W——s, Porters, Bunters, all together,
Swarm round the Butt, like Birds of Father;
Till Drunk and Mad, their common Case,
They S—— upon each others Face;
Whilst Belle and Beau with Tea dispences,
With Gin alone these lose their Senses."

This print is one of a series, by the same artists, comprising "A Barber's Shop", *c.* 1730, No. 1859; "A Satire on Quacks and Quackery", *c.* 1730, No. 1861; "A Satire on Schoolmasters and Schoolmistresses", *c.* 1735; "A Satire on Picture-Auctions," &c. *c.* 1730, No. 1863; "A Satire on Recruiting for the City of London Volunteers" (No. 1.), *c.* 1730, No. 1864; and "A Satire on English admiration for foreign musicians", &c., *c.* 1730, No. 1866.

This series of prints is mentioned in "Robert Sayer's New and Enlarged Catalogue for the Year M.DCC. LXVI. Of New, Useful, and Correct Maps," &c., p. 61, where the engravings are described as follows: 1. "The Business of War;" 2, The Opera; 3, Drunkenness; 4, Surgery; 5, The Brothel; 6, The Auction; 7, The Barbers; 8, The School. No. 1 in this list appears to be that which is mentioned on p. 159, of the same catalogue as "Modern Militia of the City"; and the other prints of this series have names given to them which are not those above quoted.

$11\frac{1}{4} \times 13\frac{3}{8}$ *in.*

1859.

A Barber's Shop.

E. Heemskerck Inv^t. et. Pinx^t. Toms Sculp^t. [*c.* 1730]

This engraving shows the interior of a country barber's shop, which is occupied by many persons who have heads of various beasts. From the ceiling of the room hang two stuffed skins of hideous fish, another skin of an ape; on the wall facing us hang three men's wigs; from the wall on our left projects a sign, like that of a tavern, on the board of which is painted an owl, with the inscription, "*sHave & Bleed for A Peny.*" In the middle of the room a cat, who is seated on a barrel, has her whiskers trimmed by a barber, with the face of an ape. The cat holds a shaving-dish. Behind this group stands an old

monkey, who has, apparently, already been shaved. An old and very fat woman, with a cat's head, is seated in a chair and is bled in her left arm by a man with an elephant's head; a little ape-headed boy holds a basin, into which the blood spirts. A man, with a boar's head, who is waiting to be shaved, holds the "*Grub Street Jour*[l]" in his hands, and reads from its pages to an ass, who, with a large bell round his neck, squats behind the cat-headed woman. A man, with two wooden legs, and supported by a crutch, hobbles out of the room.

Below the design are engraved the following lines:—

"A Barber's Shop adorn'd we See,
With Monsters, News, and Poverty;
Whilst some are shaving, others bleed,
And those that wait the Papers read;
The Master full of Whigg, or Tory,
Combs out your Wig, and tells a Story,
Then palms your Cole,[1] & scraping Smiles,
And gives a Bill to cure the Piles."

The "Grub-street Journal," represented in the above design, is often cited in this Catalogue, see "The Art of Trimming emblematically displayed," Oct. 25, 1733, No. 1932. It ceased to appear Dec. 29, 1737, and had been during its existence of about seven years the leading literary journal of the day. There can be very little doubt but that Pope was closely connected with this publication.

This print is one of a series, the other members of which are named under "A Satire on Gin-Drinking," *c.* 1730, No. 1858.

$12\frac{1}{4} \times 13\frac{1}{8}$ *in.*

1860.

A Satire on "Vice and Folly."

E. Heemskerck Inv[t]*. et Pinx*[t]*. Toms Sculp.* [*c.* 1730]

This engraving represents the interior of a chamber in a house of ill-fame; it is occupied by persons of both sexes, who have heads of monkeys or cats. In the middle of the room a prostitute, with a cat's head, sits on the knees of a young man, with an ape's head, who caresses her. She holds a bottle of spirits on her lap; a drinking-glass is in her right hand. A man, with an ape's head, wearing a laced hat and holding a lighted candle, rushes towards this pair and seems as if he examined their faces; he is probably intended for the magistrate who has entered the room, attended by the watch; three watchmen, with heads of apes, armed with long staves, appear at the door on our left. One of these, who has advanced into the chamber, has a large pair of snuffers hanging at his girdle, which may have been intended to snuff the candle. A tall man, who is dressed somewhat like a soldier and carries a cudgel or sword in his hand, is hiding behind the door, so as to be out of sight of the watch. This is the "Bully" referred to in the verses quoted below. On our right of the design, a very fat woman, with a cat's head, is showing a board, such as was used to keep the scores of tavern-keepers on, to these men, with apes' heads; she indicates the scored circles and other marks which refer to them; they look dismayed at the amount she proposes to make them pay. In the background stands a large four-post bedstead, from between the closed curtains of which a man and

[1] *i.e.* Takes your money.

woman, respectively with a cat's and an ape's head, are looking at the arrest of the prostitute who sits in the centre of the room.

Below the design are engraved the following lines:—

"Alas! poor W——, thourt fairly trap'd,
Tho' by thy Spark so sweetly Lap'd;
And for thy midnight Vice and Folly,
Your Fate is now to mill your Dolly:[1]
Thy Bully, who cou'd huff before,
Now poorly sneaks behind the Door;
Whilst Madam Bawd is all intent,
T'extort more money than was spent."

This print is one of a series, the other members of which are named under "A Satire on Gin-Drinking," *c.* 1730, No. 1858.

$11\frac{3}{4} \times 13\frac{3}{8}$ *in.*

1861.

A Satire on Quacks and Quackery.

E. Heemskirck Inv^{t} *et Pinx*^{t}. *Toms Sculp*^{t}. [*c.* 1730]

This engraving shows the interior of a building, which is not unlike a butcher's slaughter-house. From the ceiling hang the stuffed skins of two hideous fish, on the back of one of which two frogs, or toads, ride astride. A stuffed monkey's skin and a burning lamp are likewise suspended. On a table lies the body of a young ape, with cat's ears, which is being disembowelled by a man with an ape's face, who carries a large knife and wears a turban with a tall plume stuck at its side. Another man with an ape's face, who appears to be clad in fur, wears spectacles on his nose and two feathers in his hat, stands at one end of the table and appears to be discoursing on the corpse before him. He has a large meat-chopper in his girdle. At the foot of the operating table stands a man with the head of a lion, another with the head of an ass, wearing spectacles on his nose and a large knife in his girdle, and another knife in his hand; likewise a third man, who has a fox's head. All these are watching the process of disembowelling. A butcher's block, with a chopper on it and two tubs with parts of various animals, stands in front of the table.

Behind the table, and at a little distance, stand two cat-headed persons, who are gossiping, one of these has a long crape band tied about his hat. Men, respectively with heads of a hog, goat, ram, and ape, enter the room. The carcass of a pig hangs near the wall on our right, close to it are two beasts' skulls, with an owl fluttering near one of them, and two dried bodies of beast-headed men.

Below the design are engraved the following lines:—

"Behold a Quack Physicians Hall,
Adorn'd with Beasts like Butcher's Stall;
The various Figures which you see,
Shew Mankind in Epitome;
Where Ignorance, instead of Art,
Supplys the Place of true Desert:

[1] To "Mill Dolly" meant to pick hemp, or oakum, the labour to which prostitutes were condemned; for the phrase, see "The Doctors in Labour," 1726, No. 1781; for the employment of prostitutes thus, see Hogarth's "A Harlot's Progress," Plate V., 1734, (No. 1.).

How hard the Fate of Humankind,
When Blind Men only lead the Blind."

This print is one of a series, the other members of which are named under "A Satire on Gin-Drinking," *c.* 1730, No. 1858.

13⅜ × 13¼ *in.*

1862.

A Satire on School-masters and School-mistresses.

E. Heemskërck Inv^t. et Pinx^t. Toms Sculp^t. [*c.* 1730]

This engraving represents the interior of a country schoolroom, with a bird-cage, hams and sausages hanging from the roof. On our left, near the front, a man, with an ass's head, stands in a sort of pew and, with what looks like a ladle, beats the palm of a young ape, who jumps about with pain. A little ape, chained by the leg to a block of wood, pretends to be learning its lessons very diligently and not to hear the cries of its beaten schoolfellow. On the other side of the master-ass, two ape-headed boys, or young apes, whisper and laugh to each other at what is going on before them. Over the master's head is a shelf, with a huge birch lying on it, and below this, affixed to the wall, a large placard, inscribed—

"*Monstrum Horendum!*
Scribere cum Dasho,
Cum Ferrila now fera Slasho.
Risum teneatis Amici."

The door of the room is open, partly concealing behind it a sour-looking woman, with the head of an ass, who is looking in, apparently in order to witness the castigation of a little cat in petticoats, who, with her garment raised on her back and her tail grasped by the cat-headed schoolmistress, stands at the knees of the latter and seems to squall in pain while she is being whipped. An ape is behind the schoolmistress, and grins at the scene, likewise three cat-headed girls, who are seated on a form beyond. In front, on our right, a little girl, with a cat's head in a cap, and long hair (?) hanging on her shoulders, kneels and seems to be begging for mercy while she waits her turn for a whipping from the schoolmistress.

Below the design are engraved the following lines:—

"Thus many Sensless-flogging Fools,
Are Teachers of our Modern Schooles;
Tho' void of Learning, Wit, or Parts,
Presume to teach the Lib'ral Arts:
Strange! that such Asses shou'd bestow
On others more than yet they know:
And such the Madness of Mankind,
We're fond of Fools, to Merit blind."

This print is one of a series, the other members of which are named under "A Satire on Gin-Drinking," c. 1730, No. 1858.

11½ × 13¼ *in.*

1863.

A Satire on Picture Auctions, &c.

E. Heemskerck Inv^t. et Pinx^t. *Toms sculpt.* [*c.* 1730]

This engraving shows the interior of an auction-room during a sale of pictures,

at night. Three arge paintings, in frames, hang on the walls; part of the satire appears in the inscriptions on these works; thus, on a view of "classical" buildings, "*Ostard*" is written; on a landscape, with a large windmill in it, "*Van Dyck*" is inscribed; and, on what is evidently a painting of a scripture subject, "*Van^r Velde.*"

The persons assembled in this room have heads of various animals; the auctioneer who wields a large hammer, and stands in a rostrum with a "*Catalogue*" before him, has the head and face of a fox. The porter, who bears on his head the picture which is being sold, has the head of an ass. This man wears a medal suspended by a chain about his neck; on the medal is "*Charitable Corporation.*" The picture he exhibits to the spectators is marked with a large monogram of "*H K*": it represents boars drinking. Before the rostrum stands a table with a bottle on it, containing liquor, likewise gems, rings, jewellery, and a piece of lace. In an arm-chair by the side of the table sits an old gentleman, with the head of a lion, and holding a paper in his hand. He is attended by a man, with the wig of a lawyer on a wolf's head, who slyly puts his hand in the old gentleman's pocket. Next to these, stands a man with a stag's head, who listens obsequiously to the remarks of the former. On the further side of the table are a lady, with a cat's head, and a man, with a goat's head and horns; the latter holds a paper, probably a catalogue. Behind these are one with a wolf's head, and another with that of a sheep.

In the middle of the design stands a man who, holding a sort of torch, with three candles stuck in it, illuminates the picture which is offered for sale, the candles send forth volumes of smoke; the bearer has the head and face of an ape. A man with a bull's head, another with the head of a fox, a third with that of a goat; two apes, one of whom flourishes a bottle with one hand and holds a sheet of paper in the other, are near these. The second ape is cutting the throat of an artist with a very rough knife. The artist has a simpering expression, as if the operation were not wholly unpleasant to him; he has a palette and brushes in his hands. An old man, with a picture under his arm, is behind the artist. A young ape is picking the pocket of the latter.

Below the design are engraved the following lines:—

"An Auction is a publick Sale,
That injures those who fairly deal;
Whilst South-Sea, Indies, Companies,
Are nought but meer Monopolies,
That like a certain Corporation,
First bite the Poor, then gull y^e^ Nation:
Thus Fraud and Insincerity,
Reign more or less in each Degree."

For the South-Sea Company and the (East and West) India Company, see many entries in this Catalogue, dated 1720, and with the months of that year; likewise "Robin's Flight", Jan. 22, 1721, No. 1707; "A Satire on Mr. Knight," March 8, 1721, No. 1709; "A True Picture of the Famous Screen", &c. (No. 1.), March 11, 1721, No. 1710; "The Brabant Skreen", (No. 1.), Ap. 29, 1721, No. 1712; "Lucipher's new Row-Barge", (No. 1,), May 13, 1721, No. 1714; "Lucifer's new Row-Barge for Frist-Rate Passengers," &c., May 13, 1721, No. 1716; "An Emblematical Print on the South Sea Scheme", 1721, No. 1722; "Britannia Stript by a S. Sea Director", 1721, No. 1720, and "To the Honourable the South-Sea-Company," 1732, No. 1904.

For the Charitable Corporation, see "The Frontispiece to 'A Collection of State Flowers'", 1734.

This print is one of a series, the other members of which are named under "A Satire on Gin-Drinking," *c.* 1730, No. 1858.

11¼ × 13¼ *in.*

1864.

A Satire on Recruiting for the City of London Volunteers. (No. 1.)

E. Heemskerck Invt. et Pinxt. *Toms sculpt.*
Printed for & Sold by Geo: Foster at the White Horse Opposite the North Gate in St Pauls Church Yard London. [*c.* 1730]

This engraving represents a village street with a party of soldiers and others seeking recruits among the people. The persons have heads like those of various beasts. A drummer, with an ape's head, leads the procession, and beats his instrument as he goes. Two gentlemen, probably magistrates or local dignitaries, follow the drummer. One of these has the head of an elephant, on which are a wig, and a hat and feather; he carries a long halberd, and wears a cutlass stuck in his girdle. The other gentleman, who has the head of a hog, on which is a hat with a feather stuck in it, carries a flag. On the flag are painted a piece of beef and a large plum-pudding lying in dishes. At the side of the latter gentleman marches a second drummer, with the head of an ape, beating an instrument. At the side of the former gentleman is the sergeant, or commander of the soldiers. He wears a hat, such as was used in the English army in the reign of George the Second; he has a cat's face. In front of his hat is a placard, bearing the arms of the City of London; in his left hand he carries a musket with a bayonet; in his right is a paper, on which is written:—

"*Come Taylers & Weavers,*
And sly Penny Shavers,
All haste and repair,
To the flag in Rag-Fair,
To list in the Pay,
Of great Captain Day;
And you shall have Cheer,
Beef, Pudding, and Beer."

This party is followed by soldiers, with faces of cats, mice, and apes, all of whom bear the arms of the City of London in front of their caps, as above described. In the background are the gables of three cottages, from one of which projects a sign painted with the figure of a man in armour, and with a hog's head; this is, of course, "The Hog in Armour;" that is originally, probably, the Armadillo. Two or three country folks, with heads of beasts, look on.

Below the design are engraved the following lines:—

"Hark how the Drum assaults our Ears,
Thus beating up for Volunteers;
Here Cuckolds, Cowards, Pimps & Panders,
By turns are Soldiers and Commanders;
Who fight, besiege and storm amain,
And yet are never hurt or Slain:
Sad Work! shou'd this tame Army meet,
The late Pacifick Spithead Fleet."

The publication line of this print is the same as that of "The true Effigies of the of Met on the 30th of January, 1734," Jan. 30, 1735, No. . There is another impression, with the following publication line, "*Printed for & Sold by Eliz: Foster at the White Horse On Ludgate Hill London* 1749."

This print is one of a series, the other members of which are named under "A Satire on Gin-Drinking," *c.* 1730, No. 1858.

$11\frac{5}{8} \times 13\frac{1}{4}$ *in.*

1865.

A Satire on Recruiting for the City of London Volunteers. (No. 2.)

F. W. Fairholt, F.S.A. sc. [*c.* 1730]

This print is a copy from that which is described as "A Satire on Recruiting," &c. (No. 1.), *c.* 1730, No. 1864.

It was prepared to illustrate "Cariacature History of the Georges," by Thomas Wright, in which volume it faces p. 165, where it is stated that the date of the original, of which this print is a copy, is 1749. See (No. 1.), with this title, as above referred to.

$4\frac{1}{4} \times 5\frac{1}{4}$ *in.* Brit. Mus. Library, 9525, *e.*

1866.

A Satire on English admiration for foreign musicians, and on those performers.

E. Heemskirck Inv^t et Pinx^t. Toms Sculp^t. [*c.* 1730]

This engraving represents the interior of a chamber, with a large arch of stone in the background, this background was probably intended for a scene in a theatre. A lamp, which smokes very much, hangs from the roof, above many men and women, all of whom have heads of various beasts. The greater number of these form a band of musicians; in the background the rest of the company dance to the music; these consist of a man, with the head of an ass, who wears a medal suspended about his neck by a chain; a woman with a cat's head, and two apes, one of whom flourishes a bottle and a drinking glass; he sings loudly: the other ape is playing on a Jew's harp.

The band comprises:—1. The leader, with a monkey's face, and spectacles before his eyes; he wields a baton and stands before a small table on which is propped a large music book. On his head is perched a cat, singing and beating time to the music, which she reads from the book. On the neck of the cat sits an owl, with spectacles. 2. A man, with a monkey's head, who, standing on a ladder, with two feathers stuck in his hat, plays on a pipe and tabor. 3. A man, seated before the leader, with an ape's head, uses a pair of tongs and a fire-shovel, as violinists use their instruments and bows. 4. A man, with a bear's head, and muzzled, who plays on an instrument, made of a bladder and string, which is sounded with a bow, and was intended to imitate a violincello. 5, 6, 7, and 8. Men with heads of a bull, goat, ass, and ram respectively. 9. An ape-headed man, who sings. 10. Another, who performs on a cow's horn. 11. A little ape, who sings. 12. A cat, who uses two tobacco-pipes instead of a violin and its bow. 13. A dog, with a medal hanging about its neck, who howls in accord with the band. At the feet of the leader stands a large spirit bottle; at those of the player with the shovel and tongs a bottle and drinking-glass. On the wall hangs a large piece of paper, with music written on it, and the words—

"*Game orum, Wildum a Gorum,*

and— "*Game orum, a Game.*"

Below the design these verses are engraved:—

"If Musick's Charms can Hearts enthral,
This Consort's sure above 'em all:

How sweet the Sound when Cats and Bears,
With brutish Noise offend our Ears!
Just so the foreign Singers move
Rather contempt, than gain our Love:
Were such discourag'd we shou'd find
Musick at Home to charm the Mind."

For similar satires see "The Stage Medley," &c., Ap. 1728, No. 1806; "The Beggars' Opera", (No. 1.), 1728, No. 1807. The latter illustrates the use of the bladder and string, and the idea of representing musical performers with beasts' heads.

This print is one of a series, the other members of which are named under "A Satire on Gin-Drinking," *c.* 1730, No. 1858.

$12\frac{1}{8} \times 13\frac{1}{8}$ *in.*

1867.

Mr. Pulteney's duel with Lord Hervey.

[*Jan.* 25, 1731]

This is a mezzotinto engraving; the duellists are represented fighting with swords, in Hyde Park. Sir Robert Walpole is looking on, not, apparently, displeased at the proceedings; perhaps not without a hope that his great opponent Pulteney would fall.

Jan. 25, 1731. Mr. Pulteney received a challenge from Lord Hervey to meet him that afternoon in the Park. Mr. Pulteney went thither with Sir John Rushout, Bart., as his second, and met Lord Hervey with Mr. H. Fox (afterwards Lord Holland) as his second, when they both drew their swords, and after four or five passes, Mr. Pulteney gave Lord Hervey two slight wounds, one in his arm, and the other between the shoulder and neck, and disarmed him. One account says Lord Hervey narrowly escaped being run through the body by the interference of the seconds. Mr. Pulteney received no hurt.

The occasion of this quarrel was, it is said, that Mr. Pulteney was suspected to be the author of a pamphlet called "A Proper Reply to a late scurrilous Libel intitled, 'Sedition and Defamation displayed; in a Letter to the Author of 'The Craftsman,' by Lord Hervey.'"—*vide* Newspapers, and Horace Walpole's "Royal and Noble Authors." See also the biographical introduction to "Memoirs of the Reign of George the Second," 1848, pp. xxx. by Lord Hervey.

"Memoirs of the Life and Conduct of William Pulteney, Esq." "The Second Edition, Corrected, 1731" (1092/6.), p. 32, states: "They, who have the least Knowledge of the Transactions of *some* Men, and the Methods that have been pursu'd in carrying on Affairs of the greatest Importance, must certainly know the *Person*, who by his sly Insinuations and false Misrepresentations of Facts (according to his laudable Custom) stirred up the Lord *Harvey* to challenge Mr. *Pulteney;* hoping that the point of the young Gentleman's Sword would dispatch his Rival, and then he might proceed to any Lengths without Opposition. I well remember, that at the Tryal of General *Macartney* for the Murder of the late Duke *Hamilton*, it was allowed to be *Felony* without *Benefit* of the *Clergy*, to send or carry a Challenge to a *Privy-Counsellor;* and I do not find that the Act which makes it *Felony*, exempts one *Privy-Counsellor* from the said Penalty, who challenges another in the same Station," &c.

"The Countess's Speech to her Son Roderigo, upon Her first seeing Him, after he was wounded in his late Duel," &c. The Third Edition (643. m. 15/12.), contains many satirical allusions to this almost bloodless contest. The "Countess" in question was the Countess of Bristol, mother of Lord Hervey:—

"When first this Duel reach'd the tender Ears
Of *B*——*'s* Countess, full of anxious Fears,

A Chair being order'd, to her Son she flies,
And thus address'd him, with o'erflowing Eyes;
{ *Jacky*, did e'er I think the Day to see
{ When you for Bully *Bob* a Bully'd be?
{ Did I e'er think you'd tempt the dang'rous Field?
{ Was that Hand fit the murdering Sword to wield?
What hast thou got by all thy hair-brain'd Zeal?
Is *Bob* a Surgeon those curs'd Wounds to heal?
He shou'd be d——, and all his blund'ring Kin,
E'er I'd a Pamphlet write, or *spoil that Skin.*
Should those Wounds send thee, *Jacky*, to thy Grave,
When would thy Mother Compensation have?
Cou'd *Robin's* Wealth restore thy Life again,
Or make Atonement for a Mother's Pain?
'Mongst *Belles* and *Beaux* what weeping would there be?
'Mongst *Belles* and *Beaux* none so below'd as thee.
O! cruel *Pult'ney*, most hard-hearted Man,
How could thou make those Cheeks so pale and wan?
Fiercer than Tygers surely thou must be,
To hurt my Boy, who scarce wou'd hurt a Flea."

These verses continue with references to the singular pallor of Lord Hervey, his milk diet, card-playing, pamphlet-writing, and incompetence to reply to Caleb D'Anvers,[1] *i. e.* Nicholas Amhurst, or "The Craftsman;" finally the Countess cries:—

"Forgive, dear Child, a Mother's anxious Cares,
For much thy Mother for her *Jacky* fears,
Give writing Pamphlets o'er, and say thy Prayers
But hold, I had forgot, 'tis almost eight,
And I make Company at *Ombre* wait.
This said, she drank some *Nants*, in haste arose,
Kiss'd her dear Boy, and left him to repose."

The following satire on Lord Hervey, evidently derived from Pope's attack on him, occurs in "The State Dunces," 1733 (840. m. 1/45.), p. 14:—

"To dance, dress, sing, and serenade the Fair,
Conduct a Finger, or reclaim a Hair;
O'er baleful Tea with Females taught to blame,
And spread a Slander o'er each Virgin's Fame;
Form'd for these softer Arts, shall *H—y* strain,
With stubborn Politicks his tender Brain!
For Ministers labourious Pamphlets write,
In Senates prattle, and with Patriots fight!
Thy fond Ambition, *pretty Youth*, give o'er,
Preside at Balls, old Fashions lost restore;
So shall each Toilet in the Cause engage,
And *H—y* shine a *P—re* of the Age."

"Sedition *and* Defamation *Display'd:* In a Letter to the Author of the *Craftsman*," 1731, attributed to Sir W. Yonge, is (E. 2023/3.), and (E. 2199/6.); "A Proper Reply To a late Scurrilous Libel: Intitled *Sedition and Defamation display'd.* In a Letter to the Author. By Caleb D'Anvers, of *Gray's-Inn*," 1731, attributed to Mr. Pulteney, is (E. 2021/13.) and (E. 2199/7.) These volumes,

[1] For D'Anvers, see "The Frontispiece to the First Volume of 'Terræ-Filius,'" (No. 1.), 1721, No. 1727.

contain many tracts on this subject, namely, "An Answer to One Part of a late Infamous Libel," &c.,[1] 1731; "A Final Answer to the Remarks on the Craftsman's Vindication;" 1731, attributed to Lord Bolingbroke; "A Proper Reply to Mr. P——'s Answer," 1731; "Observations on a Pamphlet, Intitled, *An Answer to one Part of a late Infamous Libel*, &c. In a Letter to Mr. *P.*," 1731; "A Letter to the Right Honorable *William Palteney*, Esq.; Containing A Review of Two Pamphlets, Intitled, *Remarks on the Craftsman's Vindication of his two Honourable Patrons*; the other *An* Answer to *One Part of a late Infamous Libel, intitled, Remarks on the Craftsman's Vindication*," *&c.* 1731, and "A Letter to Mr. P * *," 1731. For a satire on Lord Hervey, see "Tit for Tat," 1734 (640. m. 1/3.)

For references to Pulteney see "Risum teneatis amici?" 1729, No. 1833.

For Sir William Yonge, see "Risum teneatis amici?" 1729, No. 1833; "The Frontispiece to 'A Collection of State Flowers,'" 1734; "Frontispiece to 'The Court Monkies," 1734.

For Lord Hervey himself see "Three Courtiers", July 1, 1731?, No. 1870; "The State Weathercocks", 1734; "A Satire referring to the Marriage of Frederick, Prince of Wales", Ap. 25, 1736; "The Reason", Feb. 13, 1741.

10 × 7⅜ in.

1868.

The Duel between Lord Hervey and the Hon^ble William Pultney.

Sold by T Kitchin on Holborn Hill London. [*Jan.* 25, 1731]

In this print the combatants are engaged with swords in a court-yard; at the doorway stands Sir R. Walpole, exclaiming, "*Let them cut one anothers Throats*"

Beneath the print is engraved:—

"A Consequence of the Motion.

See Pl—men! where ends all your Fobbing
P—s V—s and B—ghs jobbing
'Tis but to be the Tools of R—.[2]
N—dle &c.

The Smock fac'd L—ds may fight most hearty
The honest Y——re T—ke[3] more smartly
Took Care his S——ts[4] streight should part ye
Doodle &c.

The Fox in Smiles his Spleen do's Smother
And gladly 'd give in all this pother
The D—l One to fetch the Other
Doodle &c."

For references to Pulteney, see "Risum teneatis amici?" 1729, No. 1833.

9⅞ × 5¾ in.

---

[1] See "Robin's Reign," Nov. 9, 1729, No. 1822.

[2] Query, "Places, Votes and Boroughs jobbing
'Tis but to be the tools of Robin."

[3] Yorkshire Tyke, *i.e.* Pulteney, who was M.P. for Heydon, Yorkshire.

[4] Servants.

1869.

"THE STAGE'S GLORY."

Croquignolet Pinx: Burineaux Sculp^{t}. Sold by R. Hulton, Printseller, att the Corner of Palmall, facing the Hay-market. [*Ap.* 1731]

THIS engraving represents an arch, sustained on either side by the entablatures of two columns. "*M*" and "*M*", as described below, in the "*EXPLINATION*," are placed on the entablatures. A shield of arms is in the front of the base on which the columns rest, and which, with the arch and columns, encloses the greater part of the representation. The bearings of the shield are *parti per pale*, *dexter*, a sort of *chequey*, the counterchanged colours of Harlequin's dress, as described in the extract from "The Grub-street Journal," which is given below; in the *sinister* half of the shield, on a *bar*, *or*, a mask, *sable*; and, *in chief*, a Harlequin's cap; and, *at base*, two crossed batons, or drumsticks. For the rest of the description of this part, see below, in the extract from "The Grub-street Journal."

At the sides of the shield is engraved:—

"*What's more in* HERCULES *than* HARLEQUIN*?*
One slew the Hydra, this can kill the Spleen;
In him Behold the Age's Genius bright;
A Patch-Coat Hero, this great Town's delight.

With Craft and Policy, his humour tend's
To publick Mirth, and profitable ends.
Let Envy gnash her teeth, let Poets rail,
Whilst PIERO *is his Guide he cannot fail;*"

Between each pair of columns hang three medallions, "*N*", "*O*", "*Q*", "*R*", "*S*", and "*T*". Another medallion, "*P*", is placed in front of the upper part of the arch.

Below the base on which the shield is placed is the following dedication:—"*A L'Ill;*^{re} *Mag;*^{me} *et Her,*^{que} *Arlequin, Ch*^{r}*. De Beauregard, Genie Sup*^{me} *et Ornem*^{t} *du Theatre, Suject agr*^{ble}*. des Pieces dram*^{ques}*; doux Amusem*^{t}*. du Public, Gallant Grivois du Beau Sexe, Babillard des plus Eloq*^{ts}*, Bouffon fav*^{ri} *de Mome, Brave Ag*^{t} *de Mer*^{re} *Ioüet de la For*^{ne}*, Chef des Petits M*^{res} *Quint*^{ce} *de la Fillou*^{rie}*, Celebre Croc, Fameaux Fanfaron Fourbe de la Pre*^{re} *Classe, &c. Ce Trophée est Presente Par Son Ser*^{v}*. Mathieu Tirefoire.*" See the translation which is given below, from "The Grub-street Journal." "*An* EXPLINATION." states to whom the following letters refer.

Columbine, Punch, and Scaramouch, "*B*", "*B*", and "*B*" are dressed in character. "*C*" and "*D*", *i. e.* "Folly and Fortune," are clad in *quasi*-classical robes. "*E*", the Doctor, is dressed, according to the usage of Italian pantomime, in black, with a slouched hat. "*F*" is Piero, who conducts "*L*", the "Hero," *i. e.* Rich the Manager, or "Lun"[1] the Harlequin, so that he ascends to the summit of a rocky place, or rugged mountain, "*L*" holds his hat in the hand which is not grasped by "*F*"; gold pours into the hat from the purse of "*D*", who is in the air above. Behind Harlequin is a scroll, on which is engraved:—

"*Triomphe, et que l'Envie*
en crêve de depit,

[1] See "Shakespear, Rowe, Johnson," &c., 1729? No. 1838.

Brave ARLEQUIN, *queton*
nom plein de Gloire
Soit, pourtes
faits, ton bel esprit,
A l'avenir, en lettres
d'or ecrit
Dans le Temple de la
Memoire."

At the foot of the mountain lies "*G*", a critic, holding a pen and a scroll; the latter is inscribed as stated below in the extract from "The Grub-street Journal." "*H*", the footman, see below, lies next; he is clad as a footman of that day, in a black bag-wig and with much lace on his coat. "*I*" lies next to "*H*", and points to her scroll, see below; this figure is probably intended for Eliza Heywood. "*K*" lies next, holding a scroll; he is clad in black, with a steeple-crowned hat, and has a lugubrious appearance and expression. "*L*" and "*M*" are mentioned above. "*N*" is one of the medallions between the columns on our left at top; it represents a room, in which Captain Macheath and Polly are parting—a scene from "The Beggars' Opera." "*O*" is another medallion on our right of the arch, and represents a scene in an Italian Opera; comprising a very little woman, probably intended for Madame Cuzzoni, who was small, and described as:—

"Little Syren of the stage,
Charmer of an idle age,
Empty warbler, breathing lyre,
Wanton gale of fond desire,
Bane of every manly art,
Sweet enfeebler of the heart," &c.[1]

---

[1] These verses continue thus:—

"Oh, too pleasing is thy strain,
Hence, to southern climes again:
Tuneful mischief, vocal spell,
To this island bid farewell;
Leave us, as we ought to be,
Leave the Britons, rough and free."

In "The Grub-street Journal," for Thursday, June 28, 1733, Numb. 183, p. 2, col. 3, is the following parody on these verses, which are ascribed to Ambrose Philips:—

"*The* FLEA. *Inscribed to* NAMBY PAMBY.

Little hind'rer of my rest,
Thus I tear thee from my breast:
Bosom traytor! pinching harm!
Wounding me, who kept thee warm;
Through my skin thou scatter'st pains,
Crimson'd o'er with circling stains.
Skipping mischief! swift as thought!
Sanguine insect—? art thou caught—?
Nought avail thy nimble springs,
Caus'd perhaps by viewless wings:
Those thy teeth that cheat our sight,
Cease their titillating bite:
I, from all thy vengeance freed,
Safe shall sleep, and cease to bleed."

These verses were designed to satirize "Namby-Pamby," or a kind of af-

Her companion on the stage, a very big individual, is described in "The Grub-street Journal" as an eunuch; probably Senesino. See "The Landing of Senesino," 1720, No. 1694, Berenstat," &c. (No. 1.), 1725, No. 1768; "The Ladies Lamentation," &c., 1735; and "Serpentes avibus geminentur," 1729, No. 1834. "*P*" is at the top of the arch; Harlequin is tossed in a blanket by a company of poets. "*Q*" is on our left; it shows Harlequin performing before fashionable people, who are seated on the stage of a theatre,[1] and express their admiration for the feats of the dancer by lifting their hands. "*R*" is on our right; it shows "Lun," *i. e.* Rich, Harlequin, or the Hero, turning away from Apollo, who, lyre in hand, is seated in a glory and on a hill. Rich gives his hand to Momus, an undersized personage in a vulgar dress, a hat and feather. "*S*" represents Italian singers landing; the scene is the deck of a ship; Fortune with a great cornucopia of roses in her hand and many well-filled bags of coin on the boards at her side, lies on the deck, and genially regards the arrivals. "*T*" shows Harlequin and a "bright singing Lady" standing between two high piles of books, with a fire on the ground behind them: see the description from "The Grub-street Journal."

On the friezes of the two groups of columns is engraved as follows:—

"*With Rules of Art, Stile, & Decorum,*
Turn Authors out, y^e^ Stage can spare 'em.

They all may set their hearts at ease:
Drolls, & Dumb-Shews now best can please."

In the upper corners of the print, above the arch, and at the sides of the group of Columbine, Punch, and Scaramouch, is engraved the following:—

"An *EXPLINATION.*

A. The Arms, *with this Motto*[2]. Craft is my Lot.
B. Columbine, Punch, & Scaramouch, *Speaking in allusion to y^e^ Motto. We reap y^e^ Benefit of y^t^ Craft w^ch^ is his Lot.*
C. *Folly, with her Attributes.*
D. *Fortune, Speaking to Folly on y^e^ Hero's Subject. For thy sake only i'll continually heap my Favours on him.*
E. *The Doctor, holding two Glister Pipes. One only is not sufficicient.*
F. *Piero (who always Speaks as he thinks) Conducting y^e^ Hero, Let us go on with assurance since Fortune is our Friend.*
G. *A grand Critick.*
I satirise on what is most sublime.
H. *A Thorough-pac'd Footman,*
And Ring-leader of y^e^ upper Gallery.
I'm very Noisy.
I. *A Female Writer.*
Nothing shame's me.
K. *A Formal Rigid, Tragedy-Writer. I'm uneasy to y^e^ World & my self.*

---

fected verse, often produced by Ambrose Philips, which was much in vogue at this period, and excited the disgust and contempt of the more vigorous order of literary students. See "The Syren of the Stage", 1731, No. 1882.

The original "namby-pamby" verses consisted of an address "To the Hon. Miss Carteret," an infant, by Ambrose Philips; these verses are in Brit. Mus. Library (840. m. 1/20.)

[1] See note, on the performance of "The Provok'd Husband.", to "The Stage Medley," Ap. 1728, No. 1806.

[2] The mottoes are repeated in this design and in Latin.

L. *The Hero, Speaking of Piero and the Doctor,*
Such prudent Companions will secure me above y^e^ reach of Envy.
M. *Two little Genius's of different tastes of Poetry, extolling y^e^ gr^d^ dram^ck^ Peices of Tomy Thumbo, & Hurlothrumbo.*[1]
N. *Beggar's Opera.*
O. *Grand Opera.*
P. *The Hero, Toss'd in a Blanket,*
This equal's not his Merits.
Q. *The Hero, Diverting y^e^ Town,*
They burst with giggling.
R. *The Hero, prefering Momus to Apollo.*
The most Profitable I esteem.
S. *Severall Theatricall Performers Landing where Plenty & Coin abound.*[2]
This is y^e^ aim of my Endeavours.
T. *The Hero, & a Singing Lady burning at a Slow fire, in y^e^ presence of Ignorance, y^e^ Works of Shakesp^r^. Ben Johnson, Dry^n^, &c.*
No more haste than good speed."

In "The Grub-street Journal" for April 15, 1731, Numb. 67, is printed the following letter, which refers to this print, and elucidates many of its parts.

"Sir, *April* 16, 1731.

There is lately published a famous Print, under the Title of *The new grand Triumphal Arch*, or, *The Stage's Glory*, humbly inscribed to Harlequin, who is the Hero and chief subject of this Piece.

A l'illustre, magnanime & heroique Arlequin, &c.

To the noble, great, and heroick Harlequin, Baron of Bonny Looks, Master of the poetical Academy, Director of the Drama, sole Manager of the Stage, high and lofty subject of theatrical Performances; the Town's grand Diversion; most gallant with the fair Sex; Tattler full of refin'd Eloquence; favourite Buffoon of Momus; Mercury's chief Agent; Fortune's Property; Captain General of the Fops; renown'd for slight of Hand; celebrated Bite; famous Braggadocia; Sharper of the highest Rank, &c. This Trophy is presented by his humble servant, Matthew Tirefare, alias Timothy Squirt-well.

The first thing remarkable is a Scutcheon, embellished with part of the Hero's accoutrement, and surrounded with the Girdle, or Belt, which, in my mind, is altogether a fine piece of Heraldry: The supports are a Monkey and a Fox, as true emblems of craft, cunning, agillity, and slight of Hand: the Crest is a Satyr's head of a hard, cross, and ill-featur'd Physiognomy, resembling much to a certain vizard Mask, I've seldom fail'd seeing whenever I've gone to the great Masquerade. The Motto is, *Astutia mihi contigit.* Craft is my lot.

Over the top of the arch sits that lovely Coquette Colombine, attended by Punch and Scaramouch; the one keeping in harmony, with a salt-box and rowling-pin, to the other, who plays, as we may suppose, most melodiously on the Guitarre; and it is not to be doubted but the waggish Colombine, to join in consert with 'em, is, at the same time, singing some comick, equivocal French song, that bears a smutty burthen. They, all three, join in the label that helps to adorn the top of the arch. *Astûs est nobis fractus qui contigit illi.* We reap the benefit of that craft which is his lot.

Within the arch, on a cloud, sits Folly, with her proper attributes, viz. a rattle in her right hand, and a hobby-horse in her left.

She is accompany'd by her darling sister Fortune, who is represented holding her wheel with her left hand, and also a wreath, to adorn, as we may suppose, the

---

[1] See note, post.

[2] See "The Landing of Senesino," 1720, No. 1694.

brow of the Hero, when he'll be arriv'd at his journey's end, which, no doubt, is Mount Parnassus: where he, most certainly, resolves to set up new laws for the Muses, after having displac'd Apollo, and appearing himself at the head of the great poetical assembly.

I've heard some people find fault with the manner wherein Fortune is represented in this piece, saying she should be blind-folded, and standing in a tottering posture on a ball; but this I'll say, in defence of the Author, that tho' Fortune is a Goddess, she, in all probability, may be tired with standing a long while upon one foot; and tho' our foreign Projectors have restor'd her to her sight, that seems not altogether amiss, since the fame of the Hero having, most certainly, reach'd her ears, she was over-power'd by the spirit of curiosity, that deluding tempter of the fair sex, to lay aside her Band for once, that she might satiate her eye-sight with so bright and proper an object.

Her right hand holds a purse turned upside down, out of which several pieces fall into the Hero's hat, which appears full of 'em; he holding it with extraordinary care, lest any of 'em should fall aside. Mean while she speaks to Folly in these terms; *Propter te solum in illum perpetuo conferam beneficia.* For thy sake only I'll continually heap my favours on him.

The cunning Hero, full of fortune's gifts, has had precaution enough, I find, least his heart should fail him in his journey along the rugged mountain, to secure himself by the means of two most eminent conductors, viz. the Doctor, a sly, penetrating, old fellow, and Pierro, truly honest and fool-hardy, who gives his right hand to the Hero, and with his left holds a quarter-staff, a stout weapon, which may prove of great succour against Highway-men and Footpads; who, now and then, happen to be troublesome on the road. In such a case the fierce looking Doctor is able to scare them with presenting to 'em his two glister-pipes, which, to be sure, they'll very readily take for blunderbusses. Besides, the said instruments will, probably, be of great service in their own proper use, the Hero showing by his looks, and the posture he is in, that it will not be long e'er he'll stand in need of 'em.

The Doctor in that capacity, so much in request amongst the French, has all in readiness for that purpose, even to his spectacles, and says, *Non sufficit una*, one only is not sufficient.

Pierro is a man of known sincerity, as plainly appears by the motto under his feet. *Semper fatur quæ sentiat.* He always speaks as he thinks.

That's a talent, which I very much fear, will prevent his ever coming to any great preferment; tho' fortune runs in his mind, as plainly appears by what he, most couragiously says, *Audacter pergamus dum Fortuna favet.* Let us go on with assurance since fortune is our friend.

Under the mountain appears a cave or cell, which as I take it, should be the dismal and gloomy habitation of malice and envy: the spawn of those monsters appearing in divers characters, attacking the Hero with tongue and pen.

The first is a *grand* Critick who has made it his daily practice to give our Hero a world of uneasiness in all he could; who makes himself particular in openly scandalising all Pantomine entertainments and dumb shews; and satyrising on all that is in any way out of his stile, especially on what is most sublime in the Hero. *Satyram sublimiorum merent.* I satirise on what is most sublime.

The second is a thorough-pac'd Footman and ring-leader of the upper gallery, who hisses at the Hero, and says *Semper strideo*, I'm very noisy.

The Annotator has done well in making one remark this figure to be a Footman, else I should have gone nigh to have taken him for one, who indeed in that coat, did once occupy a place in the upper gallery; but upon something, I know not what, that happen'd, without breaking his neck, leap'd from thence into one of the side boxes, where he has often, since that, appear'd in a grand figure.

The third is a Female Wit. This damsel is known full well by the great works she has given birth to: she is pretty smutty in her writings, as you may

easily perceive by what she confidently says, *Nil me pudet*, nothing shames me; and consequently is no partisan of the Hero, he being, as all must allow, a true mirror of modesty.

The fourth and last is a formal rigid TRAGEDY WRITER. This dismal wretch is one of your tyrannick Poets, full of spleen and ill-nature against the comick Party. He likes nothing but what tends to fire and sword, dagger and poison: and, indeed, what he says suits entirely with his character, *Cuique mihique molestus*, I am uneasy to the world and myself.

After these figures, the Hero himself is singled out, in his turn, by the Annotators, who make him say, speaking of his two wise conductors, *Tam cautis sociis extra invidiam firmor*, Such prudent companions will secure me above the reach of envy.

Near the hero is a small piece of french poetry, in irregular verse, the stile whereof is so heroick, that more I think can't be said, was it to ever so great a Statesman or General of an army.

Triomphe et que l'envie, &c. which I have attempted in English, tho' inferior I own to the beauty it bears in french.

'Hail Harlequin! o'er envy still
Triumphant be; and may thy name,
In gold, henceforward help to fill
The lasting great records of fame.'

As to the verses on the pedestal, I think they are matchless for their beauty. Can anything be greater, loftier, and of a higher stile?

'What's more in Hercules,' &c.

On the right hand, over the cornish, is a little Genius, holding and extolling, as the Anotator informs us, the great dramatick piece of *Tom Thumb*; and on the other side, another Genius holds and extolls that most excellent hurly-burly rhapsody of *Hurlothrumbo*.[1] These two pieces are certainly worthy our applause, for their most singular tastes.

Next is *The Beggar's Opera*, that most celebrated piece, which will be famous in all ages: our Author has caus'd it to be represented in that beautiful scene between MACKHEATH and POLLY, where they are taking their leaves of each other in the softest terms love can inspire them with; and as one wou'd think, are come to those incomparable songs, *Were I laid on Greenland's Coasts*, and, *O what pain it is to part!*

Right against that is *The Grand Opera* done to the life. This subject being highly approved of by the Quality, surely none can dare to be of a contrary opinion in that. The Scene seems to be adorned by a fine Italian Lady, and a kind of overgrown figure of the doubtful gender, call'd an Eunuch; who, as one would think, is as much enamour'd, as a MARC-ANTHONY is with his CLEOPATRA, whilst in reality, his heart is rather colder than that of SCIPIO.

The next part we come to is an emblem at the top of the arch, where the Hero is toss'd in a blanket; but by whom I can't imagine, unless it be by a company of poor, shabby, exasperated Poets, whose Plays of late have been damn'd.

Indeed, it appears, our Hero for once has had ill luck; but however he may comfort himself with his having far'd no worse in this adventure than the renowned SANCHO PANCA. The motto is, *Nec par promeritis*. This equals not his merits.

After that is the Hero diverting the Town. This emblem is not the least to

---

[1] "Hurlothrumbo" (162. i. 25.; and 643. g. 14/8.) was written by "Cheshire Johnson." See "Serpentes avibus geminentur," 1729, No. 1834; "A Scene in 'The Blazing Comet'", &c. 1732, No. 1902; and, for a biography of this author, "Biographia Dramatica," under his name.

the Hero's praise, since he must be one of singular parts to take upon him the diversion of a town, so knowing as this, where all people are endow'd with thorough understanding and judgment; and where coffee-houses, clubs, assemblies at taverns and elsewhere, but, above all, the tea tables abound with wit: what then can be said to his disadvantage, if he has the power to make such a bright multitude of people laugh, according to the motto? *Cachinnantes crepunt*, They burst with giggling.

Opposite to that, the Hero is represented between Momus and Apollo, he preferring the former to the latter: for which, in truth, I blame him not, since we daily see the favorites of Momus live in all the pomp and grandeur possible, whilst the poor, lanthorn-jaw'd vassals of the other are by him abandon'd, and left destitute and forlorn. The Hero says, with a deal of reason on his side, *Perutile primo*, The most profitable I esteem.

We are now come to a Port, where several theatrical Performers are upon landing. Was not the Annotator to explain it thus, I should be apt to take this emblem for *The rape of Helen*, a-la-mode de Paris. Where Monsieur Paris, in the habit of a French Beau, has secur'd his beloved mistress, and brought her to the Trojan shore, in order to cornute the bubbled Menelaus at his own will and pleasure, without fear or dread of a Prerogative-court proceedings against him. Those figures, suppos'd to be yet in the vessel, have, I own, very much the airs of French fidlers and caper-mongers; and withall are not very unlike to the company of Strolers, whose description is at full length in Scaron's *Comical Romance*. These said performers, who are great promoters of our trade, seem to be equipp'd very a propos, with empty purses and sharp stomachs, ready for landing where coin and plenty abound. The motto is, suppos'd to be spoken by the Hero, *Hic scopus studiorum*, This is the aim of my endeavours.

On the other side is seen the Hero, and a bright singing Lady; no doubt one belonging to *the Opera:* they burn, in the presence of Ignorance, the works of Shakespeare, Ben Johnson, Dryden, &c., since the said works are now so little in request, what damage can these two be doing? The stage is, certainly, upon such a foot that all those useless Authors are, or soon will be, quite out of date; as appears by the four famous verses inclos'd in the frize.

'With rules of art,' &c.

The Gentleman with his long ears, notwithstanding the odd figure he makes, is one that, I can assure you, is very much in veneration here in Town: but I think it's pity he has not Midas's Barber to attend him; he who in times of old, when Midas had, as a proof of his great judgment, a pair of asses ears grafted on him by Apollo, curiously and artfully made him a wigg that could hide those new ornamental parts: but whether it was a full bottom one, or a bob, a bag, or a pig-tail, I really can't tell; however, that point seems to me not much to the purpose. The book-burning motto is, *Tarde sed salve*, No more haste than good speed.

I am, Yours,

Rogiero Drury."

For other satires on Rich, see "The Stage Medley," Ap. 1728, No. 1806; "The Rival Printers," 1728, No. 1811; "A Ticket for the Benefit of Spiller," (No. 1.), 1728, No. 1815; "Serpentes avibus geminentur," 1729, No. 1834; "The Taste", 1730, No. 1846; "The Masque", 1730, No. 1847; "Rich's Glory" (No. 1.), Dec. 18, 1732, No. 1899; "Shakespear, Rowe, Johnson," &c., 1729?, No. 1838; "Punch kicking Apollo," 1729, No. 1832; "The Theatrical Steel-Yards of 1750," 1750.

13 × 18¼ in.

1870.

THREE COURTIERS (Honest, Thriving, Slighted.)

[*July* 1, 1731 ?]

THIS engraving was originally published as the frontispiece to a folio pamphlet, "An Epistle from a Merchant's Clerk to his Master, On his being discharg'd the Compting-House, &c." (643. m. 15/14.) It is without date, but it is a satirical poem, and probably occasioned by the King having struck the name of Mr. Pulteney out of the list of privy councillors, which was done July 1, 1731.

The design represents the interior of a handsome room, with the king seated on his throne and under a canopy of state. "*The Thriving Courtier*", Sir R. Walpole, addresses the king and, holding a paper marked "*Craftsman*", in his hand, appears to be condemning "*The Slighted Courtier*", Mr. Pulteney, who, snapping his fingers at the other, turns away. "*The Honest Courtier*" stands behind, holding a long wand, that of Chamberlain (?) and a book. The style, "Honest Courtier," may have been applied ironically to this person, if, as is probable, the figure refers to Lord Hervey, who was Vice-Chamberlain of the King's household; the book may be introduced here with regard to Lord Hervey's alleged authorship of "Sedition and Defamation display'd," the appearance of which pamphlet led to a reply, ascribed to Pulteney, styled, "A Proper Reply to a late scurrilous Libel, intitled 'Sedition and Defamation display'd,'" This is said to have provoked the challenge to a duel which Lord Hervey sent to Pulteney, see "Mr. Pulteney's duel with Lord Hervey," Jan. 25, 1731, No. 1867, and to have resulted in Pulteney being dismissed from his offices.

"The Craftsman," edited by Nicholas Amhurst, under the name of "Caleb D'Anvers," was a potent opponent to Sir R. Walpole, and a warm advocate of the views of Henry, Lord Bolingbroke, and Pulteney. For "Caleb D'Anvers," see "The Frontispiece to the First Volume of 'Terræ-Filius,'" (No. 1.), 1721, No. 1727.

See "To the Glory of the R^t. Hon^ble. S^r Robert Walpole," June 11, 1730, No. 1842, for accounts of the removal of Pulteney from the Privy Council, &c.

The title of the print and the words under each figure were not inserted while the print was used as a frontispiece, but added when it was sold separately.

Beneath the frontispiece in (643. m. 15/14.) is engraved this couplet:—

> "The man oppress'd, is Noble, Wise & Great,
> His Fingers snaps, & Laughs at fools in state."

For references to Pulteney, see "Risum teneatis amici?" 1729, No. 1833.

For Lord Hervey see "Mr. Pulteney's duel with Lord Hervey", Jan. 25, 1731, No. 1867.

$4\frac{1}{2} \times 6\frac{3}{8}$ *in.*

1871.

"THE ORATORY."

Geo B—k—h jun. (George Bickham) *Copper Scracher, & Grub. Invent. Sculp.* [1731]

AN engraving, with verses engraved below. On a scaffold in front of "*THE ORATORY*" stands Orator Henley in full canonicals, addressing a few persons who stand below; near him is a monkey holding a rope which goes to the "Orator's" neck, and acting as clerk, with "*AMEN*" over its head. On the stage is a trunk

of "*Pills*." and a part of "*The Hyp Doctor*", "a weekly paper of unintelligible nonsense," of which Henley was the author. In the pediment of the building is its name and Henley's adopted motto, "*Inveniam Viam aut faciam*."[1] Over the door is, "*Ingredere ut proficias*."[2] at "*The Treasury*", or money-taker's box, near the entrance, the admission-money is received by a clergyman. A butcher acts as porter. The persons below are, a Puritan, who crys "*O!*" urged to enter by one of Henley's people, on whose back is written "*His Scout*." Likewise Colley Cibber, laureated, who is called here "*Silly Cur*"; behind whom are four persons ridiculing the orator, and marked respectively, "*Ha!*" "*Ha!*" "*He!*" and, accompanied by sneezing, "*Te Hee!*" Above "*Modesty*." is flying away from the scene;[3] in the background a gallows is prepared for "*Merit*." while "*Folly*." with her bauble, is riding in her coach and approaching the door of an inn, the sign of which is a dunce's cap. In the corner, the literary labours of Henley are treated with contumely by a boy; the papers are marked "*Oratory Transactions, No.*", "*No.* 2", "*Hyp*" and "*Oratory No.* 4." The boy holds a leaf of "*The Hyp Doc.*" in his hand.

Beneath is engraved:—

"An extempore Epigram made at y^e^ Oratory.

O! Orator, with brazen face and lungs;
Whose jargon's form'd of ten unlearned Tongues;
Why Stand'st thou there a whole long hour haranguing,
When half the time fits better Men for hanging?

Grub-Street journal, May 18."[4]

This print has been erroneously or fraudulently attributed to Hogarth. The flying figure is copied from one in "The Beggars' Opera," (No. 1.), 1728, No. 1807.

"Orator Henley,"[5] or John Henley, was born at Melton-Mowbray, Aug. 3, 1692; he was son and grandson of successive vicars of that parish, and grandson by the father's side to another clergyman; he was educated, first, in the Free-School at Melton-Mowbray; next at Oakham School, Rutlandshire, under Mr. Wright, an eminent classical linguist. About 1709 he entered St. John's College, Cambridge. While there he is said to have contributed to "The Spectator," a paper signed "Peter de Quir," Feb. 3, 1712. Having taken a B. A. degree he became assistant and, afterwards, director in the school at Melton-Mowbray; he wrote the beginning of "The Compleat Linguist; or an universal Grammar of all the considerable Tongues in Being," 1719-21. He wrote a poem styled "Esther," which was received with applause. Having taken his degree as Master of Arts, he quitted his rural appointments, and removed to London, where he published several books, and enjoyed the patronage of the Earl of Macclesfield, who gave him a benefice at Chelmondiston, Suffolk, worth £80 a-year; he was likewise lecturer in London, and distinguished himself in the latter office by successfully preaching charity sermons. Not being able to obtain preferment in London, and quarrelling with the bishop, he gave up his benefice, and begun his lectures or "Orations," which were delivered on Sundays,

---

[1] Henley issued medals on which he adopted these words as his motto.

[2] The inscription over the door of St. Paul's School.

[3] The figure of "Modesty," flying away is similar to that in "The Beggars' Opera," (No. 1.), 1728, No. 1807. It has been adapted from a design by Rembrandt, for the Archangel Michael quitting Tobias and his family.

[4] This date is wrong, the verses appeared in "The Grub-street Journal" for May 13, 1731.

[5] See "The Grub-street Journal," Numb. 69, April 29, 1731.

with theological subjects, and on Wednesdays, on mundane matters. After some years had elapsed "The Oratory" was removed to Clare Market. His discourses were of an extremely "popular" order, and addressed to the least educated audiences; they produced considerable effect, and were very violently satirized by his opponents. "The Oratory" was opened July 3, 1726, in Newport Market; accordingly the butcher appears in this design. The place of meeting was over the shambles; it had been used by a congregation of French refugees. Advertisements of these discourses very frequently appear in the newspapers of the period. In the course of these lectures Henley attacked Pope, who retaliated in "The Dunciad," Book ii. 2, and thus in Book iii. 199:—

> "Imbrown'd with native bronze, lo! Henley stands,
> Tuning his voice, and balancing his hands.
> How fluent nonsense trickles from his tongue!
> How sweet the periods, neither said, nor sung!
> Still break the benches, Henley! with thy strain,
> While Sherlock, Hare, and Gibson[1] preach in vain.
> Oh great restorer of the good old Stage,
> Preacher at once and Zany of thy age!
> Oh worthy thou of Egypt's wise abodes,
> A decent priest, where monkeys were the gods!
> But fate with butchers plac'd thy priestly stall,
> Meek modern faith to murder, hack, and maul;
> And bade thee live, to crown Britannia's praise,
> In Toland's, Tindal's and in Woolston's[2] days."

In the "Prologue to the Satires," Pope again assailed Henley, with Colley Cibber, thus:—

> "And has not Colley still his lord, and w—— e?
> His butchers Henley, his freemasons Moore?"

Pope likewise, as it is said, attacked Henley in "The Grub-street Journal." The "Oratory Transactions" named on the plate were those Henley published, and to which Leonard Welstead was alleged to have contributed; to these "No. 2" and "No. 4," refer. The "ten unlearned tongues" are named in the "Epigram," engraved below the print, with an intention to satirize Henley's book, "The Compleat Linguist," mentioned above. He is said to be represented in Hogarth's "A Midnight Modern Conversation"; see this title (No. 1), 1734.

For Henley, see "Robin's Reign," Nov. 9, 1729, No. 1822; "Orator Henley preaching," 1731, No. 1872; "The Art and Mystery of Printing," &c. Oct. 26, 1732, No. 1898; "A Procession of Glims," Oct., 1746; "Orator Henley laying the Independent Rump Ghosts," Nov. 5, 1746; "The Orator versus Culloden & E. Contra," Nov. 10, 1746; "Orator Henley in the Suds," 1746; "The Oratory Chappel," 1746; "The Orator," 1746; "Orator Henley christening a Child," (No. 1.), 1746; "Lo the Orator," 1746.

"Orator Henley" died Oct. 14, 1756. In S. Ireland's "Graphic Illustrations of Hogarth," &c., 1794, vol. i. pp. 143-5, is a specimen of the "Orator's"

---

[1] Three bishops, respectively of Salisbury, Chichester, and London. The last was called "Codex," and often satirized, see the references in a note to "A Satire on the Altar-Piece", &c., (No. 1.), 1725, No. 1764.

[2] For Toland and Tindal, see "Faction Display'd," 1709, No. 1508, and the references which are given with that entry in this Catalogue. For Woolston, see "The Dunciad Variorvm," 1726, No. 1794; "Risum teneatis amici?" 1729, No. 1833.

mode of preaching. See "The Calamities of Authors," by Disraeli; Brit. Mus. Department of Manuscripts, various entries in the Catalogue of Additional Manuscripts; "The Retrospective Review" (2089. a.), xiv. 206. A correspondent of "Notes and Queries," 1st series, vol. xii. p. 155, stated that several volumes of MS. sermons by Henley are in the library of the Corporation of London.

For references, in this Catalogue, to Pope, see "The Frontispiece to 'Ingratitude'", 1733, No. 1935.

$10\frac{1}{8} \times 7\frac{3}{4}$ in.

1872.

Orator Henley preaching.

[By Louis Boitard.] [1731]

This is a drawing in Indian ink, prepared and used for an engraving, and representing the interior of "The Oratory," with Henley in the pulpit, preaching; the devil flies at the side of the pulpit and holds above the orator's head a Jesuit's cap and a halter; the pulpit-cloth is embroidered with *fleurs-de-lis*, and thus represents what Pope called "Henley's gilt tub;" "tub" being a common name for the pulpits of nonconformist ministers of all denominations, a title derived from the alleged practice of the Puritans to preach from tubs. Henley appears to be jesting with his audience; he is laughing, and they are doing likewise, many among them turn to exchange glances and laugh in each other's faces. There is no clerk in the lower desk. There is but one gallery to the "Oratory"; this is filled with people, many of the men's hats are hung in front of the gallery; a man, who is probably a drover or butcher, and is armed with a long stick, has brought his large dog into the building. This group refers to the fact that the "Oratory" was situated in Clare Market, London; see Pope's lines, from "The Dunciad," quoted with "The Oratory," 1731, No. 1871; to which refer for other entries respecting Henley in this Catalogue.

The introduction of the Jesuit's cap may be intended to satirize the political subserviency and treachery of the orator, on account of which he received money from the ministry, and alleged that he had done his best to place the government in an honourable light before his audiences. For "The Hyp-doctor," referred to above, he received from the Treasury, 100*l.* a year, which was, after a time, withdrawn; under which circumstances it is said that he attacked the government. See "The Art and Mystery of Printing," &c., Oct. 26, 1732, No. 1898.

This work is placed with "French Drawings."

$8\frac{3}{4} \times 5\frac{1}{4}$ *in.*

1873.

"TASTE" (No. 1.)

The Gate of Burlington House.

[By Hogarth.] *Price* 6*d* [1731]

This engraving shows a view of, "*D*", the gate of Burlington House, Piccadilly, London, removed in 1868, on the top of which is "*E*", a statue, of "*K—N—T*", *i. e.* Kent, the architect, between recumbent figures of "*RAPHAEL URB*" : and "*MI*^{L} : *ANGELO*". On a platform is Pope, "*A*", rough casting it, and in the process bespattering the coach of the Duke of Chandos, "*C*", and "*B*", some persons passing beneath. Ascending the ladder in the character of a labourer is "*F*", probably the Earl of Burlington. Over the gate is inscribed "*TASTE.*"

Below the design is the explanation :—

"A. P—pe a Plasterer white washing & Bespattering
B. any Body that comes in his way
C. not a Dukes Coach, as appears by ye Crescent at one Corner
D. Taste
E. a standing Proof
F. a Labourer."

In a poem called "Of Taste, an Epistle to the Right Hon. Richard, Earl of Burlington," London, L. Gilliver, 1731, (afterwards styled "An Essay on False Taste," 1731, now known as "Epistle IV." of "Moral Essays," which is dedicated to the Earl of Burlington,) Pope had severely criticized the house, furniture, gardens, and entertainments of "Timon," by whom he was generally supposed to mean the Duke of Chandos.

These are the lines :—

"At Timon's villa let us pass a day, (99)
Where all cry out, 'What sums are thrown away!'
So proud, so grand, of that stupendous air;
Soft and agreeable come never there.
Greatness, with Timon, dwells in such a draught
As brings all Brobdignag before your thought,
To compass this, his building is a town,
His pond an ocean, his parterre a down:
Who must but laugh the master when he sees,
A puny insect shivering at a breeze!
Lo, what huge heaps of littleness around!
The whole, a labour'd quarry above ground,
Two Cupids squirt before; a lake behind
Improves the keenness of the northern wind.
His gardens next your admiration call,
On every side you look, behold the wall!
No pleasing intricacies intervene,
No artful wildness to perplex the scene:
Grove nods at grove, each alley has a brother,
And half the platforms just reflects the other.
The suffering eye inserted Nature sees,
Trees cut to statues, statues thick as trees;
With here a fountain, never to be play'd;
And there a summer-house, that knows no shade
Here Amphitrite sails through myrtle bowers;
There gladiators fight or die, in flowers;
Unwater'd see the drooping sea-horse mourn,
And swallows roost in Nilus' dusty urn.
My Lord advances with majestic mein,
Smit with the mighty pleasure, to be seen:
But soft—by regular approach—not yet—
First through the lengths of yon hot terrace sweat;
And when up ten steep slopes you've dragg'd your thighs,
Just at his study-door he'll bless your eyes," &c. (132)

The verses, which undoubtedly[1] referred to the Duke of Chandos's seat of

[1] Nevertheless, Pope thus referred to this subject in "The Prologue to the Satires", condemning one :—

"Who to the Dean and silver bell can swear
And sees at Canons what was never there."

Canons, near Edgware, concluded with a prophecy[1] which was fulfilled when Canons was broken up in 1747 :—

> "Another age shall see the golden ear
> Imbrown the slope, and nod on the parterre,
> Deep harvest bury all his pride has plann'd,
> And laughing Ceres re-assume the land."

For writing this Pope was much censured, as he was said, but not correctly, to be under great pecuniary obligations to the Duke.[2] Hogarth at once took up his pencil to retaliate upon Pope, and included in his satire Lord Burlington, the poet's patron, and Kent, his lordship's architect. It is probable that this attack upon him was severely felt by the poet; and there are good grounds for believing that he even contemplated a prosecution of the artist as a libeller. It is remarkable that Pope never ventured to attack Hogarth.

See "Taste" (No. 2.), 1731, No. 1874; the same (No. 3.), 1731, No. 1875; the same (No. 5.), 1731, No. 1877.

Below this impression is an inscription in the autograph of Horace Walpole, "On Pope's epistle to Lord Burlington."

This plate is said to have been suppressed, see "The Genuine Works of William Hogarth," by J. Nichols and G. Steevens, 1810, vol. ii. pp. 78-9. "Biographical Anecdotes of William Hogarth," by John Nichols, 1783, p. 175.

For references in this Catalogue, to satires in which Pope is concerned, see "The Frontispiece to 'Ingratitude'", 1733, No. 1935.

$6\frac{1}{4} \times 8\frac{3}{8}$ *in.*

1874.

"TASTE" (No. 2.)

The Gate of Burlington House.

[After Hogarth.] [1731]

This print is a reduced copy from that which is described as (No. 1.) with the same title and date, No. 1873.

Pope, who is shown in the original by means of the back of his head and figure and as wearing a full-bottomed wig, is, in this copy, more distinctly satirised in respect to his face being displayed in profile, and his head enclosed by a linen cap instead of an immense wig.

This print was employed as a frontispiece to a pirated edition of the first issue of a poem styled "Of Taste," see the description of the original print. The pirated edition is styled "A Miscellany on *TASTE*. By Mr. *Pope*, &c., *Viz.* 1. Of Taste in Architecture. An Epistle to the Earl of *Burlington*. With *NOTES Variorum*, and a Compleat Key," &c. "London: Printed; and sold by *G. Lawton*, in *Fleet-street*; *T. Osborn*, below Bridge; and *J. Hughes* in *High-Holborn*, 1732. Price 1*s*." On the back of the title is the "Clavis," in which the character of "Timon," (see the extract from Pope's poem which is given with "Taste" (No. 1), 1731, No. 1873) is referred to thus, "*Timon*, Duke of C——." The "Notes Variorum," which are appended to the poem, consist of answers to Pope's satires, and ironical and critical notes on the opinions the poet had expressed. "An Address to the Author," *i.e.* to Pope, which follows the verses, is signed "Lew. Theobald," with the name of his residence, "*Wyan's-Court, in Great Russel-Street, April*, 16, 1729."

---

[1] The "Essay," as above, 173-6.

[2] See "The Frontispiece to 'Ingratitude'", 1733, No. 1935.

It appears that Hogarth's rejoinder to Pope's satire on the Duke of Chandos was withdrawn; indeed, as Nichols and Steevens show, it is probable that this was done under threats or in the fear of legal proceedings; this version of the "Epistle" appeared in 1732, and comprises what might be averred to be a pirated copy of the original print as well as of the text, with "Notes Variorum," as above described.

For references to Pope, in this Catalogue, see "The Frontispiece to 'Ingratitude'", 1733, No. 1935.

4 × 6⅜ *in.*

1875.

"TASTE" (No 3.)

The Gate of Burlington House.

[After Hogarth.] [1731]

This engraving is a copy of the design of that which is described as "Taste" (No. 1.), 1731, No. 1873. The first copy, described as "Taste" (No. 2.), 1731, No. 1874, was used in the making of this print. The figure of Pope appears as it is described in the latter entry to this Catalogue. In "Taste" (No. 2.) clouds appear in the sky, which are indicated by curved lines, whereas, in the plate now in question, "Taste" (No. 3.), the sky is ruled with straight and horizontal lines.

4 × 6⅜ *in.*

1876.

"TASTE." (No. 4.) The Man of Taste.

The Gate of Burlington House.

W: Hogarth. Invt. J: Barlow St. Page 280. *Published March* 1798. [1731]

This engraving is a copy of the design of that which is described as "Taste" (No. 1.), 1731, No. 1873. The figure of Pope shows the cap, as indicated in "Taste" (No. 2.), which has been used for the making of this copy.

This print was prepared for "A Supplement to Hogarth Illustrated," &c. by John Ireland, 1798; where it faces p. 280, with "The Man of Taste," engraved above the design. It was used again for the second edition, 1804, facing p. 272, and again for "Anecdotes of William Hogarth," by J. B. Nichols, 1833, in which volume it faces p. 176. For this service the title above the design was removed, some lines were added in the cloud, and the inscription below the design, which had originally been engraved as in (No. 1.) of the same title and date, was altered by bringing "*E*" and "*F*" in a line with "*D*." The date was taken out.

It has the names of the artist and engraver placed below the margin of the print, which neither of the other prints of this design shows.

4 × 6⅜ *in.*

1877.

"TASTE" (No. 5.)

The Gate of Burlington House.

[After Hogarth.] [1731]

This engraving is a copy of that which is described as (No. 1.) with the same

title and date, No. 1873. The figure of Pope appears with the wig; see "Taste" (No. 2.), 1731, No. 1874.

This plate was prepared for "The Genuine Works of William Hogarth," by J. Nicholls and G. Steevens, 1810, vol. ii., in which volume it faces p. 78. In the original print the sky, where the clouds do not appear, is produced by even horizontal lines, which seem to have been drawn by hand, and is broken by spots of white, employed by Hogarth to render the unequal character of nature. In this copy this part of the sky is monotonous and having been, apparently, ruled by a machine. With the addition of "Proof Bishop Printer" this plate was used for "The Works of William Hogarth", by the Rev. J. Trusler, 1821. vol. ii. (1751. b.)

$4\frac{1}{2} \times 6\frac{5}{8}$ *in.*

1878.

"TASTE" (No. 6.)

THE MAN OF TASTE.

Engraved by Ja^s^. Moore, from the Original by W^m^. Hogarth.

[1731]

This engraving is a copy from that which is described as (No. 1.), with the same title and date, No. 1873. An impression faces p. 196 in "The Complete Works of William Hogarth", with letterpress by the Rev. J. Trusler and E. F. Roberts; London, no date.

It is distinguishable from the other copies above named by means of its mechanical execution, the whole of the wall being ruled with straight vertical lines, not engraved by free hand; Pope wears the full-bottomed wig, his head appears in the back view.

$7\frac{7}{8} \times 6\frac{1}{2}$ *in.* Brit. Mus. Library, 7855. i.

1879.

"TASTE" (No. 7.)

THE MAN OF TASTE.

[After Hogarth.] [1731]

This engraving is a copy from that described as (No. 1.), with the same title and date, No. 1873. It is very inferior to the original. An impression occurs in "The Works of William Hogarth, from the Original Plates restored by James Heath, Esq. R. A.;" London, no date.

The inscription which is "*K—N—T*", in the original is here "*K N T*". The second title is engraved below the design, without the reference table.

$6\frac{3}{8} \times 8\frac{1}{2}$ *in.* Brit. Mus. Library, 1751. d.

1880.

"M^R^. ALEXANDER POPE."

Sold by H. Overton without Newgate [1731]

This print is of the nature of those which were called "Medleys." and represents

several engravings of various subjects lying as if carelessly heaped one over the other. At the top of the pile is a portrait, half-length, to our left, the face to our right and in three-quarters view, of "*Mr. Alexander Pope.*" Next below, on our right, is an engraving of a coin of "*ANNA . DEI . GRATIA,*" comprising a head of that queen; it lies on a black mourning ground.

Next, and higher on the plate than the last, is a print of

"*The FOP. Extracted from Mr. POPE'S Rape of the Lock.*

Sir Plume, of amber Snuff-box justly vain
And the nice conduct of a clouded cane
With earnest eyes, and round unthinking face,
He first the Snuff-box open'd, then the Case,
And thus broke out—My Lord, why, what ye devil?
Zd! damn the Lock! fore Gad you must be civil!
Plague on't! 'tis past a jest—nay prithee —!
Give her the Hair—he spoke, and rapp'd his box."

The figure of the champion is engraved below this quotation, and is visible to the hips, under the other prints.

On our left of the last is

"*WINDSOR-FOREST.*

Not proud Olimpus yeilds a nobler sight,
Tho' Gods assembled grace his tow'ring height,
Than what more humble mountains offer here,
Where in their blessings all those Gods appear.
See Pan with flocks, with fruits Pomona crown'd,
Here blushing Flora paints th' enamell'd ground,
How Ceres gifts in waving prospect stand,
And nodding tempt the joyful reapers hand,
Rich industry sits smilling on the plains,
And peace & plenty tell a Stuart reigns."

Below these lines the engraving represented displays part of a garden, architecture, &c.

Under the illustration and extract from "Windsor Forest" is an engraving of a piece of scroll-work, with this inscription, "*G. A.*" (?) "*Delin. Sculp.* 1731."

Under the three last-named articles are, a piece of music, a piece of manuscript, and a piece of printing in black letter. Under the medallion of Queen Anne, the portrait of Pope, and the scroll, lies a print of rustics dancing round a maypole.

At the foot of the group of represented prints, and over those of the dancers and the scroll, is engraved a slip of paper with these lines:—

"*An ENCOMIUM on MR POPE and His POEMS.*

By his Grace ye late Duke of BUCKINGHAM.
Encomiums suit not this censorius time,
Itself a subject for satyric rhyme;
Ignorance honour'd, wit and worth defam'd,
Folly triumphant, and even Homer blam'd!
But to this genius, join'd with so much art,
Such various learning mix'd in ev'ry part,
Poets are bound a loud applause to pay.
Appollo bids it, and they must obey.

And yet so wonderful, sublime a thing,
As the great Illiad, scarce could make me sing,

Except I justly could at once commend
A good companion, and as firm a friend.
One moral, or a merewell-natur'd deed,
Does all desert in sciences exceed.
Tis great delight to laugh at some men's way.
But a much greater to give merit praise."

For references to Pope, in this Catalogue, see "The Frontispiece to 'Ingratitude'", 1733, No. 1935.

6¾ × 8⅝ *in.*

1881.

Parson's Triumph.

London: Printed by J. Thompson in the Strand, 1731. [1731]

At the top of this broadside is a woodcut, which represents Cupid shooting an arrow at a lady and gentleman who are standing together in a landscape. This woodcut is evidently much older than the text with which it is placed; the lady and gentleman wear costumes of the time of James I. or Queen Elizabeth.

The "Parson's" here referred to was Lord Mayor of London. See "Portrait of Humphry Parsons, Esq," Nov. 9, 1730, No. 1843; "To the R^t^ Hon^ble^ Humphry Parsons, Esq^r^" 1730, No. 1845; "The lamentable fall of Madam Geneva," Sept. 29, 1736.

Below the woodcut are the following verses:—

"Why *Whigs* can't you be Easy,
Nor stain a Reputation,
'Cause *Parsons* brave
Won't be a Slave
Court Dissimulation.

Why should a Tory hearty,
(To get himself in Favour)
Lye, cringe, and bow,
Protest, and vow
Now thought genteel Behaviour.

Poor Rogues, like you, may flatter,
Who're envious of his Merit;
And still pursue,
Yet all you do
Wo'nt rouse His Noble Spirit.

So have I seen, when walking,
A Mastiff-Dog look sower,
With Curs beset,
That bark and fret,
He scorns, tho' in his Power.

Brave *Parsons* live for ever,
Indulge your Wife in Pleasure,
Let them wear Rags,
She Diamond Tags,
And taste Joys out of Measure.

Was Madam grown so stingy
Or Husband such a Miser,
Rich Silks to choose,
And yet refuse
To pay the Man his Price, Sir.

Who was it bought the Bargain
To set off, and make pritty
His Lady dear,
For to appear
In *Paris* Noble City.[1]

Go on, and ever prosper,
We'll follow thy Ellample;
Be always good
To *British* Blood,
And on thy Foes we'll trample."

5 × 3⅞ *in.* Brit. Mus. Library C. 20. f. "Poetical Broadsides," 188.

1882.

The Syren of the Stage.

A Satire on Madame Cuzzoni.

Geo: Bickham design sc. 87. [1731]

This engraving represents a young lady reclining on a low couch, holding and playing on a guitar; behind her stands a gentleman, who is performing on a flute.

Below the design are engraved ten lines of music with the following verses:—

"Little Syren of the Stage,
Charmer of an idle Age,
Empty Warbler, breathing Lyre,
Wanton gale of fond desire,
Bane of ev'ry manly Art,
Soft enfeebler of the Heart,
O too pleasing is the strain.
Hence to Southern Climes again
Tuneful mischief. Vocal spell
To this Island bid fare-well
Leave us as we ought to be
Leave us Britons rough and free!"

Below this are engraved two lines of music "For the Flute."

This print is No. 87 in vol. i. of "The Musical Entertainer. Engrav'd By George Bickham, jun^r."

---

[1] Mr. H. Parsons was described by Walpole as a "Jacobite Brewer, who lived much in France, and had, somehow or other, been taken notice of by the French king;" see a note to a letter from Walpole to Mann, Nov. 2, 1741; 'The Letters of H. Walpole" edit. 1857. This letter speaks of the return from Paris of Parsons' daughters, "who are admired too; but indeed it is *à force des muscles*".

The verses quoted above were originally composed to satirize Madame Cuzzoni, and the raptures of her admirers in England; see "The Stage's Glory," Ap. 1731, No. 1869, where the poem is quoted.

For Madame Cuzzoni, see the references which are given with "The Stage Medley," Ap. 1728, No. 1806.

$6\frac{1}{4} \times \frac{3}{4}$ *in.* Brit. Mus. Library, I. 351.

1883.

AN ELEGY ON THE MUCH UNLAMENTED DEATH OF MATHIAS MERRIDETH GOVERNOUR OF ST. GILES WORKHOUSE; who departed this Life, at Tottenham Court on Saturday the 14th, of February, 1732. Being a mornfull Dirge or Poem made by a Poor Man in the Work-house, shewing all his Barbarities to the Poor, also how he was frightn'd to Death by the Ghost or apparition of the Woman that he last starved to Death in the Darke-hole.

London, Printed for D. Smith, 1732. [*Feb.* 14, 1732]

THIS is a broadside, with a woodcut at the top representing the statue of a king lying on an altar-tomb; the sun rises beyond the feet of the effigy.

Below the woodcut are the following verses:—

"*Merridieth's* gone, but where there's none can tell,
But if to Heav'n, there's none need fear an H—ll;
For if Rape, if Lust, if Murther Damn the Man,
He's thither gone, dispute it, no one can:
So un-repenting as he liv'd he dy'd,
Harden'd in Sin, or else he's sore bely'd,
Then let the poor in triumph celebrate,
That happy day, to them most fortunate,
For sure a wretch, so wicked, vile and base,
Was never seen upon the world's vast face.
Would you a tyrant paint? his picture draw,
Whose will alone, was to him for a law,
Wou'd you oppression represent to view,
In the same picture 'twill appear to you,
In lawful objects if you take delight,
Paint not the goat, for he out-stript it quite;
If you'd a wolf by pencils art display,
Lycaon must to Merrideth give way.
Wou'd you a Bully on the stage bring here?
He'd hector bounce he'd swear and dominear.
And yet a coward, was this very man.
Witness the same there's many thousands can
But why in generals do I sing his fame.
Cease muse and some particulars proclaim.
This man, if we can credit rich or poor,
Chiefly delighted in a common ——:
Which made some virtuous women for to cry,
Not to the work-house, first I'll chuse to die,
For death's more eligible, by my soul,
In liberty, than life in work-house hole,

And that's my portion if I contradict,
Or some dire fortune, he will sure inflict;
The whip the scourge and other torments were,
In place of comfort; what he did prepare
For such who would not with his laws comply,
While others did for want of vituals die.
One cruel instance was an honest dame
Who thither went for succour but in vain,
For ah! alas! this wicked monster did.
Confin'd her close, and scarce allow'd her bread,
Thus she remain'd for many weeks we hear
In the dark hole till death did set her clear.
Soon after this her ghost did visit him,
Which fill'd his soul with horrour all within;
For why the spectre did, in ghostly hue,
Present its self in terror to his view
With hollow eyes and meager face 'tis said,
And body thin as ever any shade,
With mournfull voice we often words did speak.
Which made the villain tremble shake and quake:
One night said she, behold vile wretch, and see
'Tis you in fact have really murther'd me
You from me kept those blessings were design'd
For succour and relief to poor mankind.
Altho' I've kept a better houie than thee
Yet basely didst thou triumph over me.
With oathes and direful imprecations severe
Unless I'd work I shou'd to hole repare,
There to remain you'd pull my stomach down,
Or else by G—d soon have me under Ground
For many a better man and woman tao,
You'd made submit to what you'd please to do.
This is perhaps the only truth you've said.
From the first hour you hither was convey'd,
For pstjuries for blasphemies and lies
Are what you chiefly study and devise.
Unless it be for to oppress the poor,
For which is shut against you heav'ns door;
And that most surely you will quickly find,
For you must die and leave this world behind:
And in short space in direful flames be hurl'd
Where hissing soakes and twining serpents curll'd
For you're prepar'd with gnawing vultures to
But all of these can hardly punish you
This said the ghost in flames did disappear,
And Merrideth was senseless struck with fear;
And so remain'd in torture to the end,
Of life, when he was taken by a friend
Who to dark mansions of the d—mnd abode,
He was by many met upon the road.

EPITAPH.

Beneath this stone
Here lies the Bone
Of a most wicked man;

As to his soul
Without controul,
To h—ll it's headlong run.

Finis."

$7\frac{1}{2} \times 1\frac{1}{4}$ in. Brit. Mus. Library, C. 20, f. " Poetical Broadsides," p. 188.

1884.

Frontispiece to " Hogarth's Tour." (No. 1.)

Drawing y^e^ 1^st^. *W H* (William Hogarth.) [*May*, 1732]

This is a drawing by Hogarth, and made to illustrate the account of his tour with four friends in Kent, May, 1732. The manuscript to which it belongs, and to illustrate which it was prepared, is styled " An Account of what Seem'd most Remarkable in the Five Days peregrination of the Five Following persons Viz^t^ Messieurs Tothall. Scott, Hogarth, Thornhill & Forrest. Begun on Saturday May the 27^th^. 1732 and Finish'd On the 31^st^ of the Same Month."

For accounts of several of the persons concerned in this tour see " Breakfasting, &c " (No. 1.), May, 1732, No. 1887.

" The Frontispiece of this Work (*M^r^.* Somebody) was designed by Hogarth as emblematical of their journey, *viz.* that it was a short tour by land and water, backwards and forwards, without head or tail." Note on the back of the title-page of Livesay's edition printed from this MS. 1782. (Grenville), 2649.

According to this note the design represents a sort of human torso with arms placed upright on the ground, a red kerchief is placed about the neck, the coat is half painted blue and shaped like that of a sailor of this period, half painted brown, and, being longer than the other half, and fitted with a cape at the shoulders, like that of a landsman; the hand on the former side grasps a boat's mast with a sail attached to it; in the other hand is a stout walking-stick, with a large knob. The broken shaft of a column (?) lies in the foreground on our right, a view of the keep of Rochester Castle appears in the background on our left.

See the " Tail-Piece " to " Hogarth's Tour", (No. 1.), May, 1732, No. 1884.

$11\frac{7}{8} \times 7\frac{3}{4}$ *in.*

1885.

Frontispiece to " Hogarth's Tour." (No. 2.)

Hogarth's Tour.
Frontispiece.

W^m^. Hogarth Delin^t^. *R^d^. Livesay Fecit.*

Publish'd as the Act directs Nov^r^. 27^th^; 1781, by R^d^ Livesay at M^rs^. Hogarths Leicester Fields. [*May*, 1732]

This aquatint engraving is a copy from the drawing by Hogarth, which is described as (No. 1.), with the same title and date, No. 1884. It differs much from the original, no green being used, the coat is much darker, the blue side being, instead of rich colour broken with green, &c. a heavy blue.

For the history of the print see (No. 1.), with the same title and date, No. 1884, and " Breakfasting, &c." (No. 1.), same title and date, No. 1887.

This copy was prepared to illustrate Richard Livesay's edition of the MS.,

London, 1782. (Grenville, 2649.) It was used again, for "The Genuine Works of William Hogarth", by J. Nichols and G. Steevens, vol. iii. 1817, p. 112. In this instance it was printed in sepia only.

$12\frac{1}{4} \times 8$ *in.*

1886.

Frontispiece to "Hogarth's Tour." (No. 3.)

Plate iv. Headpiece.

[After Hogarth.] [*May*, 1732]

This chromolithograph is a copy from the drawing by Hogarth, which is described as (No. 1), with the same title and date, No. 1884. It was prepared for "The Five Days Peregrination", &c., London, no date. In this publication it faces the title, it is printed entirely in brown and yellow.

$5\frac{7}{8} \times 4\frac{1}{8}$ *in.* Brit. Mus. Library, 7857, b. b. b.

1887.

Breakfasting &c. (No. 1.)

[By Hogarth.] 4th: [*May*, 1732]

This drawing is by Hogarth, and made during his tour with four friends in Kent in May, 1732. The manuscript to which it belongs, and to illustrate which it was prepared, is styled "An Account of what Seem'd most Remarkable in the Five Days peregrination of the Five Following persons Viz^{t}. Messieurs Tothall. Scott, Hogarth, Thornhill & Forrest. Begun on Saturday May the 27. 1732 and Finish'd On the 31st of the Same Month."

It represents the interior of a room in a cottage at Stoke, near Rochester, where Hogarth and his friends had slept on the previous night, as thus described in the MS., "Monday at Three Awaked and Cursed our Day, Our Eyes Lipps and Hands being Tormented and Swell'd by the Biting of Gnat's; Notwithstanding this the God of Sleep being powerfull wee soon forgott our Miseries and Submitted to be bound fast again in his Leaden Chains in which Conditõn wee remain'd till Six: Then Arose, had our Shoos Clean'd were Shav'd and had our Wiggs Flower'd by a Fisherman in his Boots and Shock Hair without Coat or Waistcoat, vide Drawing y^{e} 4th. Wee had Milk and Toast for Breakfast 6^{d}. our Reckoning and Sett out for Sheerness at Eight."

The design represents "*A*", a fisherman shaving "*B*", Mr. (John) Thornhill, seated in a chair, the operator holds the uplifted nose of the artist and scrapes his upper lip with a razor. "*C*", a fat man, Mr. Tothall, standing before a looking-glass which hangs on the wall, holding one part of his cheek with one hand while he shaves it with the other hand. "*D*" is Hogarth himself, sitting in a rush-bottomed chair and in the act of drawing the scene before him and us. "*E*" is Mr. Forrest, in a red coat, eating with a large spoon from a basin, he sits at a table. "*F*" is Mr. Scott, sitting at the table, with one leg outstretched on a stool, and drawing with a quill pen on a sheet of paper. A towel hangs on a line which is stretched across the room; the floor appears to be of bricks or tiles.

Below the design is the following reference-table in the MS. of Mr. Forrest, the historian of the trip:—

"A The Fisherman Shaving
B M^{r}. Thornhill
C M^{r}. Tothall Shaving himself
D M^{r}. Hogarth Drawing this Drawing
E M$_{r}$. Forrest at Breakfast
F Mr. Scott Finishing a Drawing"

Of the persons represented Samuel Scott was a marine painter of considerable reputation in that day and mentioned by Horace Walpole.[1] Tothall was son of an apothecary in Fleet Street, London, bred up by an uncle a fishmonger, afterwards engaged, partly in trade in America; he became a dealer in tailors' trimmings in London, and, afterwards, a dealer in spirits, these trades were followed by that of a woollen draper, in which he obtained a competence; he resided ultimately at Dover and died near that place, Jan. 9, 1768. Theodosius Forrest was an attorney who lived in George Street, Adelphi; died Nov. 5, 1784; see "The Gentleman's Magazine", vol. 54, p. 877. John Thornhill was son of Sir James, and brother-in-law of Hogarth.

The drawings of this series, which are not included in this volume of the Catalogue, are omitted as not satirical.

12 $\frac{1}{2}$ × 8$\frac{1}{8}$ *in.*

1888.

Breakfasting &c. (No. 2.)

Hogarth Delin^{t}. R^{d}. Livesay Fecit. Publish'd Nov.^{r} 27 : 1781, *R^{d}. Livesay, at Mrs. Hogarths Leicester Fields.* [*May*, 1732]

This aquatint engraving is a copy from the drawing by Hogarth, which is described as (No. 1.), with the same title and date, No. 1887. It was prepared to face p. 6 in "An Account of what seemed most remarkable in the Five Days Peregrination of the Five following Person", &c. London, Printed for R. Livesay, 1782. (Grenville, 2649.)

The copy differs from the original in respect to the latter having been drawn in pencil, probably on the spot delineated, and afterwards outlined in common ink and washed with Indian ink; Mr. Forrest's coat is scarlet in the original, but in the copy shows a purplish red, like Indian red, washed over the general sepia-like tint which has been used for the background.

The plate was used again, for "The Complete Works of William Hogarth", by J. Nichols and G. Steevens, vol. iii. p. 120, 1817. In this case it was printed in sepia only.

13 × 8$\frac{5}{8}$ *in.*

1889.

Breakfasting &c. (No. 3.)

Plate vii. [After Hogarth.] [*May*, 1732]

This chromolithograph is a copy from the drawing by Hogarth, which is described as (No. 1.), with the same title and date, No. 1887. It was prepared to illustrate "The Five Days Peregrination", &c. London, no date. In this publication it faces p. 18 of the "metrical version" by Dr. Gostling of Canterbury. It is printed entirely in yellow and brown, with six of Dr. Gostling's verses below the design.

5$\frac{3}{8}$ × 4$\frac{7}{8}$ *in.* Brit. Mus. Library, 7857. b. b. b.

---

[1] "Anecdotes of Painting in England," 1862, p. 709.

1890.

The Embarcation. (No. 1.)

[By Hogarth and Samuel Scott.] 5th [*May*, 1732]

This is a drawing by Hogarth and S. Scott, and made during their tour with friends in Kent, May, 1732. The manuscript to which it belongs, and to illustrate which it was prepared, is styled "An Account of what Seem'd most Remarkable in the Five Days peregrination of the Five Following persons Viz^{t} Messieurs Tothall. Scott, Hogarth, Thornhill & Forrest. Begun on Saturday May the 27th 1732 and Finish'd On the 31st of the Same Month."

It represents a part of the river Medway, opposite Sheerness "*G*", in rather windy weather, with the town and ships in the distance; in the foreground, on our left, a sailing boat "*A*", lies near the shore with "*B*", Mr. Tothall seated at the stern "*C*", Mr. Thornhill standing at the bow of the boat holding out his hand to assist "*D*", Hogarth, who is clambering on his hands and knees along two pieces of wood, apparently the sweeps of the boat which have been laid so as to form a rather perilous bridge from the shore to the vessel; "*E*", Mr. Forrest, stands on the shore in the act of pushing Mr. Scott, "*F*", forward towards the temporary bridge. The incident is thus described in the text, following the part quoted with "Breakfasting &c." (No. 1.), May, 1732, No. 1887:—

"Wee pass'd down Stock Marshes, being Directed to keep the Road Way which being heavy Walking (Much Rain having fallen y^{e} preceeding Night) I prevailed on the Company to follow me over a Stile which Led along the Beach by a Creek Side Imagining it a near and a better Way, but was Deceiv'd and led the Company about Two Miles astray, but getting into the Right Road wee soon Entred the Isle of Grain (so Called from its Fruitfulness as I Conjecture) and passing the Church there, Wee Stop'd at the Chequer Alehouse kept by Goody Hubbard, who Entertain'd us with Salt Pork Black Bread Butter and Bunns And Good Malt Liquor, here Scott left & lost his penknife Value five Shillings, Wee Expected to have gott a Boat here to Carry us Over to Sheerness But the Ferry-man Did not Care to go and another person wee wo^{d} have Employ'd for that purposs Sent us Word that the Wind Blew too Hard, But our Landlady put us into a method by wh^{h} we might possibly gett a passage and that was to go Down y^{e} Marshes towards y^{e} Salt houses and endeavour to hail the Shipps in ordinary and by that means gett one of their Boats, Wee accordingly, went Down to the Shore which was Covered with Variety of Shells and accidentally Espied a Litle Boat coming on our Side of the Water below us which Thornhill and Tothall went Down to meet and brought up to us, and with Some Difficulty took us In (The Manner of our Embarking is Delineated in the 5th Drawing) and Wee Sett Sail for Sheerness The Sea run High. The Wind Blowing Hard at S W & by S".

For accounts of several of the persons concerned in this tour see "Breakfasting &c." (No. 1.), May, 1732, No. 1887.

$12\frac{1}{2} \times 8\frac{1}{8}$ *in.*

1891.

The Embarcation. (No. 2.)

Scott Delin^{t} the figures by Hogarth R^{d} Livesay Fecit Publish'd Nov^{r}. 27; 1781 *by R^{d} Livesay at Mrs. Hogarths Leicester Fields.* [*May*, 1732]

This aquatint engraving is a copy from the drawing by Hogarth and S. Scott, which is described as (No. 1.), with the same title and date, No. 1890. It was

prepared to illustrate "An Account of what seemed most remarkable in The Five Days' Peregrination of the Five following Persons", &c. London; Printed for R. Livesay, 1782. (Grenville 2649.)

This plate was used again, for "The Complete Works of William Hogarth", by J. Nichols and G. Steevens, vol. iii. p. 120, 1817. It is printed in sepia in both cases.

$12\frac{7}{8} \times 8\frac{3}{8}$ *in.*

1892.

The Embarcation. (No. 3.)

[After Hogarth.] *Plate viii.* [*May*, 1732]

This chromolithograph is a copy from the drawing by Hogarth which is described as (No. 1.), with the same title and date, No. 1890. It was prepared to illustrate "The Five Days Peregrination", &c., London, no date. In this publication it faces p. 20 of the "Metrical Version" by Dr. Gostling of Canterbury. It is printed entirely in brown. Four lines of the metrical version by Dr. Gostling are added below the design.

$5\frac{5}{8} \times 5\frac{3}{8}$ *in.* Brit. Mus. Library, 7857. b. b. b.

1893.

Tail-Piece to "Hogarth's Tour." (No. 1.)

W. H. [W. Hogarth.] [*May*, 1732]

This drawing is by Hogarth, and made to illustrate the account of his tour with four friends in Kent, May, 1732. The manuscript to which it belongs, and to illustrate which it was prepared, is styled "An Account of what Seem'd most Remarkable in the Five Days peregrination of the Five Following persons Viz^{t} Messieurs Tothall. Scott, Hogarth, Thornhill & Forrest. Begun on Saturday May the 27th 1732 and Finish'd On the 31st of the Same Month."

For an account of several of the persons concerned in this tour see "Breakfasting &c" (No. 1.), May, 1732, No. 1887.

A note on the back of the title-page of Livesay's edition, printed from this MS., 1782, (Grenville, 2649.), see "Frontispiece to 'Hogarth's Tour'" (No. 1.), May, 1732, No. 1884, states "The 9th[1] is the tail-piece (*Mr.* Nobody), of the same whimsical nature with the first; the whole being intended as a burlesque on historical writers recording a series of insignificant events uninteresting to the reader."

The drawing represents the laughing head of a man in a white wig, wearing a cocked hat; to the neck are suspended by a ribbon a tobacco-pipe, knife, fork, and spoon. A pair of human legs, in white stockings and green shoes, stick out where the shoulders should be; behind these a pair of oars are placed saltire-wise, and tinted pink; a drinking glass hangs by a ribbon from the left leg, a spirit bottle, painted black, from the other leg.

The drawing is on page "15", the last of the manuscript.

$14\frac{3}{8} \times 5\frac{1}{4}$ *in.*

---

[1] That is the ninth drawing of the series of illustrations in question.

1894.

Tail-Piece to "Hogarth's Tour." (No. 2.)

Tale-Piece.

W. Hogarth Inv^t. et Delin^t. R^d Livesay Fecit. Publish'd. Nov^r 27^th^;1781, by R^d Livesay, at Mrs. Hogarth's Leicester Fields. [*May*, 1732]

This aquatint engraving is a copy from the drawing by Hogarth which is described as (No. 1.), with the same title and date, No. 1893. It was prepared to illustrate "An Account of what seemed most remarkable in The Five Days Peregrination of the Five Following Persons", &c. Printed for R. Livesay, London, 1782. (Grenville, 2649.)

It is printed in sepia, the face and the oars being tinted with pink. The plate was used again for "The Complete Works of William Hogarth", by J. Nichols and G. Steevens, vol. iii. p. 130, 1817. In this case it was printed in sepia only.

$15\frac{1}{8} \times 7\frac{1}{4}$ *in.*

1895.

Tail-Piece to "Hogarth's Tour." (No. 3.)

W. H. [William Hogarth.] [*May*, 1732]

This chromolithograph is a copy from the drawing by Hogarth which is described as (No. 1.), with the same title and date, No. 1893. It was prepared to illustrate "The Five Days Peregrination," &c. London, no date. In this publication it faces p. 16. The hat, leg, and bottle are printed with a green tint, the oars and face in red. Part of the original MS. is copied on the same paper.

$13\frac{1}{4} \times 5\frac{1}{4}$ *in.* Brit. Mus. Library, 7857. b. b. b.

1896.

Tail-Piece to "Hogarth's Tour." (No. 4.)

W. H. Tailpiece. *Plate xii.* [*May*, 1732]

This chromolithograph is a copy from the drawing by Hogarth, which is described as (No. 1.), with the same title and date, No. 1893. The ends of the oars were omitted in order to fit the copy to the size of the page. It is printed entirely in pale brown. It was prepared to illustrate "The Five Days Peregrination", &c., London, no date; in which volume it faces p. 40, of the "metrical versions" of the Tour, by Dr. Gostling of Canterbury.

$5\frac{1}{2} \times 3\frac{7}{8}$ *in.* Brit. Mus. Library, 7857. b. b. b.

1897.

Hogarth's Peregrination By Land and Water. 1732.

"*Abi Tu Et Fac Similiter*" [*May*, 1732]

This chromolithograph appears on the frontispiece of a modern reprint of "The

Five Days Peregrination of the Five Following Persons" &c., commonly called "Hogarth's Tour". The reprint is entitled "Hogarth's Frolic", London, no date.

The design represents Hogarth and Samuel Scott, the marine painter, playing at hop-Scotch under the colonnade of the Town-hall at Rochester, as described in the text;—"Hogarth and Scott stopped and played at hop-Scotch in the colonnade under the Town-hall."

$5\frac{5}{8} \times 5\frac{1}{4}$ *in.* Brit. Mus. Library, 7857. b. b. b.

1898.

The Art and Mystery of *Printing* Emblematically Displayed.

From "The Grub-street Journal," Numb. 147, October 26, 1732.

[*Oct.* 26, 1732]

This print shows the interior of a printing-house, in three divisions: 1. Represents a man with the head of an ass standing "at case," and setting up type; behind him is a form of the "*Grub Street Journal*". 2. A group of men working at a printing-press; one, with a hog's head, inks the type; a second, with a horse's head, pulls over the frame; a third, with a greyhound's head, kicks with his right foot a form of the "*Craftsman*"; the Devil stands behind. The master-printer, a Janus-faced figure of an old man, looks on; a sheet of "*Fog's Journal*" lies on the frame of the press; above the press is an owl. 3. The Devil hanging printed sheets of paper to dry on lines stretched across a room; at the end of a pole he has a sheet inscribed "*Cases of Impotency*"; on the lines are sheets of various publications, inscribed "*Onania*", "*Rochester's Poems*", "*Manual of Devotion*", "*Sessions Paper*", "*Applebee's Journal.*", "*Read's Jour*[l]", "*London Journal*", "*Universal Spectator*", and "*Weekly Register Pr* $1\frac{1}{2}$d." A pile of the "*Free Briton*" lies on a stool, a packet of "*The Examiner*" on the floor; the Devil treads on a sheet of the "*Hyp Doctor*".

The text of the journal in question, see Brit. Mus. Library (Newspapers), describes the meeting, by the writer, of many "printer's devils," and gives his report of the conversation he overheard among them, comprising complaints of their condition, notes of their speaking of Prynne, De Foe, and Ogilby; "Master *Applebee*, the first great inventor of *Weekly Journals*"; Curll; various London newspapers; "The Daily Post," "The London Evening Post," and "The Universal Spectator;" a humourous account of the origin of the term "printer's devil," &c. "The Grub-street Journal Extraordinary," Oct. 30, 1732, which follows the above in the volume, gives the same plate and text, with additional matter, this referring to "Mr. D'Anvers,"[1] and the conduct of certain editors of newspapers, and is followed by "*Explanations of the picture.*" which are literary, political and social, and signed "Bavius."

Numb. 149 of "The Grub-street Journal" contains a letter from "Miso Diabolus," referring to this print; a second letter appears in Numb. 150 of the same newspaper.

The publications named above were all in vogue at this date. "Fog's (Weekly) Journal" was a newspaper opposed to Walpole's administration, which was begun to be published in 1728, and continued to appear during

---

[1] That is to Nicholas Amhurst, as editor of "The Craftsman," for references to whom, see "The Frontispiece to the First Volume of 'Terræ-Filius,'" (No. 1.), 1721, No. 1727.

about eight years; see "Robin's Reign," &c., Nov. 9, 1729, No. 1822; "To the Glory of Colonel Don Francisco," May, 1730, No. 1841; "A Satire on Sir Robert Walpole," &c., July 10, 1733, No. 1931. "Cases of Impotency," "Onania," and "Rochester's Poems," were *pseudo*-medical publications and books of lewd poetry, then and still current. The other publications referred to were newspapers and collections of political essays, or, as the "Sessions Paper," official in their character. "The Hyp-Doctor" was issued by "Orator Henley," see "The Oratory," 1731, No. 1871, and "Orator Henley preaching," 1731, No. 1872. "Prynne" was William Prynne, see "Portrait of William Prynne," No. 137. For De Foe, see "Faction Display'd," 1709, No. 1508, and the references to this writer which are comprised in that entry to this Catalogue. For "Ogilby," see "The Frontispiece to 'The Dunciad,'" 1726, No. 1793.

9 × 4⅜ *in.*

1899.

RICH'S GLORY *or his* TRIUMPHANT ENTRY *into* COVENT-GARDEN. (No. 1.)

WHIES CULP. (W. Hogarth, invt. et sculp.) *Price* 6*d*.

[*Dec.* 18, 1732]

A PRINT, with three columns of verse engraved below the design. The scene is laid in Covent Garden, with the church in the background. On our right is the colonnade leading to the theatre, which a great crowd is endeavouring to enter. In the crowd some one shouts "*Gay for ever*". Then follows Gay on a porter's back, and after them an open carriage drawn by six satyrs; on the box is Rich as Harlequin; in the carriage are Columbine and a dog.[1] Large crowds, among whom are actors in their various characters, accompany and follow the carriage. One shouts "*Rich for ever*". On the back of the carriage is "*I. R*", referring to John Rich as promoter of "entertainments." Two authors bow obsequiously; "*P*", Pope, appears in the corner, and in the act of treating with contumely the "*Beg*"(gar's) "*Oper*"(a). A cart is approaching loaded with theatrical properties, among which is "*A Box of Thunder and Lightening*". The scene refers to the opening of Covent Garden Theatre, December 18, 1732, when Rich removed from the playhouse in Lincoln's Inn Fields to that in Covent Garden.

The following verses are engraved below:—

"Not with more glory through the Streets of Rome,
Return'd great Conquerors in Triumph home,
Than, proudly drawn with Beauty by his side,
We see gay R—— in gilded Chariot ride.
He comes, attended by a num'rous throng,
Who, with loud shouts, huzza the Chief along,
Behold two Bards, obsequious, at his Wheels,
Confess the joy each raptur'd bosom feels;
Conscious that Wit by him will be receiv'd,
And on his Stage true humour be retriev'd;
No Sensible and Pretty[2] Play will fall
Condemn'd by him as not Theatrical.

---

[1] The dog was an important character in "Perseus and Andromeda," which had been published a year or two before this date.

[2] "Sensible and pretty" are terms applied by Cibber to plays, which, however, he rejected.

The Players follow, as they here are nam'd,
Drest in each Character for which they're fam'd,
Quin th' Old Batch'lour, a Hero Ryan shows,
Who Stares and Stalks Majestick as he goes
Walker,[1] in his lov'd Character, we see
A Prince, tho' once a Fisherman was he,
And Massanelo nam'd; in this he prides,
Tho' fam'd for many other Parts besides.
Then Hall,[2] who tells the bubbled country men
That Carolus is Latin for Queen Anne.
Did ever mortal know so Clean a bite!
Who else, like him can copy Serjeant Kite?
To the Piazza let us turn our Eyes,
See Iohnny Gay on Porters Shoulders rise,
Whilst a bright Man of Tast[3] his Works dispise.
Another Author wheels his works, with Care,
In hopes to get a Market at this Fair;
For such a day he sees not ev'ry Year."

This print has been ascribed to Hogarth. The signature occurs twice, in the corner of the design on our left at foot, and below, external to the design and beneath the verses, in the latter place the signature is "*WHIESVLP*".

There are two states of this print; one of these shows the inscription "*Price* 6*d*.", the other is without that notification and having the following publication line, "*London, Printed* 7 *Oct*, 1811, *by Robert Wilkinson. No.* 58, *Cornhill.*" A copy is in "Londina Illustrata", vol. ii. 1825.

It is difficult to account for the introduction of Pope to this print, and engaged as he appears to be with regard to "The Beggars' Opera," the work of Gay, his friend, and which he warmly supported on its first appearance.

This print is described by J. Nichols and G. Steevens, "The Genuine Works of William Hogarth," 1810, vol. ii. p. 66, as not having been published, or "probably suppressed by the influence of some of the characters represented in it."

For other satires on Rich, see "The Stage's Glory," Ap. 1731, No. 1869.

For references, in this Catalogue, to Pope see "The Frontispiece to 'Ingratitude'", 1733, No. 1935.

12 × 6½ in.

1900.

RICH'S GLORY OR HIS TRIUMPHAL ENTRY INTO COVENT-GARDEN. (No. 2.)

Rich's Triumphal Entry.

Hogarth pinx. T. Cook sculp. Published by Longman, Hurst Rees & Orme, Nov. 1*st*, 1809. [*Dec.* 18, 1732]

THIS engraving is a copy from that which is described as (No. 1.), with the same title and date, No. 1899.

---

[1] Walker was the original "Captain Macheath" of the "Beggars' Opera." See "The Beggars' Opera," (No. 1.), 1728, No. 1807.

[2] Hall was the original "Lockit" in the same opera.

[3] The Man of Taste refers to Pope, as author of the poems called "Of Taste", &c., see "Taste", (No. 1.), 1731. No. 1873; the figure marked "*P*," in the plate much resembles him.

It was prepared to illustrate "The Genuine Works of William Hogarth," by J. Nichols and G. Steevens, 1810, vol. ii., where it faces p. 61. With the addition of "Proof Bishop Printer", this plate was used for "The Works of William Hogarth", by the Rev. J. Trusler, 1821. vol. ii. (1751. b.)

$6\frac{1}{2} \times 3\frac{5}{8}$ *in.*

1901.

Rich's Glory or his Triumphal Entry into Covent Garden. (No. 3.)

Rich's Triumphant Entry.

WHIESCULP (W. Hogarth invt et sculp.) [*Dec.* 18, 1732]

This print is a copy from that which is described as (No. 1.), with the same title and date, No. 1899. It may be distinguished from the original, which it was made to represent, by means of the marginal line on our left; in the copy this is ruled and straight, in the original it appears to have been drawn by hand and is slightly waved. An impression occurs in "The Works of William Hogarth, from the Original Plates restored by James Heath, Esq., R.A."; London, no date. The second title given above is placed below the design, and the verses are omitted.

$12\frac{1}{8} \times 6\frac{1}{2}$ *in.* Brit. Mus. Library, 1751. d.

1902.

A Scene in "The Blazing Comet: The Mad Lovers; or, The Beauties of the Poets. A Play, As it is Acted at the New-Theatre, in the *Hay Market*. By Mr. Johnson, Author of Hurlothrumbo," &c. 1732.

[1732]

This engraving represents a stage-scene, with "Lord Wildfire," one of the characters in "The Blazing Comet," holding a violin and its bow, and standing on stilts; the stilts being made to resemble legs and feet, the actor looks gigantic. He turns towards the balcony of a mansion on our left, where a lady leans on a balustrade and addresses him; three other performers are present. In the background is an architectural screen, with an archway in the middle. Beyond the latter the tower of a church, and a circular building appear.

The scene in the play (643. g. 14/9.) which this print illustrates, is the second in the fifth act. "Lord Wildfire" is a madman, who is in love with "Lady Flame," likewise a lunatic, and in love with him. The scene represents "a Visto to *Sublimo's* House," to which:—

"*Enter Lord* Wildfire *upon long Legs.*

Wild. Where is she, ah! they fly,
As before the Mountain Lion's Ire,
The Village Curs and trembling Swains retire
I like a blazing Star pursue, and set you all on Fire.

Plenty *and* Limpo *run off.*

I burn in Flames: Where is the Woman?

[Wildfire *sings*, *Lady* Flame *comes to the window.*

L. *Flame.* Why should we grieve when these fires do scourge us?
Our Crimes breed Fire, those Fires return to purge us.

Wild. O let me plunge in a thousand Floods; that I'd been born upon the mighty Deluge-day, when slumbering Winds awaked and rouz'd from their stony Caves, then from the four Hinges of the World came rushing all amain, a dark Body of Clouds overcas'd the Sky, from many a horrid Riff abortive pour'd fierce Rains with Lightning mix't. Tremendous Thunders bellow'd: Both ends of Heaven roar'd: Fire ran along the Sands of the Desart, the Air was all in a flame, Horror seized the Minds of Mortals, the Dragons were touch'd with Remorse, the mighty Flood-gates of the Deep broke up, the Rocks gush'd out and Fountains flowed; tempestuous Cataracts with Fire, fought Thunder, Lighting and Hail. The wild Cascades of the Skies fill'd Seas, proud Floods fought Clouds, and Whales plunged high and kiss'd the Moon.

L. *Flame.* Come, come; and both these Arms shall bind thy Head, and lull thee fast to sleep in my own Bed.

Wild. With Wings upon my Heels I'll fly to thee, And taste the Joys of Immortality.

[*He gets in at the Window.*]"

This print is No. 40, in the fifth volume of the Burney Collection of Theatrical Portraits; a memorandum on the back states that it represents Mr. Johnson in the character and play as above cited, and Mrs. Haywood as "Lady Flame." The Mr. Johnson in question was otherwise styled "Cheshire Johnson" or "from Cheshire," as he is described on the title-page of "Hurlothrumbo," &c. (162. i. 25. and 643. g. 14/8.), 1729. He is referred to in "Serpentes avibus geminentur," 1729, No. 1834; "The Stage's Glory," Ap. 1731, No. 1869.

"Biographia Dramatica," by D. E. Baker and J. Reed, 1812, article "The Blazing Comet," states that "a curious frontispiece is prefixed" to this play; probably the print here described may have served as such; the copy (643. g. 14/9.) has no frontispiece. The same authority, article "Johnson, Samuel," states that Johnson performed the part of "Lord Flame" in "Hurlothrumbo," a character "into which he had thrown such a mixture of fine thoughts and unintelligible fustain, that no one could possibly understand what he was aiming at; and if at any time this unintelligibleness was objected to him as a fault in his piece, his constant reply was, that the fault did not lie in that, but in the audience, who did not take the proper method for attaining a knowledge of his meaning; that no one could possibly understand an author perfectly, unless he examined his works in the same situation and state of mind as they were written; and therefore, as he himself never sate down to write without a fiddle in his hand, it was impossible for any one to comprehend the sense of what he wrote without an instrument of the very same kind to quicken their understandings. But, in order in some measure to remedy this deficiency in the audience, he used to act his part of Lord Flame in a manner equally extravagant with the rest of the affair: viz. with a violin in his hand, which he occasionally played upon, and sometimes walking in high stilts. His dress on this occasion was such as he commonly wore, viz. a suit of black velvet, with a long white flowing periwig.[1] It is said that Sir Robert Walpole promoted the success of his piece as far as lay in his power, making it serve to divert the attention of the public from some state designs of his own, which were at that time ready to be put into execution."

As Johnson appears to have been bred a dancing master, it was probably due to professional associations that he adopted the violin while performing parts in his own plays.

[1] It appears from the print in question here that this actor performed the character of "Lord Wildfire" in a similar manner and in a like costume to those which he considered fit for "Lord Flame."

Samuel Johnson wrote, besides the above-mentioned plays, "Cheshire Comics," a comedy, 1730; "All Alive and Merry," a comedy, 1737; "A Fool makes Wise," an opera, 1741; "Sir John Falstaff in Masquerade," a farce, 1741. This is an account of this person in "Biographia Dramatica," as above stated. In "Notes and Queries," 1st Series, vol. v. p. 596, another work of his is named, being "A Vision of Heaven," &c. London, 1738. He died in 1773, aged 82, and was buried in a plantation at Gawsworth, Macclesfield; see his epitaph in "Notes and Queries," 3rd Series, vol. i. p. 456.

$4\frac{5}{8} \times 7\frac{1}{4}$ *in.*

1903.

BUT THREE DAYS PAST—OH! NEEDLES, POYNTS OF PINS, MY BACK—MY HEAD—MY XXXX OH! MY SHINS, etc.

Frontispiece to "The PROGRESS *of a* RAKE: or, the Templar's *Exit*. In TEN CANTOS; in *Hudibrastick* Verse." &c. "By the Author of '*The* Harlot's Progress.' London: Printed for *B. Dickinson* at *Inigo Jones*'s Head, against *Exeter-Exchange* in the *Strand*, and *R. Montague* at the *General Post-Office* in *Great Queen-Street*, near *Drury-Lane*: and Sold by *E. Nutt*, and *J. Brotherton* at the *Royal-Exchange*; *A. Dodd* near *Temple-Bar*; *J. Brindley* in *Bond-Street*; *J. Joliff* in *St. James*'s *Street*; Mr. *Critchley*[1] at *Charing-Cross*; and *J. Stagg* in *Westminster-Hall*. 1732." [Price One Shilling.]

[1732]

THIS print shows the interior of a bed-room, the occupant of which, in a deshabille, has just left the bed which stands in one corner; he is examining a portion of his dress and lamenting in verse, part of which is quoted above, the rest being too nauseous for reproduction, the evidence afforded of the consequence of his own folly.

On a table before the window lies a volume of "*Rochester*(s) *Poems*", with an engraved frontispiece; on the wall hangs a framed print after Hogarth's design for the third plate in the series of "*A Harlots Progress*," showing the entrance of the officers of the law to the woman's bed-chamber. This refers to the "moral" of the frontispiece itself. On this floor lie a broken sword, a cocked-hat, &c.

The text describes the career of a vicious and ill-taught lad in the country, his conduct, troubles, sins, and suicide in London.

It appears that when Hogarth published "A Harlot's Progress," it was, shortly after, followed by a book which is thus advertised in "The Grub-street Journal," for Dec. 6, 1733, "Lately publish'd, (Illustrated with six Prints, neatly engraven from Mr. Hogarth's Designs) The Lure of Venus; or a Harlots Progress. An heroi-comical Poem. In six Cantos, by Mr. Joseph Gay."[2]

---

[1] Mr. Critchley was one of the persons implicated in the sale of "Robin's Reign," see that title, 1729, No. 1822.

[2] This is the man referred to by Pope, in "The Dunciad," ii. 127-30:—

"Curll stretches after Gay, but Gay is gone,
He grasps an empty Joseph for a John;

"The Progress of a Rake," to which this frontispiece belongs, may have been intended to serve the same purpose with regard to Hogarth's "A Rake's Progress," as the other work of Joseph Gay, the *nom-de-plume* of the author of both, proposed to effect for "A Harlot's Progress." On the part of Hogarth himself, "A Rake's Progress" was illustrated and explained in verse by Dr. John Hoadly. As "A Rake's Progress" was not published until 1735, three years after the date of this print, it may be supposed "Joseph Gay" was informed that the artist was engaged in preparing a second series of designs, and so to enhance the great fame which attended the publication of "A Harlot's Progress," of 1734. See "A Harlot's Progress", Plate I. (No. 1.), 1734. It will be remembered that, before the appearance of Hogarth's originals, a pirated copy, engraved by E. Kirkall, and printed in green, of "A Harlot's Progress," had been issued.

$3\frac{3}{4} \times 5$ *in.*

1904.

"To the Honourable the South-Sea-Company."

The Frontispiece to "An Address to the Proprietors of the *South-Sea* Capital. Containing, A Discovery of the *Illicit Trade*, carry'd on in the *West-Indies;* and shewing the great *Detriment* thereof to the *Publick;* and the *Necessity* of Discouraging it with *Rigour*, notwithstanding the *Pains* taken to *gloss* it over; and to Recommend your *cautious* and tender *Resentments*. By *a* Proprietor *of the said* Company. London: Printed for Stephen Austen at the *Angel and Bible* in *St. Paul's Church-yard* . M.DCC.XXXII." [Price One Shilling.]

[1732]

This print gives a view of the sea, and, as if stuck upon it, a map of "*The Island of S^t. Christophers.*" Three vessels are on the sea, one of these is at anchor near the island; her sails hang loose at her masts; below is engraved "*James Gally Cap^t. Samuel Tatnal*". A large barque appears to be sailing from the island; below is engraved "*Prince William Cap^t. W^m. Cleland Commander.*" and, above, "*Mr. Iames Dolliffe Super Cargoe*". A small vessel, a snow, rigged like a barque which had lost her mizen-mast, is likewise sailing away; below is engraved, "*S^t. Phillip Cap^t. John Cleland*".

Below the print is engraved:—

"In Minature behold your South Sea Fleet
Bound from S^t Kitts to carry on the Cheat
As if the Crafty Scheme at first was laid
To turn to Private Use our Foreign Trade".

So Proteus, hunted in a nobler shape,
Became, when seiz'd, a puppy, or an ape."

This "Joseph Gay" was a Captain James D. Breval, who wrote "The Rape of Helen", and "The Confederates, a farce, 1717", for which "he was put into the Dunciad"; see "A List of Books, Papers and Verses, in which our Author was abused before the publication of the Dunciad, with the true names of the Authors", Appendix II. to "The Dunciad", and note to the above verses.

The text gives an account of certain alleged practices whereby the stipulations between Spain and England, as to the limits of trade allowed by the former country to the latter, were systematically evaded in the West India trade, ships taking on board, near St. Christopher's, much heavier cargoes than they professed to carry.

An inquiry into the state of the South Sea Company took place in 1733. Lord Hervey, "Memoirs of the Reign of George the Second," 1848, vol. i. p. 223, gives the following account of the matter. The defeat and withdrawal of Sir Robert Walpole's Excise Scheme were decisive.[1] "However, as there had been a strong party made against the ministry in the House of Lords, in case the Excise Bill had come there, those who had been at the trouble of working this defection, since they were disappointed of showing their strength and the good effects of their cabals on that occasion, began to look out for some other point to squabble upon. An inquiry into the state of the South Sea Company was the subject chosen, and the reason of its being chosen was Lord Scarborough's having declared last year that as there were great murmurs in the world against those who had been concerned in the management of the great moneyed companies, and doubts arising in the minds of the proprietors with regard to the value of their property there; that in order to ease these doubts, to quiet the clamours, and let people know what they had to depend upon, whenever a scrutiny of these matters should be proposed by Parliament, he should be strenuously for it, and if any fraud was proved on those who had been entrusted with the management of any of these companies, that no one should go further than he would towards the punishment of such delinquents, and procuring satisfaction to those who had been defrauded. This declaration was casually and digressively thrown out by Lord Scarborough, when the affairs of the Charitable Corporation[2] was under consideration the year before; but it was too explicit not to pin him down when anything of this nature was proposed, to be for it. The true and short state of this Company was this:—The annual ship, trading to the South Seas by virtue of the treaty with Spain, was, by that treaty, confined to be of a measure not exceeding 500 tons; whatever, therefore, she carried beyond that measure was an infraction of the treaty and forfeiture of the privilege allowed by it. But as the directors of the South Sea Company found means to evade this treaty by carrying on a clandestine and illicit trade, so they cheated Spain by carrying merchandise and effects to a greater weight than they had a right to do, by treaty; and they cheated the Company by selling the goods of their own private trade first, and leaving those of the Company to be disposed of at any price that could be got for them after the best of the market was over.

---

[1] See "Excise in Triumph," March 14, 1733, No. 1918; "The Triumphant Exciseman," same date, No. 1919; "The Publican's Coat of Arms," same date, No. 1920; "The Noble Stand," March 14, 1733, No. 1921; "The Frontispiece to Winer's 'Excise Sermon,'" (No. 1.), March 14, 1733, No. 1922; "A Satire on Sir Robert Walpole, comparing him with Cardinal Wolsey," March, 1733, No. 1925; "Lord Mayors Speech," Ap. 9, 1733, No. 1926; "The London Merchants Triumphant," April 12, 1733, No. 1927; "The Scheme disappointed," April, 1733, No. 1928; "Britannia Excisa," (No. 1.), 1733, No. 1936; "Britannia Excisa," (No. 2.), 1733, No. 1937; "The Downfall of Seianus," 1733, No. 1939; "Frontispiece to 'The State Juggler,'" 1733, No. 1940; "Kentish Election," May 16, 1734; "The Motion", (No. 1.), Feb. 13, 1741; "The Grounds", Feb. 13, 1741; "The Screen. A New Screen for an Old one", March, 1742; "The Night Visit", 1742.

[2] For the Charitable Corporation, see "The Frontispiece to 'A Collection of State Flowers,'" 1734; "A Satire on Picture Auctions," &c. *c.* 1730, No. 1863.

Besides this, if any goods were damaged, or any were left unsold, or if any loss whatever was sustained, it was always put to the account of the Company, by which means the Company was never any year the better and was often the worse for having any trade thither at all. This was so great a hardship upon the proprietors of the 16,000,000*l.* of the South Sea stock (for that was their capital), that it was not wonderful they should complain. The reason the ministry gave for opposing inquiry into the affairs of the Company (though they did not pretend to be ignorant of the facts) was, that though a scrutiny of this nature might be a private benefit to the proprietors of the stock, yet it would be a national loss, and consequently it was not advisable for the legislature to unveil all this scene of mingled iniquity, but to let their national policy prevail over their personal justice, and permit a set of annual rascals to cheat the company without being punished, in order to let England cheat Spain without being discovered." The "Memoirs," as above cited, continue with accounts of the proceedings in this case.

$10\frac{7}{8} \times 5\frac{3}{4}$ *in.*

1905.

A Satire on Miss Vane (Vanella).

The Frontispiece to "The Fair Concubine; or, The Secret History of the Beautiful Vanella," &c. London. Printed for W. James, without Temple-Bar. M.DCC.XXXII.

[*c.* 1732]

This engraving represents a young lady, in an advanced state of pregnancy, seated in a room, and at a table; she is supposed to be contemplating a portrait which hangs on the wall at her side, and shows a young man at full length holding a snuff-box in one hand, and a pinch of snuff in the other. He wears the riband of an order of knighthood.

Below the design the following lines are engraved:—

"As the old Patriarch we in Scripture find
Of teeming Sheep by Art the Breed confin'd
And made the Lambkins o' the motled kind,
So Big Vanella with a Serious Air
Views ev'ry Feature with Attentive Care
To give her comeing Boy his Father's Princely Stare".

This print is bound as the frontispiece to "The Fair Hebrew", &c. (635. f. 11/8), but it evidently belongs to the following tract in the volume, "The Fair Concubine", &c., as above quoted. The text of the latter work comprises a scandalous history of the lady who was reputed to be a mistress of Frederick, Prince of Wales, and is alluded to in "A Satire referring to the Marriage of Frederick, Prince of Wales", &c., April 25, 1736.

$4\frac{1}{4} \times 6\frac{1}{2}$ *in.* Brit. Mus. Library, 635. f. 11/8.

1906.

SARAH MALCOM ÆTAT: XXII. No Recompense but Love.

[*Feb.* 1733]

Portrait, three-quarters length, of Sarah Malcolm, the face in three-quarters view,

and to our right, and in a hood; she is seated at a small round table, on which are an inkstand and a paper, probably her confession. Behind her stands a barrister or clergyman who holds up a wedding ring. Through the window is seen her execution in Fleet Street. The figure of the woman was copied and reversed from that by Hogarth, which represents her in the cell; see "Sarah Malcolm," (No. 1.), Feb. 1733, No. 1907.

Feb. 4, 1733. Mrs. Lydia Duncombe, aged 80, and Elizabeth Harrison, her companion, aged 60, were found strangled, and Ann Price, her maid aged 17, with her throat cut, in their beds in No. 3, Tanfield Court in the Temple, London. For these murders, Sarah Malcolm, a charewoman, was tried, and, March 7, 1733, executed opposite Mitre Court in Fleet Street. Her corpse was carried to an undertaker's upon Snow Hill, where multitudes of people resorted and gave money to see it; among the rest a gentleman in deep new mourning, who kissed her, and gave the people half-a-crown. She accused three persons of having committed the murder, but acknowledged to having received a share of the plunder; as nearly all the money known to have belonged to Mrs. Duncombe was found upon Malcolm, her story was entirely disbelieved. She alone was tried and executed[1].

In "Portraits, Memoirs, and Characters, of Remarkable Persons, from the Revolution in 1688 to the End of the Reign of George II." By James Caulfield, 1820, vol. iv. p. 55, *et seq.* is an account of Sarah Malcolm to the following effect. She was born in Durham, of honest and respectable parentage, her father had (according to her account) an estate of about 100*l.* a year. Her mother, an Irishwoman, persuaded him to sell the estate and set up in Dublin and purchase a public place there. Having done this her parents some time after came to London, and she entered domestic service; her parents returned to Dublin and shortly afterwards died. She became a "laundress" or charewoman in the Temple, and, among others, attended Mrs. Lydia Duncombe, who had lived forty years in chambers (at No. 3, Tanfield Court), four stories high, with two servants, as above stated. When Sarah Malcolm was arrested on a charge of having murdered these women she accused two brothers, Thomas and James Alexander, and Mary Tracey, with having been the actual doers of the crimes; she admitted that she had been concerned in the matter. James Alexander was a lad of about seventeen years of age, servant to a publican who kept "The Red Lion" at Bridewell Bridge. These persons were arrested and afterwards released.

It is stated in "The Genuine Works of William Hogarth," by J. Nichols and G. Steevens, 1810, vol. ii. pp. 82, 83, that this print was prepared as the frontispiece to a pamphlet which is advertised in "The Weekly Miscellany," No. 37, Aug. 25, 1733, as follows: "This day is publish'd, Price six pence, (on occasion of the Re-commitment of the two Alexanders; with a very neat effigies of Sarah Malcolm and her Reverend Confessor, both taken from the Life) The Friendly Apparition; Being an account of a most surprising appearance of Sarah Malcolm's Ghost to a great assembly of her acquaintance at a noted Gin-shop; together with the remarkable speech she then made to the whole company."[2]

The "Reverend Confessor" was, of course, Peddington, the Lecturer or Curate of St. Bartholomew-the-Great, who is referred to in the verses quoted with "Sarah Malcolm," (No. 7.), Feb. 1733, No. 1913. "Who is supposed to have made some amourous overtures to Sarah." He died Sept. 18, 1734.

---

[1] "*Professor Martin* dissected this notorious murderess, and afterwards presented her skeleton, in a glass-case, to the Botanic Gardens, at Cambridge, where it still remains."; see "Hogarth Illustrated", 1791, vol. ii. p. 551; by John Ireland.

[2] The same in "The Grub-street Journal," Numb. 188, Aug. 2, 1733, and "The Daily Courant", Dec. 21, 1733.

The tract above-mentioned is advertised in "The Gentleman's Magazine," July, 1733, p. 388, as follows: "The Friendly Apparition: Being an Account of the most surprizing Appearance of *Sarah Malcolm's* Ghost to a great Assembly of her Acquaintance at a noted Gin Shop: on occasion of a late Affront offer'd to her Memory by burning her Effigy, and of the *Alexanders* being taken up again. Sold at the Pamphlet Shops, pr. 6*d*."

$4\frac{3}{4} \times 6\frac{1}{4}$ *in.*

1907.

SARAH MALCOLM Executed in Fleet street, March y^e 7^th^ 1732 for Robbing the Chambers of M^rs^. Lydia Duncomb in y^e Temple, and Murdering Her, Eliz: Harrison & Ann Price. (No. 1.)

W. Hogarth (ad Vivum) pinxit & Sculpsit Price 6^d^. [*Feb.* 1733]

This engraving represents the murderess, of whom an account will be found under the entry to this Catalogue, "Sarah Malcom Ætat: xxii." Feb. 1733, No. 1906. She is seated at a table; the figure appears to the knees, turned to our right; her left elbow is resting on the table; the left hand placed above the wrist of the right hand, which is lying, palm downwards, on the table. The head, which is covered by a white kerchief, is turned in three-quarters view to our left; the eyes are in the same direction. "Price 6^d^." is above the print.

$6\frac{5}{8} \times 6\frac{7}{8}$ *in.*

1908.

SARAH MALCOLM Executed in Fleet street March y^e 7^th^ 1732 for Robbing y^e Chambers of M^rs^. Lydia Duncomb in y^e Temple, and Murdering Her, Eliz: Harrison & Ann Price (No. 2.)

W. Hogarth ad vivum Pinxit. Price 6^d^. [*Feb.* 1733]

This engraving is a copy of and inferior to that which is described as (No. 1.), same title and date, No. 1907. "Price 6d." is above the print.

The original and the copy are distinguishable by means of the differences in the publication lines they respectively bear.

$6\frac{5}{8} \times 6\frac{7}{8}$ *in.*

1909.

SARAH MALCOLM Executed in Fleet street March y^e 7^th^ 1732 for Robbing the Chambers of M^rs^. Lydia Duncomb in y^e Temple and Murdering Her, Eliz. Harrison & Ann Price (No. 3.)

W. Hogarth (ad Vivum) pinxit [*Feb.* 1733]

This is a mezzotint copy, reversed, from the print by Hogarth, which is described as (No. 1.), with the same title and date, No. 1907.

$7 \times 6\frac{7}{8}$ *in.*

1910.

Sarah Malcolm. (No. 4.)

Hogarth pinxt. T Cook sculpt. Published by Longman, Hurst, Rees, & Orme, March 1st, 1807. [*Feb.* 1733]

This engraving is a copy from that which is described as (No. 1.), same title and date, No. 1907. It was prepared to illustrate "The Genuine Works of William Hogarth"; By J. Nichols and G. Steevens, 1810, vol. ii., in which it faces p. 82. The woman's name only, and the publication lines as above, are engraved below the print. With the addition of "Proof Bishop Printer", this print was used for "The Works of William Hogarth", by the Rev. J. Trusler, 1821. vol. i. (1751. b.)

$4\frac{1}{4} \times 5$ *in.*

1911.

SARAH MALCOLM. (No. 5.)

[*Feb.* 1733]

This print faces page 55 of the fourth volume of "Portraits, Memoirs, and Characters, of Remarkable Persons, from the Revolution in 1688 to the End of the Reign of George II." By James Caulfield, 1820. At foot is "Sarah Malcolm."

This is a copy from Hogarth's portrait described, as (No. 1.), same title and date, No. 1907.

$4\frac{1}{8} \times 5\frac{1}{8}$ *in.*

1912.

Sarah Malcolm. (No. 6.)

W. Hogarth Pinxt. J. Barlow Sculpt. Pub: May 31, 1791, *by J. & J. Boydell, Cheapside, and at the Shakespeare Gallery Pall Mall.*

[*Feb.* 1733]

This engraving is a whole-length portrait of the person whose history and crimes are described under "Sarah Malcom Ætat: xxii." Feb. 1733, No. 1906.

The figure is seated at a table, turned to our left, the face to our right; the hands are placed on the table, and rest on a sheet of paper; in the right hand is a pen; an inkstand is before her. The scene is the interior of a prison cell, with a grated window in the wall above the table. Above the print is engraved, "From the original Picture in the Shakespeare Gallery."

This print was prepared for "Hogarth Illustrated", by John Ireland, 1791, vol. ii., where it faces p. 544. The same plate was used again for the edition of that work which appeared in 1806 (7854. g.), vol. ii. where it faces p. 312. It was likewise used for "Anecdotes of William Hogarth. By J. B. Nichols," 1833, in which volume it faces p. 178. In this case the following publication line occurs:—"*Hogarth. Barlow sc. Published by J. Nichols & Son, Dec.* 1. 1831."

The text states that the original was a small whole-length (portrait in oil?)

by Hogarth, which was formerly in the possession of Alderman Boydell.[1] It further states that Hogarth painted this person in Newgate, and said to Sir J. Thornhill, who accompanied him, "I see by this woman's features that she is capable of any wickedness." The portrait from which this print is taken was well-painted; it was probably copied from that which was painted in Newgate, and belonged to Horace Walpole. "It will not appear extraordinary that Hogarth should have delineated her twice when we consider that from the print he published there were four copies, besides one on wood, which was engraved for the Gentleman's Magazine. All these delineations were half-lengths; her whole figure was never engraved, except on the opposite plate. J. Ireland."

For the copies mentioned here see (Nos. 2, 3, and 7), same title and date, Nos. 1908, 1909, and 1913.

$2\frac{3}{8} \times 2\frac{7}{8}$ *in.* Brit. Mus. Library, 7854. ff.

1913.

Sarah Malcolm (No. 7.)

[*Feb.* 1733]

This woodcut was copied from the head and shoulders only of the portrait which is described as (No. 1.), same title and date, No. 1907. It was prepared to illustrate "The Gentleman's Magazine" for March, 1733, where it is printed on p. 153, among items of "Monthly Intelligence," as follows "*Sarah Malcolm*, was executed on a Gibbet opposite Mitre Court in Fleet-street. She was attended by the Revd Mr. *Piddington*, Curate of *St. Bartholomew the Great;* seemed penitent, and intimated she had deliver'd to him a genuine Account sealed up the Night before, which contained her whole Confession." "She was buried in St. *Sepulcher's* Church-Yard." P. 137 of the same number of "The Gentleman's Magazine" contains "*The Substance of the Paper deliver'd by* Sarah Malcolm *to* Mr. Piddington." and a note which declares that "She gave the same Account of the Fact at her Trial, in a long and fluent Speech; yet the Expectation for this Paper was so great, that the Copy was sold by *Mr. P.* for 20*l.*"

The same number of "The Gentleman's Magazine" contains, p. 151, a copy of satirical verses, reprinted from "The Grub-street Journal," number 167, March 8, 1732 (1733), which, in the original, is as follows:—

"Epigram.

To Malcolm G——y[2] cries, confess the murder;
The truth disclose, and trouble me no further.
Think on both worlds: the pain which thou must bear
In that, and what a load of scandal here.

---

[1] In the National Portrait Exhibition, 1867, No. 370, was an oil picture, head turned to the right, by Hogarth, of this person. This belongs to Mr. J. H. Anderdon. That referred to above, as formerly in the possession of Alderman Boydell is now, or was, in 1868, the property of Lady Jane Dundas, and comprised in the National Portrait Exhibition of that year, No. 802; on the table in this picture is a rosary.

[2] The Rev. Mr. Guthrie, Ordinary of Newgate; see "Epilogue to the Satires of Dr. Donne versified," Dialogue ii. line 11:—

"E'en Guthrie saves half Newgate by a dash."

Thus Pope wrote of this divine, referring to the publication by him of memoirs of criminals on whom he had attended in their last moments, and whose names were represented by dashes in typography.

Confess; confess; and you'll avoid it all.
Your body sha'n't be hack'd at Surgeon's hall:
No Grub-street hack shall dare to use your ghost ill;
H——y[1] shall read upon your post a *postill;*
H——th[2] transmit your charms to future times;
And C——l[3] record your *Life* in prose and rimes.
SARAH replies, These arguments might do,
From H——th, C——l, and H——y drawn, by you;
Were I condemn'd to Padington to ride.
But now from Fleet-street PEDINGTON's my guide.

DACTYL."

"The genuine Account" referred to above will be found in "A True Copy of the PAPER, Delivered the Night before her Execution, by SARAH MALCOLM, to the Rev. Mr. PIDDINGTON, Lecturer of St. *Bartholomew the Great. March* 6th, 1732-3. LONDON: Printed for J. Wilford, behind the *Chapter-House*, near St. *Paul's*, MDCCXXXII. *Price Four Pence.*" (518. f. 71.)

A full and apparently verbatim report of the trial of Sarah Malcolm will be found in "The Bee," Numb. V., 1733.

"Sarah Malcolm set for her picture in *Newgate*, which was taken by the ingenious Mr. *Hogarth:* Sir James *Thornhill* was likewise present." "The Craftsman," Saturday, March 10, 1733. "This woman put on red to sit to him for her picture two days before her execution. Mr. Walpole paid Hogarth five guineas for the original."—"Biographical Anecdotes of William Hogarth," by J. Nichols, 1785, p. 173.

$2\frac{3}{8} \times 2\frac{1}{2}$ *in.* Brit. Mus. Library, 249, c. 3.

1914.

SARAH MALCOLM Executed in Fleet Street March the 7th 1733 for Robbing ye Chambers of Mrs Lydia Duncomb in ye Temple, & Murdering Her, Eliz. Harrison, & Ann Price. (No. 8.)

Hogarth Pinx. [*Feb.* 1733]

THIS engraving has been executed partly in mezzotint and partly in the line mode of working. It shows the woman seated at a table, as described in the entry to this Catalogue (No. 1.), with the same title and date, No. 1907. The action is reversed from the last-mentioned design. On the table lies a knife, with its point turned towards the woman and the front of the design; on the blade appears drops, as of blood.

$5\frac{3}{4} \times 6\frac{3}{4}$ *in.*

1915.

SARAH MALCOLM. (No. 9.)
SARAH MALCOM. Pl. LXXIII.

Hogarth delt. T. Clerk sculpt London Published as the Act directs by Robert Scholey 46 *Paternoster Row.* [*Feb.* 1733]

THIS engraving is a copy, reversed, from that which is described as (No. 1.), in

---

[1] "Orator" Henley. [2] Hogarth. [3] Curll.

the same series, No. 1907. It was prepared to illustrate "The Works of William Hogarth", by Thomas Clerk, 1810, vol. ii. where it faces p. 51. The second title is engraved above the design.

The same plate was used again for "The Works of William Hogarth, including the Analysis of Beauty", 3 vols.; London, 1837, vol. ii. facing p. 86. For this issue the publication line was burnished out, and the painter's name placed in the middle, below the design—thus "*Hogarth del*"; traces of the original inscription remain. The woman's name, correctly spelt, was placed at foot of the print.

$3\frac{1}{8} \times 4\frac{1}{4}$ *in.* Brit. Mus. Library, 1402. k. 25.

1916.

Sarah Malcolm. (No. 10.)

Engraved from the Original of W^m^. Hogarth.

[*Feb.* 1733]

This engraving is a copy from that which is described as (No. 1.), with the same title and date, No. 1907. An impression faces p. 162, of "The Complete Works of William Hogarth," &c. with letterpress by the Rev. J. Trusler, and E. F. Roberts; London, no date.

$4\frac{1}{4} \times 5$ *in.* Brit. Mus. Library, 7855. i.

1917.

Sarah Malcolm. (No. 11.)

W. Hogarth (*ad Vivum*) *pinxit.* [*Feb.* 1733]

This engraving is a copy from that which is described as (No. 1.), with the same title and date, No. 1907. It is inferior to the original; the names of the woman are engraved below the print, with the signature, as above. An impression is comprised in "The Works of William Hogarth, from the Original Plates restored," by James Heath, Esq. R.A.; London, no date.

$7 \times 6\frac{7}{8}$ *in.* Brit. Mus. Library, 1751. d.

1918.

Excise in Triumph

[*March* 14, 1733]

An engraving, printed in blue, and representing:—"1", A merchant, leaning against a cask and surrounded by emblems of trade. "2", Sir Robert Walpole in the character of an exciseman, with a gauge in his hand and an ink bottle at his button-hole, waving his hat, and seated astride on a barrel, which is drawn upon a truck by a unicorn, with his tail cut and horn broken, on which is mounted a grenadier, and by a lion "4" with his tail cut, wooden shoes upon his feet, and a yoke on his shoulders; over his head is a crow flying. Under the wheels is "*Mag—a; F—ta.*" Behind is "3", a band of troops, with colours decorated with fulmen. "5" is Westminster Hall, the weather-cock upon which is blown about by a Wind, "*Interest*". "6" is St. James's Palace.

Beneath is engraved:—

"1 Trade.
2 Excise on a Hogshead of Tobacco.
3 Standing Army.
4 A Tame Lyon.
5 A Hall.
6 A Pallace.

"Dejected Trade hangs down its drooping Head,
While Standing Armies daring Colours spread;
By these encourag'd, on the Barrel strides
Excise in Triumph, and like Bacchus rides:
Still to enslave and make us more distrest
They clap French Shoes upon the British Beast.
Ah!—— cease such wicked Arts pursuing
Or you your Self may be Excis'd for shooing."

This design is in ridicule of Sir Robert Walpole's attempt to introduce his Excise Scheme, and is partly reproduced in the chief of "The Publican's Coat of Arms," see that title, March 14, 1733, No. 1920.

The Land Tax was at this time more generally complained of than any other tax, it was described as oppressive and most unequal. In order to reduce this unpopular tax, Sir Robert Walpole introduced his scheme of turning the imposts on tobacco and wine, then payable on importation, into inland duties; that is, changing the customs on those commodities into excises, by which he calculated to supply the loss which would attend the reduction of the Land Tax. The art, vigilance, and industry of his enemies, contrived, however, to represent this scheme in so formidable a shape, and painted it in such hideous colours, that everybody talked of it as reaching to a general excise; common folks believed that food, raiment and all the necessaries of life were to be taxed; that armies of excise officers would enter any house, at any time; that public liberties were to be at an end, trade ruined, Magna Charta overturned, all property destroyed, the crown made absolute, and parliaments no longer necessary to be called. Most of the boroughs in England, and the City of London, sent formal instructions to their representatives vigorously to oppose all newly proposed excises and extensions of the excise laws. The universal cry of the kingdom was "No slavery, No excise, No wooden shoes." See Lord Hervey's "Memoirs of the Reign of George the Second," 1848, vol. i. chap. viii.

On the 14th of March, 1733, the measure was proposed in Parliament, and, after a long debate and every exertion of court and ministerial influences, carried by a majority of only 61 (265 against 204). The opposition in and out of doors increased, and on the 9th of April it was resolved to drop the bill, it being then known that a petition from the City of London would be presented to the House of Commons on the following day.

There is a second state of this print. It has the following verses, instead of those which are quoted above, engraved below the design:—

"The Grenadier seems such a furious Blade,
Heading an Army, he dejects your Trade;
Whilst glad Excise shews joy in ev'ry Feature
Drawn by a noble, but oppressed Creature."

Below the design this is inscribed, in an old hand writing, "All the inhabitants of the isles shall be astonished at thee, and their kings shall be sore afraid, They shall be troubled in their countenance. The merchants among the people shall hiss at thee, thou shalt be a terrour, and never shall be any more.—Ezek. 27, 35, 36."

On the subject of the Excise Scheme, see the references which are given with the entry to this Catalogue, "To the Honourable the South-Sea-Company," 1732, No. 1904.

$8\frac{1}{4} \times 6$ in.

1919.

The Triumphant Exciseman.

R. W. In.[1] *Price* 4 *Pence.* [*March* 14, 1733]

This is a badly executed copy, reversed, and printed in black, of "Excise in Triumph," same date, No. 1918; the heads on Westminster Hall, the crow over Sir Robert Walpole's head, and the verses below the print being omitted.

Below the print is engraved the following reference table to numbers in the design:—

"1 Trade.
2 Excise on a Hogshead of Tobacco.
3 Standing Army.
4 A Tame Lyon.
5 A Hall.
6 A Pallace."

As the figures move towards our left in this copy, and in the reverse direction in the original, it is easy to distinguish one from the other.

On the subject of the Excise Scheme, see the references which are given with the entry to this Catalogue, "To the Honourable the South-Sea-Company," 1732, No. 1904.

$6\frac{7}{8} \times 5$ *in.*

1920.

"The Publican's Coat of Arms, explain'd and figur'd."

Sold May's Buildings price 3.^{p}. *next will be the Brewers Arms.*
[*March* 14, 1733]

This engraving, which is printed in bistre, represents a shield of arms, with its mantling, crest, and supporters.

Below is engraved this description:—

"The Field charg'd in cheif with a Device Brewer proper with Gauge, drawn by a Lion & Horse,[2] Cowardised & Dragooned, Cornish Carrion Crow pecking him for raising y^{e} Beer above y^{e} Act. Dexter base point a Granedier Eras'd, Sinester base D°. Bunter Erased. Over the Colours Tankard Argent, Head Murry, Crest Bucks-head Attired, furnish'd with 6 Antlets, Supported by Landlady and Landlord who rais'd the Beer; being Constable Grinds the Poor". The brewer is astride upon a barrel marked "3*s. P Barrel*", while the truck is marked "6^{s}. *raisd*", indicating his extortion; in his hand he holds a scroll, inscribed "*Gets by the Act* 5000"; under the wheels is "*Magna C-a*"; the lion and unicorn wear wooden shoes, intimating their alleged subjection to France. The pewter pot is marked, "3$^{d}\frac{1}{2}$. *Short Measure pays House Rent*". The "Bunter Erased" is a female gin-seller, who leans against a barrel, which is marked "*Gin*", and holds a small drinking-glass. The landlady, one of the supporters, holds up her

---

[1] Ironically intended for "Robert Walpole."

[2] The charge in chief of this shield is copied from the foremost group in "Excise in Triumph," March 14, 1733, No. 1918, the lion is accompanied, in both copy and original, not by a horse, as here stated, but by an unicorn, with a broken horn.

table of unintelligible scores. A large pocket in front of her dress is inscribed, "*Takes in the Pence*". A handkerchief hanging behind her is inscribed, "*Punch in small Quantities pays House-keeping.*" At the feet of the landlord are the "*Gazetteer*", "*Ledger*", and boxes, marked "*Tobacco pays for Candles Pipes & Newspapers*". The object of this print is to point out that the publicans, by extra charges, made great profit by the Excise taxes.

On the subject of the Excise Scheme, see the references which are given with the entry to this Catalogue, "To the Honourable the South-Sea-Company," 1732, No. 1904.

9 × $\frac{7}{8}$ in.

1921.

The Noble Stand: Or the Glorious cciiii. Sacred to their Immortal Honour down to the latest Posterity.

Price 6 *Pence* [*March* 14, 1733]

An engraving, with verses below. The former shows a party of men dancing round a maypole, which is entwined with bunches of grapes and leaves of tobacco; at the top of the pole is a label, marked "*Perry & Barnard*"; these were the names of members of parliament for the city of London who opposed the Excise Bill of Sir Robert Walpole's administration, and with two hundred and two other Members of Parliament, aided in procuring its abandonment. On our right, in front of the design, stand two barrels, one of tobacco, the other of wine; on these barrels appear Trade, represented by a merchant with a ship in his hand; and Liberty, with the hat on her spear, as was common in Holland and England at this period and before, in place of the Cap of Liberty, which seems to have been introduced with figures of Liberty during the French Revolution. On the other side is Justice trampling on Oppression, a prostrate figure, holding a scourge and dagger, and having in one scale of her balance three papers, which are respectively inscribed "*Magna Charta*", "*City Petition*", and "204" (see below). Fame and Plenty are in the air.

Below are engraved the following verses:—

> "Arise Britannia! Joyfull now arise!
> And to the pleasing prospect turn thy eyes!
> See, Justice triumphs!—Victory how compleat?
> Oppression groveling lies beneath her feet!
> Her Scales aloft She bears: One of them, Chains
> And Wooden Shoes, and Gauging Rules contains,
> England's Great Charter in the other view,
> London's Petition, Two hundred and twice two,[1]

[1] "The number of the Senators who oppos'd the Excise Bill." The members for St. Alban's were, Viscount Grimston, who voted for the Bill, and John Merril, who voted against it; Colonel Pawlett, sat for Newton, Hampshire, and voted for the Bill; Legh Master sat for Newton, Lancashire; W. Pulteney for Heydon, Yorkshire; Sir W. Wyndham for Somersetshire, and voted against the Bill; Sir Roger Meredith for Kent, and voted against the Bill; Sir Francis Child was Member for Middlesex and voted against the Bill: the members for London were Sir John Barnard, Sir John Eyles, Humphry Parsons, and Micajah Perry (Lord Mayor in 1739), all of whom voted against the Bill. For Sir I. Barnard, see "Lord Mayors Speech," Ap. 9, 1733, No. 1926; "The London Merchants Triumphant," Ap. 12, 1733, No. 1927; "The

How richly weighty these; while those appear
Like empty bubbles mounting in the air
Two hogsheads, on the right, stand Side by Side;
This with Tobacco, that with Wine Supply'd:
On these, Fair Liberty, Divinely bright
And Trade, with florid looks, your eye delight.
Plenty descends, and with a gracious Smile
Showers down her blessings on thy happy Isle.
Fame far and wide the Joyfull news reports:
Thy Offspring hear, & join in rural Sports:
A lofty Maypole, with Tobacco bound
And the Vine's fruit, they raise and dance around."

There is a later state, with the publication line "*Sold at the White horse in St. Pauls Church Yard.*"

On the subject of the Excise Scheme, see the references which are given with the entry to this Catalogue "To the Honourable the South-Sea-Company," 1732, No. 1904.

For references to Sir J. Barnard, see "The Frontispiece to Winer's 'Excise Sermon,'" (No. 1.), March 14, 1733, No. 1922.

$9\frac{3}{4} \times 5\frac{1}{4}$ *in.*

1922.

The Frontispiece to Winer's "Excise Sermon." (No. 1.)

[*March* 14, 1733]

This is an engraving printed in red, and representing Sir Robert Walpole coming out of the House of Commons, and exclaiming, "*It must & shall pass*", *i.e.* the Excise Bill. Inside and outside the House are several Members of Parliament, with letters over their heads referring to the names of the places which are engraved, as follows, below.

"A. St. Alban's. B. Newton. C. Heddon. D. Somerset. E. Kent. F. Middlesex. G. London. H. Hert. S:—I. Heddon. K. Abingdon. L. Aldborough. M. Beverly. G. London."

These were places chiefly represented by persons who opposed the Excise Bill.

The full title of the publication to which this print served as a frontispiece is, "The Origin and Essence of a *General Excise*. A Sermon Preached, on a very Extraordinary Occasion, At a Noted Chapel in *Westminster*,[1] On *Wednesday* the 14th of *March*, 1732. By Robert Winer, *D,D*, *Rector of the Said*

Player's last Refuge," March 5, 1735. For Humphry Parsons, see "Portrait of Humphry Parsons, Esq." &c. Nov. 9, 1730, No. 1843; "To the R^t Hon^ble Humphry Parsons, Esq^r." Nov. 9, 1730, No. 1845; "Parson's Triumph," 1731, No. 1881; "The lamentable fall of Madam Geneva," Sept. 29, 1736. The members for Hertfordshire were Charles Cæsar, and Sir Thomas Sebright, who both voted against the Bill; "Heddon" may be meant for Hindon, Wiltshire, represented by Townshend Andrews, and George Heathcote; it is doubtful if Henry Pulteney, the second member for Heydon, Yorkshire, is not here intended, he took the opposite side to that which was represented by his namesake and fellow representative for the town. The member for Abingdon was Robert Hucks: George Purvis sat for Aldborough, Suffolk; Charles Stanhope, for Aldborough, Yorkshire; Charles Pelham represented Beverley.

[1] St. Stephen's Chapel.

Chapel. LUKE Chapter ii. Verse 1. *And it came to pass, in those days, that a* Decree *went out, that all the World should be* TAXED. THE SECOND EDITION. LONDON: Printed for HUMPHRY FITZ-DRUG, at his Office in the *Old Jewry;* and *Sold by* H. GORHAM near *Charing-Cross;* and by the Booksellers in Town and Country. [*Price Thirteen Pence Half-penny*]" (695. f. 38.) There is another copy of this book, printed in white paint on black paper (C. 30. m.); this copy lacks the frontispiece. The former of these copies (695. f. 38.) has the frontispiece printed in black ink, not in red, as is the case in the engraving which is described above.

The text consists of a mock sermon on the verse which is cited on the title-page; it compares Sir R. Walpole's Excise Scheme with the decree in question, by which the Roman world was ordered to be taxed. Cyrenius, Governor of Syria at this period, is compared in infamy and by implication with Sir R. Walpole, and described, p. 4, as "An *Inventer of New Taxes* to *harrass* and *oppress* the People; and consequently was guilty of the most enormous *Male Administration*," "if he was not the *Adviser* or *Projector* of this TAX?" After proposing to divide this discourse into four heads, the preacher, p. 5, says: "*First* then, as to the first, *It came to pass that a* Decree *went out, that the* whole World *should be* TAXED. What! no less than the *whole World*, or, to speak more properly, the *whole* Roman *Empire*, at one Time! How insatiable is the *Love* of *Riches* and *Oppression* in some People! What an immense Sum must *such a Tax* raise! And for what End could it possibly be wanted! Undoubtedly to *gorge* the *Avarice* of some Court *Harpies*, amongst whom, very probably, this CYRENIUS might be the *Ringleader;* as also to keep up a *sufficient Body* of Troops, to *awe* the *Roman* People, who were naturally *impatient* of *Slavery*." The alleged parallel between the Roman decree and the English Excise Scheme is then drawn still more exactly; Walpole is compared in detail with Cyrenius, and George II. with "AUGUSTUS CÆSAR, who was reckoned a good Prince;" the circumstances of their respective reigns are, p. 6, compared. On approaching "the fourth general Head" of his matter, the preacher continues thus, p. 9: "Proceed we now to the fourth general Head, which is, '*that all the World should be* TAXED:' This was heavy Tidings, *my Brethren*, at a Time of universal Peace; what could they have expected more in a Time of War? But I begin very much to suspect that there were a great many *Pensioners* among the *Roman Senators* which might make this TAX *necessary*, for *Pensioners* must be *paid*, or else they will soon *turn Tail:* Perhaps also, *my Friends*, SECRET SERVICE MONEY might be then in Fashion, and then I don't at all Wonder *that all the World was* TAXED; I should rather wonder that *one* TAX *sufficed.* Oh! *my Brethren*, that same SECRET SERVICE is a *bottomless Gulph* that will *devour* every Thing; the Lord alone knows what it will *devour*, but you and I shall never know, if *some Folk* can help it. Had it been known in *Solomon's* Days, he would certainly have added it to his Catalogue of Things that are *insatiable.* Oh! *my Brethren*, it is a *dangerous Weapon* in the Hands of a *corrupt selfish* Man; such a *Weapon*, as destroys more than a *two-edged Sword.* But perhaps, *my Brethren*, some of you will ask, Which Way doth it destroy? To this I shall answer; that it destroys by the worst of Deaths, even by Famine; For one would hardly think it, but it is true, that bottomless Gulph hath been known to swallow up, in one Morning, as much as would have maintained a thousand Families for ever."

The alleged analogy between the Roman and the English cases is further illustrated by the histories of both. The following questions are then put, p. 15:—

"As we are therefore, *my Brethren*, under the greatest Apprehensions of this *new Excise*, let us, every Man lay his *Hand upon his Heart*, and consider, whether there has been no flagrant Sin amongst our selves, which has drawn down this severe Judgment upon us. I am afraid, *my Brethren*, there has been a *Snake in the Grass;* what else could make us so distrustful of our REPRESENTATIVES, chosen (or at best they ought to be so) by our own *Free Votes*, to

send up *Petition* after *Petition;* what else could make us so distrustful of them, as to imagine they would *neglect us*, and needed a SPUR on so *important an Occasion?* To speak openly and plainly, have we not some *Reason* to think that they are not OUR *Representatives* but their OWN? I am afraid, *my Brethren*, by this Time, you begin to feel yourselves *tardy*. Have you received the *Wages of Iniquity*, and thereby made yourselves, like the *Gibeonites*, *Hewers of Wood*, and *Drawers of Water?* Have you, like *Achan*, partaken of the *accursed Thing?* In short, have you received *Hire* from *those* who ought to be your *Representatives*, but who, if they have bought you, are really their own? If this is the Case, I am afraid, *my Brethren*, you will have no body but yourselves to thank if the *new Excise Bill* should pass. How would you like it, all and each of you, if you should have this Answer retorted to you, which was sent by a *certain Gentleman* to his Electors. *Gentlemen*, I am very much surprized at your *Insolence*, in offering to direct me how to proceed in *Parliament*. I want no Advice, at least none of yours. Don't you know that I bought you? and you may depend upon it I will sell you again. I will be so generous as to tell you one Thing which you think I don't know; that is, that you are now *treating* with another *Gentleman* to *represent* you against *next Election:* I will likewise tell you another Thing which you don't know, and I know, which is, that I am treating with another Borough, where I am sure of being chosen: So wishing your *Wives* and *Daughters* may be as *common* to EXCISEMEN, as I found them when I stood CANDIDATE. I tell you very plainly what you are to depend upon from Your no Friend A. H. This Gentleman, in my Opinion, was an *honest Man;* he told his Electors the *Truth;* he told them what they had to trust to: but could such an answer be agreeable to you, *my Brethren?* Would you like such a *home Truth?* I am sure you will say, No. Let me then ask you, when you gave your Votes for *Hire*, what else you could expect? Could you expect, in this *worse* than *brazen Age*, that any Gentleman would give you Money if he intended to serve you? In former Times the People used to *pay* their Members for their Trouble in *representing* them; what should occasion so vast a Difference that they should now *pay* you? 'Tis easily answered; there was then such a Thing as *Honour*, *Probity*, and *Integrity*, and there were then no *Pensions* nor *Places* to give to those who would *forfeit these Virtues:* Besides, *common Honesty* was not *quite laugh'd out of Doors;* an *Englishman* valued himself upon his LIBERTY; and the King of *England* was the Greatest Prince in *Christendom*, as he was King of MEN, and not of SLAVES," &c.

On the subject of the Excise Scheme, see the references which are given with the entry to this Catalogue, "To the Honourable the South-Sea-Company," 1732, No. 1904.

In "The Grub-street Journal," Numb. 170, for Thursday, March 29, 1732 (1733), is this following advertisement, "This Day is published (Price 6*d.*) *With a Curious Frontispiece.* A Very long, curious and extraordinary Sermon, Preach'd on Wednesday, *March* 14, 1732, at a noted Chapel in Westminster, from these Words of St. Luke, C. ii. V. 1, *And it came to pass in those Days that a Decree went out that all the World should be Taxed.* With some Practical Observations and Uses suited to the present Times. By Robert Vyner, D.D., and Rector of the said Chapel. N. B. This Pamphlet contains the genuine Sermon, as advertised in the Craftsman, and is Sold at so small a Price as Six-pence, on Account of another already published at the Price of 13 Pence Half-penny; and notwithstanding the smallness of the Price of this genuine Pamphlet, there is an Addition of an Excise Hymn. Printed for Humphry Fitz-Drug,[1] at her Office in the Old Jewry; and sold over-against Devereux-Court, without Temple-Bar."

---

[1] For a reference to "Humphry Fitz-Drug," see "Britannia Excisa," (No. 2.), 1733, No. 1937; stanzas 9 and 13.

In "The Gentleman's Magazine," for March, 1733, p. 162, is an advertisement, stating that "*Humphry Fitz-Drug*," of the Old Jewry, as above, sold the same book "pr. 13d. Half-penny."

$6\frac{1}{4} \times 8\frac{1}{2}$ in.

1923

The Frontispiece to Winer's Excise Sermon. (No. 2.)

[*March* 14, 1733]

This engraving, which is printed in black, resembles that described as (No. 1.), with the same title and date, No. 1922. It represents Sir R. Walpole leaving the House of Commons and exclaiming, as he snaps his fingers in derision for his opponents, "*No matter it shall Pass*". "*A*", "*B*", "*C*", "*D*", "*E*", "*F*", "*G*", "*H*", "*I*", and "*K*", are over the heads or on the figures of those members of Parliament who stand outside the House of Commons.

Below the print are engraved the following names of places, referring to the letters in the design: "*A Coventry B St. Alban's C Berks D Nottingham E Rippon F Kent G Gloucester H Rye I Canterbury K Wigan*".[1]

On the subject of the Excise Scheme, see the references which are given with the entry to this Catalogue, "To the Honourable the South-Sea-Company," 1732, No. 1904.

$6\frac{1}{2} \times 8\frac{5}{8}$ *in.*

1924.

A Whip for the Horse a Bridle for the Ass, and a Rod for the Fools Back. Prov: xxvi. 3.

[*March* 14, 1733]

This print represents a very energetic preacher, in a large circular pulpit which is placed in the semicircular end of a chapel. Over the sounding-board is a placard, exhibiting emblems of the preacher—a bear's paw, asses' ears, a mask, a fox's brush, and inscribed "*The Devil Rebukes Sin.*" In a glory behind his head is written, "*Dominus illuminatio mea, that is, God is my Illumination.*" On his right shoulder is a large purse, marked "*I am very Sensible.*" On his left shoulder is a label, with "*For a Bishoprick Unworthy as I am.*" At his ear is a pair of bellows, with "*Good for Fire and Wind.*" From his mouth issues "*Speak not Evil of Dignities.*" From his neck hangs a cash-box, inscribed, "*F. t. w. M. P. i.*", and a ribbon, with "*I. D. o. P. O. a. N. R.*", which mean, as explained below, "For that worthy Man. Proving irrefragably. In Defence of Passive Obedience & Non Risistance." Under the ribbon is a medallion, on which is written "*Excise Scheme*". Before the preacher on the desk lies a paper, on which is written, "*An Excellent Sermon Calculated for the Benefit & Advantage of the whole Nation.*" The pulpit-cloth is composed of the skins of a fox and a lion, and inscribed, "*The*

---

[1] As to some of these names of places see the notes to (No. 1.), with the same title and date, No. 1922. The members for the places which are not therein named were, Coventry, John Neale; Berkshire, Winchcomb Packer; Nottingham, The Hon. John Stanhope, and Borlace Warren; Ripon, William Aislabie; Gloucester, Charles Selwyn, and Benjamin Bathurst; Rye, Philip Gibbon; Canterbury, Sir Thomas Hales; Wigan, Peter Bold.

answer is Plain That is: A Mark of the spiritual Tradesmans Political Shops." In the preacher's right hand he holds a fox's brush, from the skin in front of the pulpit, inscribed, "*For the Prayer to the Honourable Person.*" In his left is the lion's paw, with "*For the damnable Sin the late Procession of The Citizens to Westminster*". His hat hangs against one of the pillars of the pulpit, and is inscribed, "*The Venerable Surety for one of y^e^ Head Pillars of y^e^ Church.*" The front of the pulpit is written, "*Absolute Obedience my Brethren; Murmuring Against your Superiours is Rebellion and Consumate Impudence.*"[1]

A distant part of the congregation display a flag bearing Bacchus upon a ton, a bunch of grapes, a plant of tobacco, a barrel: and the words "*The Company of Sturdy Beggars.*" The auditors seem variously moved, their emotions are clearly marked.

From the expression, "Sturdy Beggars," this print could not have been published before March 14, 1733, the day on which Sir Robert Walpole used those words, and gave much offence. They were applied to those who attended the presentation of the Petition from the City of London against the Excise Bill; see "Excise in Triumph," March 14, 1733, No. 1918. This presentation is referred to in the inscription on the lion's paw. See "The London Merchants Triumphant," Ap. 12, 1733, No. 1927. It is probable that the preacher here satirized was the Reverend Mr. D. Scurlock, who, Oct. 7, 1733, preached in St. Paul's, a sermon in favour of the Excise Scheme; see "A Letter of Advice," &c. (E. 2202/5.) by "Claudius Seymour." This sermon was published, and is thus mentioned among the books published in Nov. 1733, "A Caution against speaking Evil of our Governors, and of one another, as it was delivered in a Sermon preach'd at St. Paul's Cathedral, on Sunday the 7^th^ of October, 1733. By David Scurlock, M.A., Vicar of Pottern, Wilts."; see "The Gentleman's Magazine," Nov. 1733, p. 611.

"The Sturdy Beggars, a New Ballad Opera," is mentioned among the books published in August, 1733; see "The Gentleman's Magazine" (249. c. 3.), for that month, p. 443. On p. 611, same volume, "A Letter of Advice," &c., "By a sturdy Beggar, Citizen and Merchant of London," is announced. See likewise "The European Race Heat III^d^," 1739.

$7\frac{1}{4} \times 8\frac{3}{4}$ *in.*

1925.

A Satire on Sir Robert Walpole, comparing him with Cardinal Wolsey.

[*March*, 1733]

This engraving, which appears to have been designed for part of a fan, represents a gentleman walking rapidly in a garden, in the distance of which is a church.[2] He is waving two papers in his hands, and looks full of animation. On one of the papers is "*Liberty and Property*"; on the other "*No Dutch Politicks, Down with the Excise*". In the air, above the figure of the gentleman, is a medallion portrait of Cardinal Wolsey, bust, the face in profile to our right;

---

[1] This design, with modifications, was repeated at a later period, see "Balaam and his Ass", &c.

[2] Probably Chelsea Church, not far from which Sir Robert Walpole resided, and which the engraved church somewhat resembles; or, the Church of England?

holding a scroll in his left hand. About the frame of the medallion is engraved :—

"*Wolsey and his successor here in one behold,*
Both serv'd their masters both their country sold".

In the mid-distance a man advances, as if attracted by the medallion. He holds in one hand an object which resembles a purse (?) and raises the other hand towards the portrait of Wolsey. On the ground lie two woolsacks. In the foreground are part of the head and two of the claws of a large dragon, which seems to be dying in agonies. On one of the claws is ——"*vs*" or ——"*ns*". On the ground is written "*R H——n*". (?)

This print appears to have been taken from a plate which had been cut up. It is evidently a part only of a design, or of one of a series of designs.

For other satires on the Excise Scheme see the references which are given with "To the Honourable the South-Sea-Company," 1732, No. 1904.

$3\frac{3}{8} \times 5\frac{1}{2}$ *in.*

1926.

Lord Mayors Speech and the City Petition about the Excise.

[*Ap.* 9, 1733]

The upper part of this engraving represents the Lord Mayor of London and the Court of Common Council assembled; the clerk is reading "*the City's Petition*". Under this design is a scroll containing the Lord Mayor's speech and the City Petition; and at foot is a second design, comprising ships with colours flying, and firing salutes, two gentlemen, with drinking-glasses, cheering, while a crowd of persons are dancing round the prostrate body of a hideous bloated monster, emblematical of the Excise Scheme, on which are inscribed the following names of exciseable articles:—

"*Printing. Hops. Salt. Malt. Gin. Usquebaugh. Cider. Mead. Beer. Ale. Metheglin. Perry. Mum. Soap. Candles Starch Leather. Coffee. Tea. Chocolate. Paper. Paste-board. Mil-board. Callicoes. Gilt & silver wyres. Vellum & Parchment. Silver Plate. Ale house Pots. Scaleboard. Painting. Stainging or Dying Stuffs Silks. Linnens. Paper.*"

It is exceedingly probable that this Petition had considerable influence in inducing Sir Robert Walpole to withdraw his Excise Scheme; especially as he was very anxious to prevent its being supposed to have any influence whatever. It is true that he persevered in his efforts to carry the Bill through Parliament, and did so against the wishes of his friends, until the day before this Petition was presented. "The evening (*9th April*) Sir Robert Walpole saw the King in the Queen's apartment, just before the Drawing-room, and the final resolution was then taken to drop the Bill; but, as there was a petition to come from the City of London against it the next day, it was resolved that the Bill should not be dropped till that petition was rejected, lest it should be thought to be done by the weight and power of the City." "Sir Robert Walpole bade him (Lord Hervey, in his communications with the King) be sure to stick to the necessity there was of not seeming to yield this point at the instigation of the City." "The petition of the City was presented the next morning (*10th April*), and attended by the citizens in a train of coaches that reached from Westminster to Temple Bar. The prayer of this petition was, that they might be heard by their counsel against the Bill. The debate upon it lasted till midnight, and though this was the strongest point for the Court that had yet been debated in the whole progress of the Bill, as it was contrary

to the rules and orders of the House to comply with petitions of this nature against taxes that are going to be laid, yet even on this point the Court party was so weak that the rejection of this extraordinary demand was carried by a majority only of *seventeen* voices (214 to 197.)" "Lord Hervey's Memoirs of the Reign of George the Second," vol. i. 1848, pp. 189, 190, 194. For Sir John Barnard's speech in the House of Commons on the Excise Scheme see "The Gentleman's Magazine" (249. c. 3.) for November and December, 1733. This magazine contains a general account of the debates on this subject, speeches epitomized, &c.

The emblematical figure of Excise is an evidence of the extravagant notions impressed upon the minds of the people "that everything they eat or wore was to be taxed; and that a colony of Excise-officers was to be settled in every village in the kingdom, and that they were to have a power to enter all houses at all hours, that every place and every person was to be liable to their search; and that such immense sums of money were to be raised by this project, that the Crown would be no longer under the necessity of calling Parliaments for annual grants to support the Government, but be able to provide for itself, for the most part; and, whenever it wanted any extraordinary supplies, that the Excise officers, by their power, would be able at any time to choose just such a Parliament as the Crown should nominate and direct. The effect of these suggestions, inculcated and believed, must have had on the minds of a people jealous of their liberties, susceptible of impressions and prone to clamour, is easy to conceive. Every alarm sounded from the faction (*i.e.* the Opposition) in London came reverberated by a thousand echoes from every part of the country; the whole nation was in a flame, and fresh fuel was continually supplied by those who first kindled it, to keep it blazing." Lord Harvey's "Memoirs," &c., vol. i., p. 176.

On the Excise Scheme, see the references which are given with the entry to this Catalogue, "To the Honourable the South-Sea-Company," 1732, No. 1904.

10 × 13¾ in.

1927.

The London Merchants Triumphant (or Sturdy Beggars are Brave Fellows) being a Sketch of the Rejoyceings in the Citty &c. Occation'd by the Excize Bill being Postpond.

[*Ap.* 12, 1733]

An engraving, with verses below, giving a view of "*The Royal Exchange*", London, in front of which a mob is making a bonfire; on our left some persons are carrying the effigy of an exciseman to be burnt, one exclaiming, "*Wine & Tobacco for ever*"; on the other side men are catching in their hats wine, which is spouting from a cask, and drinking, "*To my L^d. Mayor &c.*" "*Long Live K: George &c.*" "*To Poultney*[1] *& Wyndham.*" An exciseman breaking his gauge, exclaims, "*Its all over with me*". One man is cheering, "*Perry & Barnard for ever*", another cries "*Brave news for Virginia*".

Below are engraved the following lines:—

"Long, Long live the Glorious Two hundred and four!
And may we Such Senators have evermore.
Whom Places nor Pensions, will ever persuade
To give up our Juries, and Fetter our Trade;

---

[1] Pulteney, afterwards Earl of Bath, for references to whom see "Risum teneatis amici?" 1729, No. 1833. For Wyndham see note to "The Frontispiece to Winer's 'Excise Sermon,'" (No. 1.), March 14, 1733, No. 1922.

Who Steadily Zealous, are always prepard,
To Maintain English Rights, & our Liberties guard,
But a Curse on the Slaves, who Excises insist on,
May they daily be horse-ponded, pelted, and —— on".

The exciseman is Sir Robert Walpole, who was burnt in effigy, April 12, 1733.[1] In the debate upon the Excise Bill Sir R. Walpole "was answered by Mr. Perry, Member of Parliament for the City of London. Sir John Barnard, another representative of London, distinguished himself in the same cause. He was supported by Mr. Pulteney and Sir William Wyndham, and others." Two hundred and four is the number of Members of Parliament who opposed the Excise Bill. The opposition to that measure was so strong within and without the doors of the Houses of Parliament that Sir Robert abandoned the scheme, by moving, April 11, 1733, that the second reading of the Tobacco Bill should be "postponed." Virginia produced the greatest quantity of tobacco, and would rejoice that a scheme, which threatened the trade in that article, was abandoned. As a multitude beset the approaches to the House of Commons, Sir Robert Walpole observed that gentleman might call them humble suppliants, but he knew whom the law called "Sturdy Beggars." This term was resented by Sir J. Barnard, and sarcasms were long in vogue against Walpole for having used it. See "A Whip for the Horse," March 14, 1733, No. 1924.

On the subject of the Excise Scheme, see the references which are given with the entry to this Catalogue, "To the Honourable the South-Sea-Company," 1732, No. 1904.

"The Grub-street Journal," Numb. 173, April 19, 1733, cites the current newspapers thus: "Yesterday upon the news, that the excise-bill was to be put off till June 12th, the bells were set a ringing; and the same being confirmed in the evening, there was bonfires, and an universal joy appeared in the citizens countenances; and the houses in general throughout the city, were illuminated beyond what has been known in many years. *D. J.* (Daily Journal).—At Temple-bar the populace had the assurance to burn a large figure stuffed with straw, with a blue paper a-cross his shoulder resembling a garter,[2] and white paper stuck on his coat to imitate a star; they did the like in King-street, Guildhall, also in Bishopsgate-street, and in other places." *L. E.* (London Evening Post). "The Courant," being one of Walpole's newspapers, ascribed these popular rejoicings to the fact that the day was an anniversary of the coronation of William and Mary.[3]

This print is in "The Grub-street Journal," No. 181, June 14, 1733, stated to have been "published since our last."

$8\frac{7}{8} \times 8\frac{3}{8}$ in.

---

[1] "The illuminations, mobs, bonfires, and disorders that there had been in the City the night before, when Sir Robert Walpole, with a fat woman (meant for the Queen), were burnt in effigy, contributed almost as much as what had happened in the Court of Requests to exasperate everybody against the conduct of the citizens."—Lord Harvey's "Memoirs of the Reign of George the Second," 1848, vol. i., p. 203.

[2] There are many satirical allusions to Sir R. Walpole's practice of wearing the riband of the Garter, see "Britannia Excisa," (No. 1.), 1733, No. 1936, and the same title (No. 2.), 1733, No. 1937.

[3] For a ballad on this subject, see "The City Triumphant; or The Burning of the Excise Monster," 1733 (840. m. 1/23.)

1928.

The scheme disappointed, a fruitless sacrifice

[*Ap.* 1733]

This print consists of two designs in one frame, which is decorated with medallions and panels, or "The Medals," containing other designs.

The design on our left represents Sir R. Walpole, "2", who holds manacles and instruments of torture in his left hand, and with his right is offering "*Excise Scheme*", a scroll of paper, to "1", Britannia, who is seated, and has "*Magna Charta*" on her knees, which she continues to study while she repulses the minister. Behind the latter is "Scotland, "3", with a shield bearing a thistle, and holding a scroll on which is "*Instruction to Membr*". In front is "4", the Empire (of Germany), with the crown and twi-necked eagle on her shield, seated on a drum, and accompanied by arms; "6", a bull-dog, having "*R W*" (Robert Walpole) on his collar, is licking the Imperial crown and overturning it. "5" is a naked boy. Under the feet of "1" is "*Bond of y- Bp of L* 30000 *lb.*" "7" is the figure of a nun, with an irradiated child's face on the breast of her robe, a burning vessel in one hand, a rosary, book and cross in the other hand.

This design is thus described at the foot of the print:—"Fig. 1. *Brittain* intent on Magna Charta, repulsing Fig. 2. Offering her the Excise Scheme. Fig. 3. *Scotland.* Fig. 4. The Empire directing Fig. 5. A naked Boy with a pointless Sword (the Princes of the Empire) to look up to Brittain. Fig. 6. A Bull dog licking and overturning an Imperial Crown, the Map of Naples & Sicily lying before. Fig. 7. Rome ready to seize Brittain if she accepts the Scheme."

A pyramid behind Britain is inscribed, "*Ob Libertatem Britannis Salvam* 1734".

The design on our right represents "1", Sir R. Walpole, having inscribed on the ribbon which crosses his shoulder, "*Ne Quis; Quod habeat*", kneeling before "4", an altar formed of books, and setting fire to papers which are piled on it. These papers are marked "*Free Electio*(n)", "*Libert*(y) *of Europ*(e)," and "*Magna Charta*". On the books are inscriptions, "*Treaty of Hanover*" "*Account of y^e Sinking funds*" "*Treaty of Seville & Vienna*" "*Journal of* 2 *Exp: to Spithead*" "*Stock jobbing*" "*Bank Contract*" "*Unlimited Credit*" "*Happy Colonies*" "*Gibералter & Dunkirk*" "*Clodius & Cicero*" "*Excise improv'd*" "*Scheme for paying debt*" "*Self deny'd mediator*" "*Bastimentos a Tragedy*" "*Art of Packing and Parrying*". Under the altar lie heaps of coins, a paper marked "*For Norfolk*", and having a seal attached to it; likewise a second paper, with "20000". The sacrifice is offered to "2", the Devil, who holds a scroll inscribed "*Excise Scheme*" in his right hand; in his left is a halter; he seems to applaud the act of Walpole; and "3", Cardinal Fleury, who, holding a bag of money in one hand, extends the other as if he were endeavouring to catch in the air a globe, which is marked with a *fleur-de-lis*, the emblem of French ambition for universal sovereignty.[1] "6" and "7" are fleets, which appear in the distance. "5" is a statue of Britannia standing on a column; the latter is sustained by a great hand; on the column is a label, marked "*Liberty and Property No Excise.*"

This design is described below, as before, and as follows:—"Fig. 1. The Sacrificer on his knees pushing a Torch to Magna Charta, &c., but the fire not kindl'd, the Sacrifice directed to, Fig. 2. The Devil holding out with one hand

---

[1] See "The Tomb of Universal Monarchy," Sept. 7, 1706, No. 1458.

the Excise Scheme, the other holds a Rope, & Fig. 3. A Cardinal with one hand holding out a bag to the Sacrificer, with the other grasping at a Globe in the Clouds. Fig. 4. The Altar a Pile of Books founded on a heap of Gold with proper Inscriptions. Fig. 5. The Statue of Brittain on a Column held by an Almighty hand. Fig. 6. The Brittish Fleet in Port. Fig. 7. The French Fleet under Sail." By the last-mentioned incident it appears to be intended that English commerce would decline and French commerce thrive, if the Excise Scheme was put in practice.

"The Medals." are thus described at foot: "Fig. 1. An Ax ty'd up in a Ribbon. (2) Nobles bowing to one who throws Money in their hats. (3) The same led to execution, the People rejoycing. (4, 5) Two rapacious Harpies. (6) A Cock picking out an Eagles eyes. (7) Actæon torn by his own dogs. (8) A Lyon hung up by the heels struggling to get loose. (9) A Serpent twisted round a Throne. (10) An Inscription by the mournfull Father of the Excise to his deceas'd Child. (11) A Lady in Chains dejected & her Spear broken. (12) A Ship in a tempest, her Masts broke & Flags drooping. (13) A Judge holding a Ballance, his Foot in one of the Scales. (14) Punch at a Table writing dispatches. (15, 16) Two Mysterious Sphinxes. (17, 18) Two Monsters vomiting Gold into a Vase which is swallowed by (19, 20) Two Ostriches, an Animal whose Stomach digests Metal. (21) A Groupe of hang'd Figures, some mark'd with Roses & some with Thistles." The hanged individuals must be traitors, as a figure of France with *fleurs-de-lis* on her kirtle, laments them. The two monsters repose upon books which are marked "*WALSINGHAM*". and "*CARUS*". "*Mother OSBORN'S*[1] *Works*" and "*Prompter*." "Carus" was a writer in "The Daily Courant," "F. Osborne" was a writer in "The London Journal," "Walsingham" wrote in "The Free Briton," "Prompter" was a journal.

"The Medals" may be described as follows:—1, shows a beheading axe, lying on a table, or block, and tied with a broad ribbon *i. e.* the "blew string" of Sir R. Walpole, with jewel of his order attached to it, see below. 2, Sir R. Walpole, attended by a servant, who is dressed as a soldier and like an oriental slave bears an umbrella over the minister's head; the second is followed by a man, probably intended for "a messenger," *i. e.* one of those officers who were employed to arrest political offenders during the rule of Walpole, and were deeply obnoxious to the opposite party in the country; lastly follows another man, holding a drawn sword in one hand and, in the other, a large salver (?). This is the executioner, as the others are the slaves of the despotic minister. Walpole bestows handfuls of money on two gentlemen, who cringe before him. A building in the background was probably intended for Houghton House, the seat of Sir R. Walpole. 3, the Devil leading Sir R. Walpole to execution, the latter is attended, or accompanied, by a bishop, and followed by two ladies, doubtless the wife and mistress (Miss Skerrett) of the minister; several gentlemen throw up their hats for

---

[1] As to "Mother Osborn" see "*Mother Osborne's* Letter to the Protestant Dissenters, faithfully render'd into *English* Metre, from the London Journal, *Sept.* 8, 1733. By Mother *Bunch*, Sister to the said Mother *Osborne*, Printed for *J. Roberts*, price 6*d.*"; *vide* "A Register of Books *publish'd in* September, 1733," p. 499, of "The Gentleman's Magazine," (249. c. 3). See, likewise, a satirical letter in "The Grub-street Journal," Numb. 226, Ap. 25, 1734, p. 2, col. 3, for September, 1733; see "The Dunciad", ii. 311-4, for the following reference to "Mother Osborne":—

> "Fast by, like Niobe (her children gone)
> Sits Mother Osborne, stupify'd to stone!
> And Monumental Brass this record bears,
> 'These are—ah no!—these were the Gazetteers!'"

joy. 4, and 5, two Harpies, after the classic mode[1]. 6, a crowned Cock of France, perched on the back of the Imperial Eagle, pecking and tearing its eyes; the eagle grasps a dagger—with which it attempts to wound the cock,—and two balls, which may be meant for orbs of sovereignty. This refers to Walpole's French associations, and alleged enmity to the Empire. 7. Sir R. Walpole, as Actæon, turned to a stag, recognizable by the riband which hangs across his shoulder; see "A Satire on Sir Robert Walpole," &c., July 10, 1733, No. 1925; "Britannia Excisa" (No. 1.), 1733, No. 1936, and the same "(No. 2.)," 1733, No. 1937. The Stag, Actæon, or Walpole, exclaims to the dogs which hunt him, "*Dominum cognoscite*". 8, a lion whose hind legs are tied to a bough of a tree, so that they are raised high above the ground; he struggles to get loose. 9, a serpent (Walpole) twisted about a throne, which, probably with reference to the frequent absences of the king from England, is occupied by the crown only, not by the sovereign. 10, a cartouche, with the inscription

"D. M.
EXCISÆ . GNATÆ.
CARISSIMÆ . ROB.
PATER.
M. P."

11, Britannia, chained and weeping, with her spear broken, and her shield inverted. 12, 13, and 14, as described above. 15 and 16, have differing faces, and were probably intended for portraits; the former resembles Walpole. 17 and 18 are dragons, see below. 19, 20, and 21 as described above.

The following, satirizing "Prompter," occurs in "The Grub-street Journal," Numb. 316, Jan. 15, 1736:—

"Epigram, *occasioned by the frequent republication of the* Prompter *in the* Daily Journal.

A beggar blind, with legs and feet supply'd
A lame one, riding on his back as guide.
Thus *Daily Journal*, stumbling in his track,
And *puffing*, bears the *Prompter* on his back.
Dactyl."

Pope refers to the occasional practice of certain journals in those days to appear "With each a sickly brother at his back." See "The Dunciad," Book ii. 306.

Osborne is assailed in "The State Dunces,"[2] 1733 (840. m. 1/45) p. 15, thus:—

"Lo! to thy darling *Osborne* turn thine Eyes,
See him o'er Politicks superior rise;
While *Caleb* feels the Venom of his Quill,
And wond'ring Ministers reward his skill:
Unlearn'd in Logic, yet he writes by Rule,
And proves himself in Syllogism—Fool;
Now flies obedient, War with Sense to wage,
And drags th' Idea thro' the painful Page:
Unread, unanswer'd, still he writes again,
Still spins the endless Cobweb of his Brain;
Charm'd with each Line, reviewing what he writ,
Blesses his Stars, and wonders at his Wit."

Walsingham is next dealt with, p. 16:—

---

[1] It is probable that these personations were intended for the king's mistresses.
[2] By Paul Whitehead, see "Works" (643. k 12/1—12, 1777.)

"Nor less, O *Walsingham*, thy Worth appears!
Alike in Merit, tho' unlike in Years:
Ill-fated Youth! what Stars malignant shed
Their baneful Influence o'er thy brainless Head,
Doom'd to be ever writing, never read!"

Walsingham and Osborne are thus satirized in "The State Dunces," pp. 4 and 5, with reference to Sir R. Walpole and the failure of his Excise Scheme:—

"Amidst the *mighty Dull*, behold how great
An *Appius* swells the *Tibbald* of the State;
Long had he strove to spread his lawless Sway
O'er *Britain's* Sons, and force them to obey;
But blasted all his blooming Hopes, he flies
To vent his Woe, and mourn his lost Ex—se.
Pensive he sat, and sigh'd, while round him lay,
Loads of dull Lumber, all inspir'd by *Pay:*
Here, puny Pamphlets, spun from *Preletes* Brains
There, the smooth Jingle of *Cook's* lighter Strains;
Here *Walsingham's* soft lulling Opiates spread;
There gloomy *Osborn's* Quintessence of Lead:
With these the *Statesman* strove to ease his Care,
To soothe his Sorrows, and divert Despair;
But long his Grief Sleep's gentle Aid denies,
At length a slumbrous *Briton* clos'd his Eyes."

On the Excise Scheme, see the references which are given with the entry to this Catalogue, "To the Honourable the South-Sea-Company," 1732, No. 1904.

$14\frac{7}{8} \times 10\frac{3}{4}$ in.

1929.

The Stage Mutiny. (No. 1.)

[Etched by John Laguerre.] [*June* 1733]

This etching is peculiarly interesting on account of its design being represented on a show-cloth in "Southwark Fair," by Hogarth; see (No. 1) with this title, 1733, No. 1960. "The show-cloth," say J. Nichols and G. Steevens, in "The Genuine Works of William Hogarth," 1810, vol. ii. p. 85, "representing the Stage Mutiny, is taken from a large etching by John Laguerre (son of Lewis Laguerre the Historical Painter), who sung at Lincoln's-Inn Fields and Covent-Garden Theatres, painted some of their scenes, and died in 1748." John Laguerre appears as the painter of the original of the mezzotint which is described in this Catalogue as "Portrait of Mary Tofts", &c. (No. 1.), 1726. No. 1783.

The history of the print is briefly as follows: There had occurred in 1733, a strong dispute between the managers of Drury-Lane Theatre and some of the actors who were employed there, and who removed to the Haymarket Theatre. Theophilus Cibber was the promoter of this quarrel. The occasion of this print being published is thus described in a tract styled an "Apology For the Life of *Mr.* The' Cibber, *Comedian*, being a Proper Sequel to the Apology for the Life of Mr. Colley Cibber, Comedian." Dublin, 1741. 8vo.[1] (10825. aa.) This tract is ascribed to Henry Fielding. It is a satire, treating Theophilus Cibber's life in

[1] There is an earlier edition of this tract.

irony. The author states, p. 20, "In that Year when the Stage fell into great Commotions, and the *Drury-Lane* Company asserting the glorious Cause of *Liberty* and *Property*, made a Stand against the Oppressions of the Patentees. In that memorable Year when the Theatric Dominions *fell in labour* of a *Revolution*, under the Conduct of *myself;* that Revolt gave occasion to several Pieces of Wit and satirical *Flirts* at the Conductor of the Enterprize. I was attack'd, as my Father had been before me, in the publick Papers and Journals; and the burlesque Character of *Pistol*[1] was attributed to me as a real one. Out came a Print of *Jack Laquerres*, (Laguerre's) representing, in most vile designing, this Expedition of ours, under the name of the *Stage Mutiny;* in which, gentle Reader, *your humble Servant*, in the *Pistol* Character, was the principal Figure. This I laugh'd at, knowing it only a proper Embelishment for one of those necessary Structures to which Persons only out of Necessity repair." The author thus again refers, p. 109, to this print: "At the Fair of *Bartholomew*, we gain'd some Recruits; but, besides these Advantages over the Enemy, I myself went there in Person, and publickly *exposed* myself; This was done to fling Defiance in the Patentees Teeth; for, on the Booth where I exhibited, I hung out the *Stage-Mutiny*, with *Pistol* at the Head of his Troop, our Standard bearing this Motto,—'*We eat.*'". See "The Stage Mutiny" (No. 2.), June 1733, No. 1930. and, for "Verses" in this setting up of the booth, "The Grub-street Journal," Numb. 190, Aug. 16, 1733, p. 3, col. 1. On p. 2, col. 2, of the same newspaper is the following, "A booth is building in Smithfield for the use of Mr. Cibber, Mr. Griffen, Mr. Bullock, and Mr. H. Hallam, where they are to perform the tragedy of *Tamerlane*, with the fall of *Bajazet;* intermix'd with the comedy of the *Miser;* the entertainment is to conclude with the *Ridotto al Fresco*. The scenes, habits, and all the decorations, are very magnificent, and entirely new; the boxes are to be gilt, and adorn'd in the handsomest manner, for the reception of the quality, and the whole will be illuminated with a number of glass lustres. *D. P.*" (Daily Post.) See likewise, p. 3, col. i. of the last-quoted number of "The Grub-street Journal," "Verses occasioned by Mr. C——s's erecting a booth in Smithfield."

On these passages Nichols and Steevens, as cited above, p. 89, note, remark, "Whether this account which Cibber is made to give of his own conduct is entirely jocular, or contains a mixture of truth in it, cannot now be ascertained. Hogarth might have transplanted a circumstance from Bartholomew to Southwark Fair; or Fielding, by design, may have misrepresented the matter, attending at the same time to Hogarth's Print."

The design of "The Stage Mutiny" represents "Ancient Pistol," Theophilus Cibber, advancing, vapouring and gesticulating, at the head of the party of players; Mrs. Heron, who stands by his side, holds a banner, on which is written "*Liberty & property*". They, with others, approach the Patentee, Highmore,[2] who seems to be in the act of expostulating with the rebels and holds a scroll, to which he points, and on which is "*it Cost* £6000"[3] This was the price Highmore gave for his share in the Patent of Drury Lane Theatre. He is accompanied by a man without his coat, who flourishes a single-stick with a basket hilt and wears a guard on his right arm; he appears to be eager for a fight. This figure is said to represent Bridgewater, or, more probably, Ellis

---

[1] See "Cibber, in the Character of Antient Pistol", 1733, No. 1933. "Theophilus Cibber, as 'Ancient Pistol'", 1733, No. 1934.

[2] See "Qui Color albus erat," etc., 1743.

[3] Writing of this Patent, the author of "An Apology for the Life of *Mr.* The'. Cibber," &c. says, p. 106:—"On Mr. *Booth's* Death, the Patent became invested to the Property of Mr. *Highmore*, the Widow *Booth*, and the Widow *Wilks*."

"Prime Minister and Fac-totum to Highmore." Ellis seems to have been fond of athletic sports; see the paint-pot and brushes which are placed at the feet of his portrait on the show-cloth in Hogarth's print, "Southwark Fair," (No 1.), 1733, No. 1960; and "The Stage Mutiny," (No. 2.), June, 1733, No. 1930. Behind Highmore stands Mrs. Wilks, one of the Patentees, widow of the player, she wears a wimple and seems to be weeping. On the other side of Highmore stands Mrs. Shaw, daughter of Mrs Wilks, she waves a banner, on which is written "*We'l Starve e'm out*". Behind this group are a considerable number of persons with asses' ears, and holding spears, staves, &c. These are described as "Possessors of the House." They are, probably, those who rented seats, or had settled interests in the theatre. In front, as if he sat on the stage and before the curtain, as was common in those days,[1] sits Colley Cibber, wearing his laurel, as Poet Laureate, and nursing gleefully on his knees several bags of coin, of which more lie at his feet. He is pointing, with a laugh, at Highmore, who had, not long before the date of this print, bought his share in the Patent, as above stated, from Colley Cibber; the bags of money represent the price, which the Laureate thought himself fortunate in securing.

The group behind Theophilus Cibber, &c. comprises Mr. Mills the younger, comedian, in a "Roman shape," with a prodigious crest to his helmet[2]. "Sir John Falstaff," who bears a sword which has been rendered spiral by extreme twisting,[3] represents Harper, the player; behind him is Benjamin Griffin, wearing a huge wig and large three-cornered hat; next to him is Miller, a comedian, who holds a short stick by both its ends, and is in the act of running. Behind Griffin is Benjamin Johnson, in the character of "Testimony"; see below.

The background exhibits a view, which is said to be that of the street near the Rose Tavern in Covent Garden. Many persons are looking out of the windows of the houses. From one side of a house, behind the group of Highmore and his friends, a sign is pendant, this is a sculptured rose; on the iron bracket which sustains the sign is perched an ape bearing a flag, on which is "*I am a Gentleman*". This animal is said to represent Highmore, who was accustomed to say so, of himself; see below.

Highmore was originally a man of fortune, who injured it by gaming; he was ruined by the adventure of the Drury Lane Theatre Patent. He was (see "An Apology For the Life of Mr. The' Cibber", &c., pp. 105-6,) "a Gentleman who had a great liking to theatrical Affairs, and who had play'd some Parts on the Stage, meerly, I suppose, to shew what a Judge he was of acting, and consequently of Actors. The Parts he play'd were *Hotspur* and *Lothario*. This Gentleman, besides his Liking to theatrical Affairs, had chiefly a Liking to theatrical Gain: He had heard, and partly seen what Profits the Managers had made for a long Course of Years, and had a Mind to purchase what he thought would prove so fine an Income: How his Expectations were answered, you will find related. Here I must disclose a Secret; When *Mr. Cibber, sen.* sold out his Share in the Patent, I was desperately alarm'd, and look'd on it as a Piece of Injustice done to myself. For I thought his Share, or at least the major Part of his Share, would have devolved upon me as an Inheritance; therefore I looked on myself as a *disinherited Son*, and that *Highmore* had bought, clandestinely, my *Birth Right*, or rather by

---

[1] See a note on the representation of "The Provok'd Husband", to "The Stage Medley," Ap. 1728, No. 1806.

[2] This was William Mills, son of John Mills; the latter was the famous actor of the part of "Henry IV." in Shakespeare's play. He died Dec. 17, 1736; see "The Daily Post", Dec. 18, 1736, p. 1, col. 1, and "The Gentleman's Magazine", Dec. 1736, p. 749, col. 1.

[3] An exaggerated satire on the notches on the edge of the knight's weapon.

sinister Means *deprived* me of it. This may serve for a Reason why I so heartily enter'd into the Measures I afterwards prosecuted: On Mr. *Booth's* Death the Patent became invested to the Property of Mr. *Highmore*, the Widow *Booth*, and the Widow *Wilks*. The whole Company began to murmur at being rul'd by so motley a Kind of Government as they were now falling under, *viz.* A Man who knew nothing of the Business, and two Women unfit for such a Province: Mr. *Ellis* was indeed deputed to act for Mr. *Wilks*,[1] but I believe that did not much better the Affairs: Mr. *Ellis*, however, became not only a Deputy to *Mrs. Wilks*, but Prime-Minister and *Fac-Totum* to *Highmore*. This could be no pleasant Situation for the other Actors, who had been so many Years labouring in the Theatre, and bore the Burthen of the Day; such as the elder *Mills*, Mr. *Johnson*, *Miller*, *Griffin*, and some others, who, though younger, had some Claim, as *Mills, jun.* and *myself*: I found this an admirable Time to put in Execution a Design I had plan'd, which was, at a proper Opportunity, to fling off the Yoke, and set up for Masters and Managers ourselves:" &c.

For Colley and Theophilus Cibber, father and son, see "Frontispiece to 'The Dunciad,'" 1726, No. 1793. "A Just View of the British Stage," (No. 1.), 1725, No. 1761; and "A Blast upon Bays; or, A New Lick at the Laureate", (641. h. 5/7.), in a volume which comprises many tracts on the Cibbers.

Mrs. Wilks appears in a wimple because her husband, the famous actor, died, Sept. 1732, the year before this print appeared. "Wilks remained in London but one winter, during which he married a lady of most respectable connections, and with whom, on a refusal from a manager to raise his salary, he departed for Dublin," see "An Apology for the Life of Mr. Colley Cibber," &c. 1822, p. 234; this refers to the early life of Wilks.

Benjamin Griffin,—son of a clergyman of the same name who was Rector of Buxton and Oxned, Norfolk, where, 1680, the son was born,—was originally an apprentice to a glazier at Norwich; but disliking his employment, he, 1712, determined to leave it and join a strolling company of comedians. He appeared, 1714, on the London Stage, in Lincoln's Inn Fields Theatre, where he gained great reputation, as one of the most natural unaffected comedians that had ever appeared on it. He dealt mostly with low comedy and was considered an actor of such importance that,—as it is stated in "Biographia Dramatica," by D. E. Baker and I. Reed, 1812, vol. i. p. 301,—the managers of Drury Lane Theatre, although already strengthened by engagements with Norris and Johnson, both actors in the same line as that which was followed by Griffin, found it worth their while to buy off his weight against them in the rival theatre, by engaging him at a larger salary than he had there; he died Feb. 18, 1740, and was author of several dramatic pieces. His portrait is engraved with that of Benjamin Johnson, see below, in mezzotint, by P. V. Bleek, the two representing "Tribulation" and "Ananias."

Benjamin Johnson was originally a sign-painter, who joined the stage in 1694. "He's skilful in the Art of Painting, which is a great Adjutment very promovent in the Art of true Eloqution, which is all requirable in him that bears the Name of an Actor: He had the Happiness to gain Applause from Court and City, witness *Morose*,[2] *Carbacchio*, *Mr. Hothead*,[3] and several others: He is a true Copy of Mr. *Underhill*, whom *Sir William D'avenant*, judg'd 40 Years ago in *Lincoln's-Inn-Fields*, the truest Comedian of his Company;" see "An Apology for the Life of *Mr.* The' Cibber, *Comedian*," Dublin. 1741 (10825. a a.) p. 92. Benjamin Johnson died July 31, 1742, aged 77.

As to this design, it is stated on pp. 85, 86, vol. ii. of "The Genuine Works

---

[1] ? *Mrs.* Wilks. [2] Morose, in Ben Jonson's "Epicene."
[3] Hothead, in J. Crowne's play of "Sir Courtly Nice."

of William Hogarth," By J. Nichols and G. Steevens, 1810, that "an impression possessed by Mr. Baker" (? David Erskine Baker, one of the authors of "Biographia Dramatica") "gives the following 'List of Portraits contained therein, with the reference to them in manuscript. A. *Cibber*, Poet Laureat, who sold the share he had in Covent Garden old house to Mr. Hymore for 3500 guineas, and, having enriched himself, now retires. B. Mr. *Hymore*, who bought the Patent and always calls himself a Gentleman, expostulating with the Players, who refuse to act under him. C. Young *Cibber*, in the Character of *Pistoll*. D. Mr. *Miller*. E. Mr. *Ellis*, a Patentee, and Tapestry-weaver and Painter,[1] a mighty man at the Prize-fighting. F. Mrs. *Shaw*, Daughter to the late Mr. Wilks. G. Mr. *Griffin*. H. Mr *Harper*, in the Character of Sir John Falstaff. I. Mr. *Ben Johnson*, in the Character of Testimony. K. Mrs. *Hern*. L. Mrs. *Wilks*. M. Mr. *Mills*. N. Possessors of the House, with Asses Ears.'"

Another account of the persons represented is as follows:—

"An impression in the collection of Mr. Willett has the names of the different persons subscribed in MS. The person at the left holding both ends of a staff is Mr. Miller. The next with hat and wig, Mr. Griffin. Behind him, with uplifted hands, is Benjamin Johnson in the character of 'Testimony.' Falstaff, Mr. Harper. Pistol, Theophilus Cibber. Next to him is Mrs. Heron. The helmetted hero beyond is Mr. Mills. The bald-headed man is called Ellis, a patentee, a tapestry weaver and painter, a mighty man at the prize-fighting. The lady with the flag, Mrs. Shaw, daughter to the late Mr. Wilks. The lady crying is Mrs. Wilks. Colley Cibber, grasping the money bags, sneers at Highmore, from whom he had received £2500 for shares in Drury Lane. The persons in the Box with asses ears are the temporary possessors of the House."

Ellis was Mrs. Wilks's agent, and joined with Highmore in managing the affairs of the theatre, so that the two parties disputing are, on the one side, the patentees, and on the other, the refractory performers, who are represented in the characters in which they had acquired most fame. "Testimony" is a canting fanatick in the play of "Sir Courtly Nice," in which Benjamin Johnson had originally appeared at the Haymarket Theatre, as early as the year 1707.

Miller's chief characters this season were "Clodpole" in "The Amourous Widow." "Justice Silence" in "Henry IV. Part II." "Mayflower" in "The Miller," and "James" in "The Miser." Griffin's chief character was "The Miser."

In "The Grub-street Journal", Numb. 181, June 14, 1733, p. 1, are printed two letters and a dialogue between Æsop and the Players; the last is styled "The Case of the Patentees *and* Players", it gives a satirical account of the conduct of the players, and suggests that their complaints were unreasonable, in fact, that they had nothing to complain of. Æsop advises them to go home, *i.e.*, to their original employment, again. This advice it is made to appear they were inclined to accept. In the same journal, "Numb. 180" are two letters from "Philo-Dramaticus", and "Musæus", on this subject. In "Numb. 184"

---

[1] "A pupil of Sir James Thornhill, a great frequenter of Boughton's gymnasium." "Biographical Anecdotes of William Hogarth," 1785, by J. Nichols, p. 181. He was born in 1701. After leaving Thornhill, he was placed for a short time with Schmutz; he chiefly imitated Vanderbank, to whose house and business he succeeded, and by favour of the Duke of Montagu, Great Master of the Wardrobe, purchased Vanderbank's place of Tapestry-Weaver to the Crown, as, by the interest of Sir R. Walpole, for whom he bought pictures, he was appointed Master-Keeper of the Lions in the Tower. See Walpole's "Anecdotes of Painting in England", 1862, p. 702. "Last week a Warrant passed the proper offices, appointing Mr. John Ellys, of Great Queen-street, principal painter to his royal highness the Prince." "The Grub-street Journal," Oct. 14, 1736, p. 2, col. 2.

is mentioned, among "Books and Pamphlets published since our last," "The Theatric squabble, or the P——tees (Patentees): a satire, Pr. 6*d*." The same book is at greater length announced in "The Gentleman's Magazine", for July, 1733, p. 387. In the number of the same Magazine for June, 1733, p. 301, are some particulars of salaries alleged, by the Patentees, to have been paid to many of the above-named performers. An answer to "The Theatric Squabble" is announced in this Magazine for November, 1733, p. 611, and styled "The Theatre turn'd upside down."

"The Stage-Mutineers: or, A PLAY-HOUSE To be Lett. A Tragi-Comi-Farcical-Ballad OPERA, As it is Acted at the Theatre-Royal in COVENT-GARDEN. By a Gentleman late of *Trinity-College*, CAMBRIDGE. *Bella! Horrida Bella!* VIRG. LONDON, Printed for Richard Wellington, at the *Dolphin* and *Crown* without *Temple-Bar*, 1733" (161, f. 49.) This is the title of a book included in the list of books and pamphlets published in August, 1733, in "The Grub-street Journal." Numb. 190, p. 3. See likewise the second edition of this Opera, "London: Printed for H. Slater, in *Clement's Inn*", &c. (11775. c.) This is a satire on the whole proceeding, in which "Ancient Pistol", see above, appears, and acts according to the suggestions of his title. Theophilus Cibber had been blamed severely for using "more oaths than any Lord", as if it were a breach of class-privileges to swear exceedingly.[1] The male and female revolters, the managers, and "Crambo", an author, have parts in this piece.

"The Daily Post" for Tuesday, Nov. 6, 1733, states,[2] "We hear the companies of the Hay market and Goodman's-fields Play-houses, were yesterday, at the prosecution of Mr. Rich, Mr. Highmore, and the rest of the patentees of the Drury-lane and Covent-garden Play-houses, convened before Sir Thomas Clarges, Bart. and several others of his majesty's justices of the peace for the county of Middlesex, at St. George's vestry, Hanover-square, to shew cause why the Hay-market and Goodman's-fields companies should not be convicted as vagrants, within the statute of the 12th of queen Anne for acting without patents; when after hearing the learned arguments of Mr. Marsh and Mr. Gill, counsel for the patentees; Mr. Serjeant Eyre, Mr. Strange, and Mr. Edw. Bootle, counsel for Mr. Mills and company; and Serjeant Darnel, Mr. Wynn, and Mr. Dennison, counsel for Mr. Giffard and company, the justices were pleased to dismiss both the companies honourably, without making any order against either of them." See "The Players last Refuge", &c. March 5, 1735, and "Preliminary articles of peace between the Patentees and the Revel company of Comedians", in "The Grub-street Journal", Numb. 211, Jan. 10, 1733 (1734), which contains references to nearly all the characters in this design; see likewise the same journal for Nov. 15, 1733, p. 2, col. 3; likewise that for Nov. 8, 1733, p. 1, "Of the use and abuse of the Stage"; likewise for Oct. 11, 1733, p. 1, which refers to "The Daily Post", some day in the September preceding, and contains a defence of "John Ellys, himself a painter, well-known and not a little admired." Again, on "The preliminary articles" &c. see the same journal, for Feb. 1734, Numb. 218, p. 2, col. 3. On the Patentees, see the "First Dissertation" of Theophilus Cibber, which accompanies his "Letter to David Garrick," 1759 (80. i. 15.)

$15\frac{3}{8} \times 9\frac{7}{8}$ *in.*

---

[1] So Pope, "Epilogue to the Satires," Dialogue I. 115-6.

> "——— shall Cibber's son, without rebuke,
> Swear like a lord? ——— "

[2] Thus cited in "The Grub-street Journal," Numb. 202, Nov. 8, 1733, p. 3, col. 1.

1930.

Stage Mutiny (No. 2.)

[*June*, 1733]

This etching is a reduced copy from that which is described as (No. 1.), with the same title and date, No. 1929.

The title is placed on a label above the heads of the figures. Colley Cibber appears, as he was at the time in question, as an old man; at his feet are the words, "*Quiet and Snug*"; near Ellis's feet stand a paint-pot and two painting brushes, these refer to his profession as a painter, see (No. 1.), as above. The flag held by Mrs. Heron is inscribed "*Liberty and Property*". "*We eat*" is on a flag which is borne by one among the group of players, who stands behind Benjamin Johnson. This inscription appears to have been added by Theophilus Cibber to John Laguerre's design of "The Stage Mutiny", at least so it is described in "An Apology For the Life of *Mr.* The'. Cibber, *Comedian*, being a Proper Sequel to the Apology For the Life of Mr. Colley Cibber, Comedian," Dublin, 1741 (10825. a a.), p. 109, as before cited. These words do not appear in the original design, and are described as having been used by T. Cibber when he "exposed" himself at Bartholomew Fair. The ape which, perched on the bracket of the sign of the Rose tavern, bears a flag in the original design, does so likewise in this copy; the inscription on that flag is, however, partly hidden by Mrs. Heron's flag, so that "*I am a tleman*" is all that is visible of the speech which is ascribed to Highmore.

Before the feet of Ancient Pistol, *i.e.*, Theophilus Cibber, is "*Pistol's alive.*"

See "Southwark Fair," (No. 1.), 1733, No. 1960; and "Cibber, in the Character of Antient Pistol," 1733, No. 1933.

$3\frac{1}{2} \times 2$ *in.*

1931.

A Satire on Sir Robert Walpole and the Excise Scheme.

[*July* 10, 1733]

An engraving. Sir Robert Walpole is shown here in the character of an itinerant quack doctor approaching a town, and accompanied by a mob, who are exclaiming, in answer to his zany, "*Thats nothing, he has cur'd a whole Bench of B—ps of Religion.*" "*What is all that: Why he has almost cur'd a whole Nation of their Trade.*" "*Aye & his Im—l Ma——y of all Attachments to his Neighbours, or Dependance upon his A—s*[1], *so that he now pursues his own Interest, as if they were not to be relied on,*" and "*This man hath cur'd the F—h K—g of a looseness in his Pocket.*"

"*Behold the Great Sir Sidrophel &c.*" is pronounced by his zany, who precedes a gig, in which Walpole is seated, holding in his hand three papers, marked "*Excise*", "*A Cure For Religion*", "*A Cure for Trade*", and exclaiming, "*If there be any amongst you who is apprehensive of being poor, let him take these Pills.*"

Below are engraved these verses:

"Behold the Great Sir Sidrophel
Quoth Whaccum to the Crowd
Who does such Cures no Man can tell
As is by all allow'd

---

[1] Allies.

All Sickness flies at his Approach
Here take his Pills—You'll keep your Coach".

In "The Gentleman's Magazine" for July, 1733, (249. c. 3.), p. 367, is an extract from "Fog's Journal," July 28, No. 247, which evidently refers to the subject of this print and indicates a previous mention of "Sir Sidrophel" in the same magazine. The latter (see "The Gentleman's Magazine," May, 1733, p. 227,) quotes "Fog's Journal," May 5, No. 235. "On Impostors and Projectors," After descriptions of two persons of the former sort it is stated "There are other Impostors inferior to these, who draw small sums out of Peoples Pockets, by certain little Deceits, But of all the Raree-Shew-Men commend me too certain impudent Fellow, who at first professed nothing but Legerdemain, or Slight of Hand; but afterwards fell into a Trade of exhibiting Monsters to the People. He produced some new Monster every Year for a considerable Number of Years; and to all his Monsters gave surprizing Qualities, which they had not, and when the People complained of a Bite, he carried it off with an impudent Sneer, swearing, the next Monster should make Amends for all that was past, and then he certainly produced a worse. Then he went on, till the People threatened to have him punished as an Impostor, At length he resolv'd to strike one bold Stroke for all, and found out a Monster, by which he proposed to make himself easy for ever. Nothing ever made so much Noise as this Monster, for the Projector kept several *Zanies* in Pay (who by the By had never seen it) to praise and extol it; and he was grown so prodigal that he promised every Man a Pension for Life, who would cry it up to the People. I heard one of 'em one day haranguing the Crowd, with a wonderful Account of this *curious Curiosity*, being the most *monstrous* Kind of a *Monster* not to be parallell'd in the whole World. The Doctor does not hang out a Picture of his Monster, like other vulgar Projectors, but gives you an Opportunity of paying your Money before Hand, and if you should not like it, you may go to the D——l. Here the Doctor himself advanced, and gave a long Detail of the Beauty, Strength and other Excellencies of his curious Monster. 'It has travelled,' says he, 'thro' most Parts of *Europe*; and no less a person then the most Christian King stood Godfather, and the States General Godmother to it at the Font. Yet, considering its wonderful Qualities, I ask no more than 500,000l. for a Sight of it; a Trifle! I know you will give me double that Sum after you have seen it; but I won't take it, for I don't value Money. In the mean Time if any Man pretend to disparage my Monster he is a Rascal, a Son of a W—e, and I'll Stick in his skirts for it as long as I live. The whole Crowd immediately smoak'd the Doctor, for they knew he was a notorious Liar; besides, many of them had seen this monster both in *France* and *Holland*, when she had devour'd whole Families, and so terrify'd the People, that they fled from it every where. She would eat in a Morning 500 Bushels of Salt without Bread. I have seen an Account of what she drunk in one Day, *viz.* 1000 Gallons of strong Beer; 500 Gallons of Cyder; 450 Gallons of mead; 400 Gallons of Metheglin; 375 Gallons of Perry; 250 Gallons of Gin double-distill'd, 220 Gallons of Usquebaugh; 200 Gallons of Brandy; besides a proportionable Quantity of common Spirits. The Projector had a felonious Trick of letting her loose at Night, when She used to devour every thing that fell in her way, would eat Starch, Soap, Candles and devour Washballs like Pills; she once broke into a Shoemaker's shop and eat 150 Pair of Jackboots, besides Shoes and Slippers; then into a Sadler's, where she devour'd 22 Saddles, Pummels and all. While People were consulting how to get rid of this Monster, she chanc'd one Night to light upon a vast Magazine of *Tobacco*,[1]

[1] The Tobacco Bill was that part of the Excise Scheme which was received in such a manner that Walpole was compelled to abandon his plans.

of which she devour'd as much as would have fill'd 22 Hogsheads, which purg'd its villainous Carcass incessantly for 16 Days, and then she like the famous Dragon of *Wantley*, kick'd,—did something else—and dy'd. The News was no sooner known abroad, but all publick Demonstrations of Joy were shewn, and a thousand Songs were made in Praise of Tobacco, like that on *Moor* of *Moor-hall* for killing the great Dragon of *Wantley*. The Projector fled his Country; however, the Magistrates publish'd an Edict, by which he was condemn'd to be hang'd in Effigie,[1] which was excuted accordingly; and his Riches, the Fruits of his much Impudence and Lying, were seiz'd upon, and apply'd towards the Maintenance of the Poor. Such was the capricious Fate of the most renown'd Doctor *Ferdinando Ferdinandi* of most blundering Memory; of whom it is pleasantly said, that what he gained by his Face, he lost by his Head."

In the number of "The Gentleman's Magazine," for July, 1733, as cited above, is, p. 336, the following, from "Fog's Journal," July 28, No. 247: "I have lately received repeated Intelligence from a certain Country famous for Dumplins and dull Heads,[2] that an Itinerant Quack had lately strolled about the Country, amusing the People with a Thousand idle Stories of what great Things he has perform'd in his Travels. Your Quacks generally have but one Medicine, which Medicine is to cure all the Diseases in the Weekly Bills; it is just so with the Quack, of whom we are speaking; he has been heard to say in his Speech to the People, and with a grave Face too,—*If there be any amongst you, who is apprehensive of being Poor, let him take these Pills.* But nothing has been more diverting to me, than the odd and fantastick Catalogue of his Cures. I remember among the rest, that he pretends to have cured the K—g of *F—e* of a Looseness in his Pocket, and that this Prince has made so perfect a Recovery, that he now saves his Money, and is observ'd to grow exceeding rich. His next Cure was upon his Im—l M—y, whom he pretends to have cured of all Attachment to his Neighbours, or Dependance upon his Al—s, so that he now pursues his own Interest as if they were not to be relied upon.—The next in the List is, that he once cured a whole Nation of their Trade, with all the Symptoms of Repletion, which are generally the Consequences of it; so that you cou'd see Thousands sit with their Arms across without being embarass'd with any Business;—but the most ridiculous of all was, that he shew'd some scurvy Drawings, which he said were the Pictures of several Prelates and Pastors of the Church (of what Church I can't say; but I suppose of the Church of *Rome*) these he pretended had been all his Patients, and he wished himself at the Devil, if he had not cured them all of the Christian Religion. This Quack has lately taken upon himself the Name of Sir *Sidrophel* the *Rosicrucian*, and he was attended by a Zanel, whom he called his man *Whaccum*, tho' it was suspected by some, that they were both of a Family, and as two Harlots, when they set up in Partnership, are Maid and Mistress by Turns; so Sir *Sidrophel* and *Whaccum* were Master and Man by Turns, and it is not doubted but they were equal Sharers in the Profits of every Cheat. As to Sir *Sidrophel*, many who had seen and observ'd him upon this Peregrination were of Opinion, that he was the same Person, who under the Name of *Ferdinando Ferdinandi* for many Years followed the Trade of exhibiting Monsters for Money, and now thought it advisable to change his Name. *Whaccum* was one of those that breed up themselves; but when he arrived at the Age of Manhood, it is said that his whole Estate, Real and Personal, might amount to about two Shirts and a Rag, and as all Creatures are

---

[1] Sir R. Walpole was hanged in effigy, April 12, 1733, see "The London Merchants Triumphant," Ap. 12, 1733, No. 1927.

[2] Norfolk, Sir R. Walpole's county.

endued with a Kind of Instinct towards Self-Preservation, *Whaccum* cast about how he should live in the World; to this purpose he got himself introduced to a great Lady, who was very rich, and famous for her Benevolence and good Nature, to beg some Employment from her. This great Lady ask'd poor *Whaccum* a most unlucky Question, for she desir'd to know of him what he was fit for? *Whaccum* has owned a thousand Times since, that he was never so puzzled in all his Life, he scratched his empty Head and attempted to look wise; but cou'd return no Answer,—*Vox faucibus hæsit*—The good Lady observing the Perplexity into which she had thrown him, sent him away, telling him she wou'd give him a Month to answer that *Enigma*; at the Month's End *Whaccum* returns with all the Marks of Success in his Countenance, and having presented himself before the Lady, said to her, Madam, you desired to know what I was fit for, then your *Ladyship must understand that I am fit for—every Thing*. This is no Answer, says the Lady, I desire to know what you understand. Oh! answers *Whaccum*, there is nothing easier than to answer that, then your Ladyship must know, that I understand——I had found it out once; but now I think on't, I have forgot it.—Thus *Whaccum* thought to get off by attempting a Joke. The Steward, who was present, says, one of your Ladyship's Gardens is infested with Crows and Jackdaws, he would make an excellent Scarecrow—A Scarecrow! replies *Whaccum*, no I thank you for that, I had much rather be an Embassador; so refused the only Employment for which he was duly qualified. To return to Sir *Sidrophel*; he was one of those who have not invention to strike out any thing even in Roguery—all his Artifices had been practised over and over by other Quacks; but then he wanted their Conduct to carry him thro'; for the chief address of a Quack consists in being able to conceal his Ignorance, but here Sir *Sidrophel* fail'd; for by a wrong Turn in his Head he was ever exposing himself this way,—the more he was known, the more he was despis'd, and his Practice universally cried down.—When he found the Spirit thus rising against him, he told the People they were all dim sighted, and *Whaccum* made a long Harangue to prove it, telling them, that the Doctor, to shew his Good-nature, was willing to Cure them of this new Distemper for nothing, by a Method altogether new; but some of them being inquisitive, found it was to be done by putting out their Eyes. All these things put together obliged Sir *Sidrophel* to go a journey, and visit a Province where he thought he had some Friends—His Pockets were full of Money, and he was resolv'd to have Fame, tho' he paid for it.—In this Progress *Whaccum* was of great Use not only in diverting the Mob with Grimace, but he promis'd a thousand of them to make them Great Men, if they would only say Sir *Sidrophel* was a good Doctor; to others Money was scatter'd for the same Purpose.—As amongst the Multitude there must be some Knaves, some Fools, the Fools were won by Promises, and the Knaves prevail'd upon by the *Ready*, to hollow for the Doctor; but Sir *Sidrophel* went a Step further to support a rotten Reputation, for as *Alexander* the Great of old intending to visit the Oracle of *Delphos*, sent a large Bribe privately to the Priests to salute him the Son of *Jupiter Ammon*; so Sir *Sidrophel* having a Desire to shew himself in all his Glory in a Country Town, did upon certain Considerations engage some Priests there to acknowledge him a Doctor. It was agreed between them that he was to enter the Town in a triumphant Manner, attended by all his Hirelings.—*Whaccum* led the Van with a Yard of dirty Shirt hanging out before, and as much behind, scratching his Head with one Hand, and pulling up his Breeches with the other; next came Sir *Sidrophel* himself, a goodly Countenance bronz'd over; they proceeded either to a Tavern, a College, or a Hall, where their Friends who had been retain'd for this Purpose waited to receive them. Sir *Sidrophel* was no sooner enter'd, but one of the Company, who was promis'd at least to be made a Parish Beadle for this Service, advances towards him, and in the Name of his Brethren presents him

with the Diploma of Doctor, either in a Gold, a Silver, or a Brass Box, I don't care which; Sir *Sidrophel* answer'd this Harangue with another altogether in Praise of himself, except a little Digression in Favour of *Whaccum*. *Whaccum* next makes a Speech in Praise of himself and Sir *Sidrophel*; Sir *Sidrophel* he extoll'd as the greatest Doctor, and himself as the most finished *Zani* in the World; but he concluded his speech by telling the Company, that they look'd a little sheepish and out of Countenance, as if they were asham'd of what they were doing; but my Friends, adds he, take Courage, be like Sir *Sidrophel* and me, for you see we are asham'd of Nothing. The Evening concluded with a magnificent Feast, for Sir *Sidrophel* spared no Cost, and indeed he need not, for he was only treating the Fools with their own Money. The Glass went about freely, and the old Saying was made good, that when the Wine is in, the Wit is out; for Sir *Sidrophel* being call'd upon for a Toast, drank Success to Frauds in all Trades and Professions whatsoever; *Whaccum's* Toast was, that the World might be govern'd by *Quack's* and *Zani's*; the more they drank, the more foolish they grew, and discover'd not only their former Tricks, but those they intended to commit. Next Day they departed in the same State, Sir *Sidrophel* appearing as full of Glory as *Sancho* when he was made a Governor, and *Whaccum* as proud as *Sancho's* Ass drest up in new Trappings to accompany his Master to his Government; every Body laughing at the Farce; for there was not a Woman or Child in the Town but knew that Sir *Sidrophel* paid for his Diploma."

The point of this satire must have been distinct to Walpole's contemporaries who knew that in July, 1733, he was making a sort of tour of triumph in Norfolk, such as is thus described in "The Gentleman's Magazine" for July, 1733, p. 378. "On Sir *Robert Walpole's* Arrival at Great *Yarmouth* in Norfolk, he was received by the Corporation in their Formalities, under the discharge of the Cannon, and Conducted to the Guild-Hall, when the Mayor deliver'd him a Patent constituting him High-Steward of the Corporation for Life, in a Silver Box; on which Sir *Robert* made a very handsome Speech; Afterwards a most sumptuous Entertainment was provided for him by the Corporation, and all possible Marks of Respect were shewn him :—On his proceeding to *Norwich*, he was met about three miles off that City, by the Bishop, Dean, Clergy, near 1000 Citizens on Horseback, and a great Train of Coaches, amidst the Joyful Acclamations of a very numerous Body of People, and was presented with his Freedom in a Gold Box, on which occasion he made a very elegant Speech, and promised to promote their Trade in General, and particularly the Woollen Manufacture," &c.

In the last-quoted Magazine for August, 1733, there is named in the "Register of Books publish'd in August, 1733" "The Quack Triumphant: Or, The *N—r—ch* Cavalcade. Sold at the Pamphlet Shops," In all probability this refers to the print which is here in question, and, if such was the case, it is conclusive that Norwich is the city represented in the satire and the procession that which is gravely described in the last quotation: see likewise "The Grub-street Journal," Numb. 191, Aug. 23, 1733, p. 4.[1]

"The Gentleman's Magazine," for September, 1733, p. 480, cites "Fog's Journal," September 22, 1733, with further particulars of the doings of "Sir *Sydrophel*" and "*Whaccum*."

"The Grub-street Journal," Numb. 186, July 19, 1733, states from "*Norwich* July 12, The day before yesterday Sir Rob. Walpole was met about

---

[1] This page contains an advertisement of "The Sturdy Beggars; a New Ballad Opera," under which heading is named "The Quack Triumphant; or, The N—r—ch Cavalcade; with a curious Copper-Plate, printed on a fine sheet of paper, fit to be fram'd. Pr. (with the Picture and History of Sir Sidrophel and his man Whaccum) 1'". Probably this was the print here described.

3 miles off by the lord bishop, dean, chancellor, prebendaries, and others of the clergy, and a body of citizens, of near 1000 horse, and a great train of coaches, amidst the joyful acclamations of the most numerous body of people in this place on any occasion," &c.

On the Excise Scheme, see the references which are given with the entry to this Catalogue, "To the Honorable the South-Sea-Company," 1732, No. 1904.

9 × $5\frac{5}{8}$ in.

1932.

The Art of Trimming emblematically displayed.

The alleged forgery, by Eustace Budgell, of Dr. Matthew Tindal's Will; the election of Stanislaus, King of Poland.

[*Oct.* 25, 1733]

In "The Grub-street Journal," Numb. 200, October 25, 1733, is a woodcut, representing a barber's shop, with many persons. Below, the text refers to the engraving which is described in this catalogue under the title of "The Art and Mystery of *Printing* Emblematically Displayed," Oct. 26, 1732, No. 1898. The text further, humourously, and in more than one manner, describes the woodcut. Below the woodcut is the following—taken from one of a series of satirical papers in "The Daily Courant," entitled "On the Conclusion of the Trapisond Resolutions," which refers to the defeat of Sir R. Walpole's Excise Scheme.—"During which perturbation of the intellectual faculties, a Barber has leave given him to account himself a great polititian; and a Child, to imagine himself a man of genius and learning. Daily Courant, Oct. 2, 1733."

The woodcut represents a man dressing a wig which is placed on a block, another man is powdering the wig by means of a puff. Next, on our right, is a bare-headed gentleman, dressed with a sash or ribbon across his body, bearing a sword and a stout walking cane, and having his hat under his arm; according to one explanation, this is intended for Eustace Budgell; next to this figure is that of a clergyman, holding a bag of money, and having his left hand raised, as if rebuking his neighbour, this is said to have been designed for the Rev. Nicholas Tindal, nephew of Dr. Matthew Tindal, whose will, to the detriment of the former, Eustace Budgell is alleged, in his own favour, to have forged. The Rev. N. Tindal was Rector of Alverstoke, and Chaplain of Greenwich Hospital, translator of Rapin's "History of England" and other works. On the other side of the design is alleged to be Stanislaus, King of Poland, seated in the barber's chair, with his son-in-law, the King of France, "trimming up, or adorning for royalty" four persons, who stand for the Kings of Spain, Sweden, Denmark, and Sardinia, and look on at the barber. The text, which is a dialogue, of various explanations, states, "Or this part of the picture may signify the election itself (to the crown of Poland) in which the Marquis de Monti, the Regimentary Poniatowski, the Chamberlain of Lithuania, the Marshall of the court, and the great Treasurer of the Crown, were very instrumental", "Or lastly it may represent King Stanislaus in his present retreat at Dantzick, where these five great persons, who either accompanied, or followed him out of Poland, are his principal attendants.——At the other end stands his competitor, the Elector of Saxony, to whom the bishop of Cracow seems to be giving his benediction with his right hand, while his left holds something, which, were he not an ecclesiastic, one would be apt to take for a bag of money. The peruque on the block denotes the crown of Poland, which the Czarina on one side, and the Emperor on the other, are preparing to place upon his head. Mr. Pamphleteero agreed with Mr. Politico as to the signification of the peruque, and of

the figures on either side; but of all the rest he gave a quite contrary interpretation. In his opinion, the Cardinal Primate was signified by the Clergyman, as pointing out King STANISLAUS, and giving him his benediction. And the group of figures at the other end represented the transactions at Dresden, upon the arrival of the Chamberlain and Starost LINOWSKI, &c. with the *Diploma*, or act of election of King AUGUSTUS III."

Numb. 201 of "The Grub-street Journal," in the volume with the above, contains other attempts at explaining this woodcut, with references to officers of the King of England's Court; military officers; the South Sea Company, including "old KNIGHT the cashier;"[1] the Charitable Corporation; an election for a member of parliament for a country borough; booksellers and authors; Humphry Parsons, the brewer, see "Portrait of Humphry Parsons, Esq.", Nov. 9, 1730, No. 1843; "The Free Briton" newspaper, the journal of the government of that day.

The first-named number of "The Grub-street Journal" contains an advertisement of a copy of Dr. M. Tindal's will; Numb. 204, of the same newspaper, continues the discussion about this will; likewise Numb. 206. "The Bee," No. XXXVIII., is advertized as containing an account of this matter. "The Bee" was the title of the journal with which E. Budgell was connected. The bequest in Dr. M. Tindal's will to Budgell amounted to 2000*l.* and is referred to in Numb. 206, of "The Grub-street Journal" in verse. Budgell, who contributed to "The Spectator," drowned himself at London Bridge in 1736. To this alleged forgery of a will Pope, in "The Dunciad," alluded thus:—

"Let Budgell charge low Grub-street on my quill,
And write whate'er he please, except my will."

In "The Grub-street Journal," Numb. 217, Feb. 21, 1734, is the following:—

"*From the* PEGASUS *in Grub-street.*

Verses *occasioned by the* Letter concerning Dr. TINDAL'S Will.

Hundreds of years, th' Old Testament and New,
By general consent, have pass'd for true:
In this learn'd age, a Doctor *god-like, great,*
By dint of Reason, prov'd 'em both a cheat:
A third he made; which, sinking *Nature's* share,
Gave more than he dy'd worth to *Reason's heir,*
Male-practice to prevent, of his last thought
A female scribe ingross'd the genuine draught
But oh! 'gainst Testaments such reasons show,
Have taught the world to question e'en his own.
Those, seventeen centuries old, he scarce could raze;
His own unshook remain'd not seventeen days,
Yet all perhaps are true: if none, the third
Of three forg'd Testaments seems most abound.

DACTYL."

For Eustace Budgell, see "The Ghost of Eustace Budgell", 1742, and "Notes and Queries," Second Series, v. 489, 509.

For references to Pope, in this Catalogue, see "The Frontispiece to 'Ingratitude'", 1733, No. 1935.

$8\frac{1}{4} \times 3\frac{1}{4}$*in.* Brit. Mus. Library, Newspaper (as above.)

---

[1] For "Knight the Cashier", see "De Zuid Zé Compagnie" &c., 1720, No. 1630, and the references it contains to other satires on the same person.

1933.

"Cibber, in the Character of Ancient Pistol."

[1733]

This print represents Theophilus Cibber, in the costume then assumed by actors in the character of "Ancient Pistol." He wears a laced cocked-hat, with a cockade in it, the flap being very broad and turned up almost vertically: he has a military sash, with a shoulder knot on it; to his belt hangs a large basket-hilted broadsword; his coat has broad lappels; his gauntlets have large flaps, and the tops of his boots, in the theatrical fashion, are turned down about his legs. He is swaggering, with both hands placed on his hips; his legs are wide apart. The background consists of a row of pilasters, and the wall to which they are attached.

On a label over the head of Cibber is the above title.

This print serves as a frontispiece to "Theophilus Cibber, to David Garrick, *Esq;* with Dissertations on Theatrical Subjects", &c. "London: Printed for W. Reeves, at *Shakespear-Head* in *Fleet-Street*, and J. Phipps, at the *Britannia Printing-Office*, *White-Friars*. mdcclix." There is an impression in the Burney Collection of Theatrical Portraits, vol. ii., No. 159.

See "Theophilus Cibber as 'Ancient Pistol,'" 1733, No. 1934.

The design for this figure was used by John Laguerre in his etching, described in this Catalogue as "The Stage Mutiny", (No. 1.), June, 1733, No. 1929, and was repeated by Hogarth in "Southwark Fair"; See that title in this Catalogue (No. 1.), 1733, No. 1960, where it appears in the show-cloth above the booth. See likewise "The Player's Last Refuge," &c., March 5, 1735.

For a strong satire on Cibber, in the character of "Ancient Pistol," showing how frequently he was described by the name of Shakespeare's swaggerer, see Henry Fielding's play "The Historical Register," &c. in his "Works", (92. 8. 7-10.), 1762.

See, in "The Grub-street Journal," Numb. 228, May 9, 1734, p. 3. col. 1, satirical verses on the marriage of Cibber with Miss Arne, sister of Thomas Arne; and, in Numb. 226, of the same journal, p. 2, col. 3, a witty comment on this union.

$4\frac{3}{8} \times 7\frac{1}{2}$ *in.*

1934.

Theophilus Cibber as "Ancient Pistol." Antient Pistoll.

[1733]

This rough etching is a caricature of Theophilus Cibber in the character of "Ancient Pistol," wearing the costume adopted for the character on the stage at this date, as described in "Cibber, in the Character of Antient Pistol," 1733, No. 1933. In this design he is swaggering, and about to pull the hat from his head; one of his feet is raised, as if he were about to stamp his heel violently on the floor; his right hand is placed against his hip; a long pigtail projects behind his back, he is making his eyes protrude, his lips are pressed hard together, and his moustaches are "ferociously" curled at the ends. At the foot of the etching is "Antient Pistoll."

See "Cibber, in the Character of Antient Pistol," 1733, No. 1933; "The Stage Mutiny" (No. 1.), June, 1733, No. 1929; "Southwark Fair" (No. 1.), 1733, No. 1960, "The Player's last Refuge," March 5, 1735.

This etching is in "The Burney Collection of Theatrical Portraits," vol. ii., No. 158.

$5\frac{1}{2} \times 11$ *in.*

1935.

The Frontispiece to "Ingratitude; to Mr. Pope, Occasioned by Manuscript handed about, under the title of Mr. Tates Tour from the Land of Politeness to that of Dulnes and Scandal," 1733.[1]

[1733]

This is a portion of a print. It contains three figures of men. It represents Pope grasped round the waist by a nobleman, probably the Duke of Chandos, to whom he is stated to have been under considerable obligations, although he satirized him in "The Dunciad." See "Taste" (No. 1.), 1731, No. 1873, where the satire alluded to is quoted. Pope shrieks "*Damn me if I don't put you all in the Dunciad!*" On our left another nobleman stands laughing violently at the position of Pope.

Mr. E. Hawkins described a print, as above entitled, of which this is evidently a fragment; according to this description a third nobleman stood on our right of Pope and his supporter, who was in the act of treating him contumeliously. The poet is held in the position he appears, in order that he may experience this contumely; traces of the matter referred to are distinct in the stream of fluid which inpinges the poet's person and falls to the floor. Another nobleman appears to have been present, besides the two mentioned above, and Pope's supporter.

Mr. Hawkins quoted, probably from the tract to which this frontispiece belonged, the following part of an account of the circumstances in question.—"I am informed that there is in the Press, and in a few days will be published, a satirical Poem, or rather a libel, on several noblemen, of which (it is said) you are the author. The great personages whom you therein most falsely calumniate, if you are really the author, have a design, I am informed, to keep you by turns under one of their arms, and then, by lowering your worship, to p—s upon you, as an insect beneath their resentment in any other way. Nor can you deny that you deserve such treatment."

"A certain animal of diminutive size, who had translated a book into English metre (or at least had it translated for him)[2], addressed himself to a nobleman of the first rank, and in the style of a gentleman beggar requested him to subscribe a guinea for one of his books. The nobleman entertained him at dinner in a sumptuous manner, and continued so to do, as often as the insignificant mortal came to his house. After dinner, this generous man of quality, taking him aside, put a bank note for five hundred pounds into his hands, and desired he might have but one book. But what was the consequence of this? Why, truly, the wretch, who is a composition of peevishness, spleen, and envy, having no regard to the benefits he had received, in a few years after, and without any manner of provocation, or the least foundation for truth, publishes a satire, as he terms it, but in reality it is an infamous and calumnious libel, calculated, with all the malice and virulency imaginable, to defame and render odious the character of his best benefactor."

For satires in which Pope is referred to in this Catalogue, see "The Frontispiece to 'The Dunciad,'" 1726, No. 1793; "The Dunciad Variorvm", 1726,

---

[1] This title is cited from Mr. Edward Hawkins's MS. Catalogue of his Collection of Satirical Prints, now in the Department of Prints and Drawings.

[2] This evidently refers to the production of "Pope's Homer," by subscription, 1715-25.

No. 1794; "Deferor in vicvm", etc. (No. 1.), 1726, No. 1795; "Deferor In Vicvm", etc. (No. 2.), 1726, No. 1796; "The Rival Printers", 1728, No. 1811; "Fronti Fides" (No. 1.), 1728, No. 1812; "Fronti Fides" (No. 2.), 1728, No. 1813; "His Holiness and his Prime Minister.", 1728, No. 1814; "Risum teneatis amici?", 1729, No. 1833; "Serpentes avibus geminentur", 1729, No. 1834; "The Oratory.", 1731, No. 1871; "Taste" (No. 1.), 1731, No. 1873; "Taste" (No. 2.), 1731, No. 1874; "Mr. Alexander Pope", 1731, No. 1880; "Rich's Glory" (No. 1.), Dec. 18, 1732, No. 1899; "The Art of Trimming", Oct. 25, 1733, No. 1932; "The Poetical Tom Titt," &c., 1742; "Homer preserv'd", 1742; "And has not Sawney?", 1742.

Size of the fragment, 3 × 4 *in.*

1936.

BRITANNIA Excisa. (No. 1.)

Britain Excis'd.

[1733]

A WOODCUT representing a many-headed dragon harnessed to the chariot of Sir Robert Walpole, and with the greater number of his jaws devouring bottles, glasses, tankards, pipes, sheep, and joints of meat, and from one mouth vomiting a stream of gold into the lap of Sir Robert Walpole, who is seated in the chariot. Two persons are running away in alarm. Behind, appears a temple having the Rose and Crown in the pediment, and decorated with festoons of "*coquets*" and "*Permits*".

This is a woodcut prefixed to a ballad called "BRITANNIA Excisa: Britain Excis'd." Parts I. and II., to which is added an exact list of those who voted for and against the bringing in of the Excise Bill.

The first part of the ballad is as follows:—

"Folks talk of Supplies
To be rais'd by *Excise*,
Old CALEB[1] is bloodily nettl'd;
Sure *B*——[2] has more Sense,
Than to levy new Pence,
Or Troops, when his Peace is quite settl'd.
Horse, Foot and Dragoons,
Battalions, Platoons,
Excise, Wooden Shoes, and no Jury;
Then Taxes increasing,
While Traffick is ceasing,
Would put all the Land in a Fury.

II.

From whence I conclude,
This is wrong understood,
From his Cradle *B*—— hated Oppression,

---

[1] Caleb D'Anvers, editor of "The Craftsman", for references to whom, see "The Frontispiece to the First Volume of 'Terræ-Filius'", (No. 1.), 1721, No. 1727.

[2] Sir Robert Walpole, or "Bob."

And our King Good and Great
Would have us All cat,
Then dread not, good People, next Session.
Horse, Foot, and Dragoons,
Battalions, Platoons, &c.

III.

See this Dragon, EXCISE,
Has Ten Thousand Eyes,
And Five Thousand Mouths to devour us,
A Sting and sharp Claws,
With wide-gaping Jaws,
And a Belly as big as a Store-house,
Horse, Foot, and Dragoons,
Battalions, Platoons, &c.

IV.

This Monster, Plague rot him!
The Pope first begot him,
From *Rome* and King *Lewis* he went;
From a *Papist* so true,
What Good can ensue?
No Wonder he'll make you keep *Lent.*
Horse, Foot, and Dragoons,
Battalions, Platoons, &c.

V.

From *France* he flew over,
And landed at *Dover*,
To swill down your Ale and your Beer;
Now he swears he can't dine,
Without Sugar and Wine;
Thus he'll plunder you Year after Year.
Horse, Foot, and Dragoons,
Battalions, Platoons, &c.

VI.

Grant these, and the Glutton
Will roar out for Mutton,
Your Beef, Bread and Bacon to boot;
Your Goose, Pig, and Pullet,
He'll thrust down his Gullet,
Whilst the Labourer munches a Root.
Horse, Foot, and Dragoons,
Battalions, Platoons, &c.

VII.

Besides, 'tis decreed,
The Monster must feed,
Before you sit down to your Dinner:
A Stomach so large
Defray'd at your Charge,
Will make you look thinner and thinner.
Horse, Foot, and Dragoons,
Battalions, Platoons, &c.

VIII.

At first he'll begin ye
With a Pipe of *Virginie*,
Then search ev'ry Shop in his Rambles;
If you force him to flee
From the Custom-house Key,
The Monster will lodge in your Shambles,
Horse, Foot, and Dragoons,
Battalions, Platoons, &c.

IX.

Your Cellars he'll range,
Your Pantry and Grange,
No Bars can the Monster restrain;
Wherever he comes,
Swords, Trumpets and Drums,
And Slavery march in his Train.
Horse, Foot, and Dragoons,
Battalions, Platoons, &c.

X.

Then sometimes he stoops
To take up the Hoops
Of your Daughters as well as your Barrels:
Tho' an Army can awe
A *Tyler* or *Straw*,
Heav'n keep us from any such Quarrels!
Horse, Foot, and Dragoons,
Battalions, Platoons, &c.

XI.

Where the Highway-man drops ye,
The Officer stops ye,
Poor *Tom* sees his Waggon unlading:
Good Folks, stuff your Pockets
With *Permits* and with *Cockets*,
So you soon will be weary of Trading.
Horse, Foot, and Dragoons,
Battalions, Platoons, &c.

XII.

Excise is the Scar
Of our late Civil War,
That cut off the Church's Defender;
To *James* it gave Hope,
To set up the Pope,
And at last may bring in the *Pretender*.
Horse, Foot, and Dragoons,
Battalions, Platoons, &c.

XIII.

Look Abroad, and behold
Want, Hunger, and Cold,
Nor the Soil nor the Sun are to blame,

When the Wretches that Till,
Scarce of Bread have their Fill,
And the Vine-dresser drinks of the Stream.
Horse, Foot, and Dragoons,
Battalions, Platoons, &c.

XIV.

What Sums have we pay'd
For Freedom and Trade!
Religion pay'd well for PROTECTORS!
But this Stock is so spent,
Fall'n Ninety *per Cent*,
It will scarce pay the Charge of *Directors*.
Horse, Foot, and Dragoons,
Batallions, Platoons, &c.

XV.

We pay for our Light,
Both by Day and by Night,
Malt, Salt, Shoes, News, and our Soap:
Oh! spare us, good *B*—!
And drop this new Job,
Or at last we can't pay for a Rope.
Horse, Foot, and Dragoons,
Battalions, Platoons, &c.

XVI.

Twelve Neighbours, I trow,
Twixt your Monarch and you
Were wont to determine the Cause;
But no Justice of Peace
Your Goods will release,
When this Monster has laid on his Claws.
Horse, Foot, and Dragoons,
Battalions, Platoons, &c.

XVII.

Ye Landlords so willing
To save the One Shilling,[1]
Ah! how can the Monster deceive ye?
'Tis as clear as the Day,
That threefold you'll pay,
And take what his *Myrmidons* leave you.
Horse, Foot, and Dragoons,
Battalions, Platoons, &c.

XVIII.

'Tis Trade must support,
Town, Country, and Court,
Then ease the poor Weaver and Spinner:

---

[1] This refers to the proposed adjustment of the Land Tax; one of the alleged objects of Walpole's Excise Scheme.

Oh! think, Men of Land,
The Shuttle must stand,
When the Workmen pays dear for his Dinner.
Horse, Foot, and Dragoons,
Battalions, Platoons, &c.

XIX.

Behold here the Creature,
Contemplate each Feature,
And if you are charm'd with his Beauty,
Elect his false Tribe,
But hoard up your Bribe,
It will scarce pay the *Tenth* of your Duty.
Horse, Foot, and Dragoons,
Battalions, Platoons, &c.

XX.

Our GEORGE,[1] for his Fame sake,
Will behave like his Name-sake,
He came over this Dragon to quell;
Set firm on his Steed
Of *true* English *Breed,*
He'll drive all such Monsters to Hell.
Horse, Foot, and Dragoons,
Battalions, Platoons,
Excise, Wooden Shoes, and no Jury;
Then Taxes increasing,
While Traffick is ceasing,
Would put all the Land in a Fury."

"PART II. *Tune of,* Packington's *Pound,*" follows this, and, in a different metre, is of a similar effect to the above. The first verse is :—

"Ye Knaves and ye Fools, ye Maids, Widows and Wives,
Come cast away Care, and rejoice all your Lives;
For since *England* was *England,* I dare boldly say,
There ne'er was such Cause for a Thanksgiving Day;
For if we're but wise,
And vote for the *Excise,*
Sir Blue S—ing[2] declares (as you know he ne'er lies!)
He'll dismiss the whole *Custom-House* rascally Crew,
And fix in each Town an *Excise-man* or two."

After describing what the excisemen might be expected to do with regard to the houses, wives, and daughters of the taxpayers, the ballad gives this account of excise at work :—

---

[1] See the memorandum on "Saint George" in "Britannia Excisa" (No. 2.), 1733, No. 1937.

[2] "Blue-String," referring to Sir R. Walpole, on account of his wearing the blue riband of the Garter; see "Britannia Excisa," (No. 2.), note, 1733, No. 1937, and "The London Merchants Triumphant," Ap. 12, 1733, No. 1927; "From one House to an other," Feb. 1742; "Kentish Election," May 16, 1734. In "The State Juggler," 1733, see "Frontispiece to 'The State Juggler'", &c., 1733, No. 1940, Walpole is satirized as "Sir Politick Ribband."

"An *Excise* that is *general* will set us quite free
From the Thraldom of Tryals by Judge and Ju-ry,
And put us into a right *summary* Way
Of paying but what the Commissioners say:
And what need we fear
Their being severe,
Who for fining us have but a Thousand a Year?
'Tis better on such chosen Men to rely
Than on Reason, or Law, or an honest Ju-ry.

Since the *Hessians*[1] have left us, and scorn our poor Pay,
Gibraltar and *Dunkirk* are in a bad Way;
'Tis therefore high Time to augment our Land Force,
And double our Files, both of Foot and of Horse:
The prolifick *Excise*
Will beget these Supplies,
And *Great Britain* bless with two *Standing Armies*,
Our Freedom and Properties safe to defend,
And our Fears of the Pope and Pretender to end."

On the Excise Scheme, see the references which are given in this Catalogue, with the entry "To the Honourable the South-Sea-Company," 1732, No. 1904.

For another copy of verses on this subject, see "The Citizen's Procession, or, The Smuggler's Success, and the Patriot's Disappointment," in "The Gentleman's Magazine," for July, 1733, p. 374.

"The Grub-street Journal," Numb. 160, Jan. 18, 1732 (1733), p. 2, col. 2, cites other newspapers as follows, Jan. 12, Friday, "Yesterday several hawkers were taken up, for dispersing and crying about the streets a seditious libel, called *Britannia Excisa*, *P.* (Post-boy).—Committed to the two Compters and Bridewell, *C.* (Courant).—Three were carried before Sir Tho. Clarges, Bart. but were discharged, *D. P.*" (Daily Post.)

$6\frac{3}{4} \times 6\frac{1}{2}$ in.

1937.

Britannia Excisa. (No. 2.)
Excise Congress.

[1733]

This is a broadside comprising three woodcuts and four columns of a ballad, Parts I. and II., printed in letterpress.

The first woodcut at the top of the sheet is a copy from that which is described as (No. 1.) with the same title and date, No. 1936. It is inferior to the original, only one person is running away from the dragon. The inscriptions on the labels are "*Permits*", "*Permits*", "*Cockits*", and "*Cockits*".

---

[1] The twelve thousand Hessian mercenaries, troops which had been largely employed in this country a little before this date. There had been much discussion in England, as to the security of Gibraltar in its political position, as affected by the Treaty of Seville, then recently concluded, and its military condition; likewise as to Dunkirk, which harbour was alleged, by those who attacked Walpole's ministry in 1729, to be in as serviceable a state for trade as it had been before, when in accordance with the Treaty of Utrecht, it was almost entirely destroyed. See Lord Hervey's "Memoirs of the Reign of George the Second," 1848, vol. i. pp. 136-40, and the same author's pamphlet on Dunkirk, &c.

The second woodcut shows the temple as before, Sir R. Walpole's coach overthrown, the Devil jumping up behind the vehicle to seize the rider, and the dragon assailed by men with arms, one of whom has wounded the creature with a spear; others carry bludgeons. Two among them bear flags, which are respectively marked "*Craftsman*" and "*Fogg*", referring to the anti-ministerial journals of that period, newspapers which had been distinguished by their opposition to the Excise Scheme. Another man holds a scroll on which is "*No Additional Excise*". The labels on the temple are marked "*No Permits*", and "*No Cockets*". The dragon continues to pour the money into Walpole's hand, withstanding his overthrow.

The third and lowest woodcut represents the statue of "*Charles I*" as at Charing Cross, and many persons casting into a bonfire papers which are marked "*Letter Writer*", "*Free Briton*", "*London Journall*", "*Occasional Financer*", "*Courant*", these were the names of newspapers which advocated the Excise Scheme and supported Sir R. Walpole's Government, and "*Permits*" and "*Cockets*".

The letterpress comprises the ballads "Britannia Excisa," Parts I. and II., as quoted in the entry to this Catalogue, (No. 1.), same title and date, No. 1936. Likewise another ballad which is styled:—

"*Excise Congress.*

1. All good Christian People,
That live round *Paul's* Steeple,
Attend and give Ear to my Ditty;
New Excises I sing,
To be rais'd this *Next Spring*,
Tho' all's easy in Country and City.
Our Soap, and our Salt,
Our Mum, and our Malt,
Beer, Candles, Brandy, and Syder,
All pay this Excise,
Yet Sir B—ue[1] *for more cries,*
But, I hope, we shall fling such a Rider.

2. The great *Trojan* Steed,
Of outlandish Breed,
An Army contain'd in his Belly;
So does the Excise,
Or else Caleb[2] lies,
And as *fatal* 'twilt prove, let me tell Ye.
Our Soap, &c.

3. We've a good *Constitution*,
Thank the *Revolution*,
But if we don't keep out this Dragon,
What with the Excise,
And *Standing Armies*,
We shan't have much left Us to brag on.
Our Soap, &c.

---

[1] Sir Blue, *i.e.* Sir Blue String; see note to Part II. of the ballad "Britannia Excisa" (No. 1.), 1733, No. 1936, and below, stanzas 4 and 9.

[2] Caleb D'Anvers, editor of "The Craftsman," *i. e.* Nicholas Amhurst, for references to whom see "The Frontispiece to the First Volume of 'Terræ-Filius,'" (No. 1.), 1721, No. 1727.

4. The Countries all round,
'Gainst Excises resound,
And Petitions send up to *oppose 'em*;
But Sir B—ue S—ng he Swears,
In Spite of their Prayers,
He'll have the Bill pass for to *nose 'em*.
Our Soap, &c.

5. Tobacco and Wine,
Says the K——t do combine,
To make People Honest and Brave;
They must be Excis'd,
And made too *high priz'd*,
Or a Briton will ne'er be a Slave.
Our Soap, &c.

6. Quoth Sir John Mundingus
'Tis true, they have *stung Us*,
Wherefore let Us humble the Vermin;
What matters't if they
For Victuals can't pay,
So we flaunt it in *Velvet* and *Ermin*.
Our Soap, &c.

7. Says Numpy Fitz Drug,
And gives him a *Hug*,
The Varlets are *High-fed* and *pamper'd*;
But We'll make 'em buckle,
And to Us soon truckle,
When with an Excise they are hamper'd.
Our Soap, &c.

8. That's true, quoth the Kn—t,
They all might go ——,
But that P——y[1] keeps me in Awe;
For, faith, *Little* Will,
Wou'd use me but ill,
If on me he once gets a Claw.
Our Soap, &c.

9. What put to your Trumps,
Sir B—ue S—ng says Numps,
By such a *poor Mortal* as he?
Remember how oft
You at him have scoft.
And again he *Out-voted* shall be.
Our Soap, &c.

10. Right, quoth Sir Mundugus,
What tho' he hath *Stung us*,
Without Doors, we'll beat him within?
Whilst Pentions and Places,
Preserve still their *Graces*,
We value him not a *Pin*.
Our Soap, &c.

---

[1] Pulteney, *i. e.* William Pulteney, afterwards Earl of Bath, for references to whom see "Risum teneatis amici?" 1729, No. 1833.

11. Well spoke, says the Kn—t,
I'm cur'd of my *Fright*,
The *Potion* I'll make them to *swallow;*
When they're *Poor* they'll be *Humble*,
And not dare to *Grumble*,
Although I in *Riches* do *wallow*,
Our Soap, &c.

12. With Courants, and Free-Briton,[1]
Paper fit for to — on,
And a Hundred such idle Pretences,
I will them persuade,
'Tis good for their Trade,
And Banter them out of their Senses.
Our Soap, &c.

13. Hold Sir B—ue, quoth Fitz-Drug,
And gave shoulders a *Shrug*,
I fear you'll be baulk'd in that Matter;
Caleb *opens their Eyes*,
And confutes all their Lies,
When e'er they begin for to chatter.
Our Soap, &c.

14. Tush, tush, says the other,
Don't make such a Pother,
Tho' Caleb *without Doors* does rattle;
As long as the Pence,
Hold their Influence,
We shall still have the *Best* of the *Battle.*
Our Soap, &c.

15. Adzooks quoth Sir B—ue,
I know that is true,
For oft have I try'd it *pro certo;*
It has always prevail'd,
And never yet fail'd,
Experto crede R——TO.[2]
Our Soap, &c.

16. Thus having concluded,
Will Addle intruded,
And prevented further Debate,
So the Congress broke up,
After *taking a Cup*,
Fully bent on Excising the S—e.[3]
Our Soap, &c.

17. Saint George as they say,
The Dragon did slay,
But our *Kn—t* both *older* and *wiser*,
To keep us all *Quiet*,
Prescribes a Low Diet,
And lets loose the *fell Dragon*, Excise, Sir.
Our Soap, &c.

---

[1] These were newspapers which served the party of Sir R. Walpole.
[2] Roberto. [3] The State.

18. But Britons, take Care,
Of Excises beware,
For if you once let in this Dragon,
With his *Teeth* and his *Talons*,
And crew of *Rabscallions*,
He'll not leave your — *a Rag on.*
Our Soap, and our Salt,
Our Mum, and our Malt, &c."

The reference to Saint George, which seems to have been prompted by a comparison of the Excise Scheme with a dragon, here indicates the king, but the writer of this ballad was probably well aware that George the Second was one of the most strenuous supporters of the scheme. Lord Hervey, "Memoirs of the Reign of George the Second," 1848, vol. i. p. 181, says: "Sir Robert Walpole had so prepossessed the King in favour of this scheme, that if it had been an act to secure and settle the Crown of England on him and his posterity, he could not have been more eager in the measure, or more anxious for its fate, or more solicitous for its success." See "Britannia Excisa," (No. 1.), 1733, No. 1936.

The second and third woodcuts, which are above described, are printed on the first page of a folio tract of eight pages, styled "The Congress of Excise Excise-Asses. Or Sir B—ue S—ng's Overthrow: A New Ballad. To the Tune of, *I'll tell thee*, Estcourt, *a pleasant Tale. London:* Printed for Mr. *Nichols*, and sold at the Pamphlet Shops. Price 6*d.*" Above these impressions respectively are the following verses:—

"Behold the Man, mark'd out by Fate,
To be the Curse of B——'s S——e."

And:

"Behold the Hireling Writers in the Flames,
Whilst Fog and Caleb eternize their Names."

This tract comprises the ballad which is quoted in this entry to the Catalogue.

For "Fitz-Drug" see "The Frontispiece to Winer's 'Excise Sermon'" (No. 1.), March 14, 1733, No. 1922.

On the subject of the Excise Scheme, see the references which are given with "To the Honourable the South-Sea-Company," 1732, No. 1904.

"Britannia Excisa," Parts I. and II. are noted in "The Gentleman's Magazine," for January, 1733, as having been published in that month, price sixpence each. Likewise, "A Sequel to Britannia Excisa;" and "The Norfolk Miscellany; or Hue and Cry after Sir *Blue String*. Printed for T. Reynolds, pr. 6*d.*"

1.—$6\frac{1}{8}$ × $4\frac{1}{2}$ *in.*
2.—6 × $3\frac{1}{2}$ *in.*
3.—6 × $3\frac{5}{8}$ *in.*

1938.

R—b—n's—Progress in Eight Scenes; From His first Coming up from Oxford to London to his present Situation. Eight distinct designs on one plate.

Price one Shilling with y^e^ Book [1733]

"Scene I"

In front of a public house, his Genius descends in a cloud, places her hand upon the head of Sir Robert Walpole, and addresses him, "*Push on & Prosper thou Monstrous Son of Promise*". He, kneeling, replies, "*I'll stick at Nothing*".

"Scene II"

Walpole chaired by a mob shouting, "*No Bribery no Corruption*". Two sagacious fellows whisper, "*I Smell a Rat*", "*I wish we may'nt be deceiv'd*".

"Scene III"

Walpole in prison, looking out of the window and lamenting, "*my stock's so small it will turn to no Account*". His Genius advises him: "*sell all you have & Pay your debts*".

"Scene IV"

Walpole seated in a splendid apartment, his table strewed with papers. Chests upon the ground, one of which is labelled, "20000 *Pounds For secret Services*"; he meditates, "*That falls to my Share*".

"Scene V"

Walpole kneeling before another gentleman, each armed with a sword, as if they had just concluded a duel. The former implores, "*Quarters dear S——p—e*[1] *Quarter*". To which is replied, "*No Quarter for Plunderers*".

"Scene VI"

Walpole seated dolefully at a table, addresses one of his party, "*He has Kick'd up my heels and you must all Follow.*" His Genius admonishes him, "*remember Woolsey & tremble*".

"Scene VII"

Walpole stands upon an earl's coffin which is inscribed, "*Iacobi Sta*(n)*hop*",[2] and exclaims, "*I'll make hay while y^e^ Sun shines*". His Genius presents him with a baton, and advises him, "*trust me not for ever*".

"Scene VIII"

Walpole, standing upon the point of a pyramid, scattering gold and notes, remarks, "*this is my last Step & I wish I were safe-down*". Below are obsequious courtiers; beyond, the minister appears hanging in effigy, with a bonfire blazing below; see "The London Merchants Triumphant," &c., Ap. 12, 1733. No. 1927.

On the Excise Scheme, see the references which are given with the entry to this Catalogue, "To the Honourable the South-Sea-Company," 1732, No. 1904.

Each design $3\frac{1}{8} \times 5\frac{1}{2}$ in.

1939.

The Downfall of Seianus, &c.

[1733]

An engraving with verses engraved below. The former shows that Sir Robert Walpole, having been decapitated, is dragged along the ground by an executioner, who is exclaiming "*this is the fate of all Oppressors*". At a little distance lies his head stammering, "*Ex—Ex—Ex—Exciseise*". This is at the feet of the executioner, who holds up the axe and exclaims:—

> "*Thus I've sever'd y^e^ Head which contriv'd so much Ill,*
> *To prevent fresh Occasions to bring in the B—.*"

---

[1] Stanhope.

[2] This refers to the unexpected death of James Stanhope, first Earl Stanhope, Feb. 5, 1721.

Passing across the design is a long procession of weeping excisemen in funeral attire; at a distance are several women carrying Walpole's headless body towards a bonfire, and singing:—

> "*we shall use him to well do the worst that we can*
> *for he has Nothing about him worth y^e^ name of a man*".

At the bottom of the print is engraved:—

> "*Thus the De Wits*[1] *in ghastly pomp were born*
> *Thro' Haga's Streets and fell the Publick Scorn;*
> *Justice persued y^e^ Conscious Brothers Crimes*
> *And left their names y^e^ Scandal of their Time*".

Beneath the verses are as follows:—

> "Since Bribes in modren Days so much prevail,
> And Votes have daily been Expos'd to Sale;
> Since Courtly R—— finds his Cause decline,
> And Gold's the Refuge of his last Design,
> Tis Time brave Britons to Defend your Right,
> Nor tamely Sink beneath th' oppresive Weight:
> Be yours the glorious Task of just Defence,
> To save your Country, and espouse your Prince,
> To crush Ambition in its wild Career,
> And thunder Vengeance in the Statemans Ear:
> Sever the free-born Native from the Slave,
> Degrade the Unworthy, and exalt the Brave
> Then wisely on; nor let th' Infection Spread
> The Mischief ripens and demands your Aid:
> Explode th' Ungen'rous Schemists who'd betray
> The Nations Weal and give her Right away
> Exert, once more, your Breast in Freedoms Cause
> (For virtuous Caution claims no mean Applause)
> Freedom! of all Prerogatives the Cheif
> Confer'd by Nature to distinguish Life
> Honours first Child, and Object of our Choice,
> Nor aw'd by Faction, nor deter'd by Vice;
> Bold as a Lion which supports her Cause,
> And roars Revenge where Force invades her laws
> Spurns the weak Statesmans faithless glitt'ring Shower
> And Spite of Gold, derides his baffled Power".

The miscarriage of the Excise Bill was celebrated by universal rejoicings, and Walpole burnt in effigy. He was satirized with severity, and the history of the career and character of Sejanus applied to him[2]. Like Sejanus he was the

---

[1] Refers to the execution of the brothers De Witt, August 28, 1672; see "A True Picture of the Famous SKREEN," &c. (No. 1.), March 11, 1721, No. 1710.

[2] To this Pope referred, "Epilogue to the Satires", Dialogue I., 51-2:—

> "Sejanus, Wolsey, hurt not honest Fleury,
> But well may put some statesmen in a fury."

Again, on the practice of thus styling the minister, "Epilogue to the Satires", Dialogue II., 136-7:—

> "But pray, when others praise him, do I blame?
> Call Verres, Wolsey, any odious name?"

favourite of his sovereign, successful in establishing his influence over the senate, and charged with attempting to rule the kingdom with a power superior to that of his master. Sejanus at length fell, and it was hoped that Walpole would speedily fall. "Anti-Sejanus" was the title of a book, written by the Rev. Mr. Scott.

See "A Satirical Play-Bill," Jan. 18, 1735, and, for references to the Excise Bill, "To the Honourable the South-Sea-Company," 1732, No. 1904.

12 × 7⅜ in.

1940.

Frontispiece to "The State Juggler: or, *Sir* Politick Ribband. A New Excise Opera." The Third Edition.

London: Printed for T. Reynolds (Pr. 1s.) 1733. [1733]

This engraving represents a young woman seated on a barrel (of tobacco?) and smoking a pipe, the smoke which proceeds from her mouth is marked "*Without Excise*". Before her stands a rampant lion, with his left paw on the young woman's bare knee; he is also smoking a pipe; on the smoke he emits is "*the Best in Christendom*". Behind the young woman is a soldier armed with a musket; an exciseman, with a gauge under his arm, walks past on our right, in the background.

In the upper left corner of the print is a compartment marked out of the wall or sky which serves as a background to the scene; in this compartment are two feet, or a pair of short stockings; near this compartment is a window, next to that is a bell-pull of cord with a tassel, and, on our right, a double sconce, without candles.

The text, with which the frontispiece appears to have no connection, consists of an opera, in which the following characters are concerned:—

"Men.

Sir *Politick Ribband*, —— A long-headed Projector
Lord *Dapper*, — An airy Gentleman, who intrigues with *Violan*(te)
Don Gulimo, — A Politician, and an Enemy to Sir *Politick*
Monsieur *San Jean*, — — — His pretended Friend
Chevaliere *Wou'd be*,[1] — — An affected, cowardly Coxcomb
Fidelio,—Formerly an Officer, but now a Dependant on *Sarina*
Spywell, — — — A perfidious Rascal
Scribble, — — — A dull, heavy, mercenary Writer

Women.

Sarina, — — A wealthy old Lady, who bears an Antipathy to Sir *Politick*
Olympia, Married to Sir *Politick*
Pulcheria, *Gulimo's* Wife, intrigues with *San Jean*
Violante, Married to Chevaliere *Wou'd-be*; intrigues with Lord *Dapper*

Attendants, Servants, &c."

Sir Politick Ribband is intended for Sir Robert Walpole, see "Britannia Excisa," (No. 2), 1733, No. 1937, note, and the other entries in this Catalogue to which it refers. Chevaliere Would-be was probably intended for Sir R. Walpole's brother, Horace, Lord Walpole of Woolterton, see his character by Lord Hervey in "Memoirs of the Reign of George the Second," 1848, vol. 1. p. 321, and

[1] Sir Politic Wou'd-be is a character in Ben Jonson's "Volpone."

"Robin's Reign," &c., Nov. 9, 1729, No. 1822; "Frontispiece to 'The Court Monkies,'" 1734.

Don Gulimo is certainly William Pulteney, afterwards Earl of Bath;[1] Monsieur San Jean, is Henry St. John, Viscount Bolingbroke; Pulcheria is, in all probability, intended for the wife of Pulteney, as to whose origin and connection with Bolingbroke see "Lord Bolingbroke?" 1713, No. 1588; Sarina, is Sarah, Duchess of Marlborough, whose enmity to Sir R. Walpole, her pride and indomitable temper, are described in the play. Lord Dapper may be intended for Lord Hervey.

The plot of the piece is as follows. Would-be is employed by Sir Politick Ribband to bribe Sarina, who repulses him, afterwards Fidelio beats Wou'd-be for this attempt; Pulcheria calls in Sarina, and is reproved for indiscretion with regard to conferring her favours on an indiscreet lover, San Jean, who boasted of them all over the town; the women consult about the next "Grand Project," *i. e.* Sir R. Walpole's Excise Scheme, and agree to oppose it; Sarina trusts Gulimo to oppose it, for this Pulcheria vouches. In the second Act Sir Politic and Lady Olympia meet, the latter's advice is rejected by her husband in a very peremptory manner. Mr. Scribble appears and is blamed for writing in a dull fashion, and for telling many lies; he avers that the subject with which he had been entrusted would not bear a better literary gloss, and receives money and instructions for his next mercenary tract. Spywell enters and relates the result of his watching the conduct of San Jean and Gulimo, he declares that these statesmen rail bitterly against Sir Politick, on which the latter says, p. 20:—

"I do not find so much Fault with *Don Gulimo*, as with *San Jean*, he is an ungrateful Man."

Sir Politick inquires how the public receive his "Project," gives money to his creature and, when alone, comments on the Scheme. Meanwhile it appears that Wou'd-be has been tossed in a blanket by Sarina's footmen, while soliloquizing on this punishment Fidelio enters the place and canes and kicks him. Thus maltreated, Wou'd-be says, he would go to "My Brother, Sir *Politick*" and make a formal complaint. Violante and her woman next appear, the latter introduces Lord Dapper, who embraces and is embraced by the lady; the lovers remove to another and more private apartment. The third Act opens in Gulimo's house, where he appears writing, and meditating on the course of his opposition to Sir Politick, in respect to the Excise Scheme; Spywell enters and, in replying to a demand for news, states "The wonderful Knight, or the Knight of Wonders, call him which you please, I mean Sir *Politick*, has *Bob'd* us All."; it appears, that Spywell is a double traitor, sells each party he professes to serve to the other and betrays both. In Scene II. appear "Pulcheria *and Monsieur* San Jean *in a loving Posture*," Don Gulimo enters and retires, confused, to observe the conduct of his wife and her gallant; the lovers converse, she blames him for indiscretion in betraying her favours. Gulimo, aside, declares that if anything could bring about a reconciliation between himself and Sir Politick, it would be the overthrow of the traitorous friend whose conduct with Pulcheria had thus become patent to him. Another and similar interview, between Violante and Lord Dapper, succeeds this; by way of punishing the intrusion of Chevaliere Wou'd-be, the lover of his wife kicks him; another scene presents San Jean and Gulimo seated in the house of the latter, who in an aside, expresses deep indignation against the former; at this moment a servant approaches with a letter which reveals the treachery of Spywell in relating to Sir Politick some of the expressions used against him

[1] For Pulteney see the references which are given with "Risum teneatis amici?" 1729, No. 1833. For Bolingbroke, see "Lord Bolingbroke?" 1713, No. 1588; "A clear Stage and no Favour," Dec. 1730, No. 1844; "The Political Libertines", Feb. 13, 1741.

by Gulimo. A quarrel ensues between San Jean and Gulimo on the latter accusing the former of an intrigue with Pulcheria; finally the traitor is ordered to leave the house. Pulcheria appears, is challenged with her guilt, and forgiven.

For references to other illustrations of the Excise Scheme see "To the Honourable the South-Sea-Company," 1733, No. 1904.

The title-page to this book contains the following note, "N.B. With this Opera is given *gratis*, *Britannia Excisa*, in Two Parts; and the *Excise Congress*, with Three Emblematical Pictures, printed on a large Sheet of Fine Paper, fit to be fram'd." See "Britannia Excisa," (Nos. 1 and 2), 1733, Nos. 1936, and 1937.

"Rodondo; or The State Jugglers," reprinted in Ruddiman's Collection (12315, f.), refers to W. Pitt, Earl of Chatham.

4 × 6 *in.* Brit. Mus. Library, 161. e. 50. and 11775. c.

1941.

Mr. Gabriel Hunt. *A Member of Hogarth's Club at the Bedford Arms Tavern. Drawn by him about the Year* 1733. (No. 1.)

*Hogarth Delin*t. *R*d. *Livesay Fecit Publish'd, Nov*r. 27; 1781, *by R*d. *Livesay, at M*rs. *Hagarths Leicester Fields.* [1733]

This aquatint engraving was taken from a drawing by Hogarth, and represents at full-length, turned to our left, the face in three-quarters view to the same side, a very stout man, apparently sleeping or stupefied by the effect of drinking; he wears a cocked hat, long full wig, coat with large cuffs turned back to the elbows, a long vest, open at the breast, knee breeches, ruffles, stockings and shoes, with buckles; his sword is thrust through one of the buttonholes of his coat on his left side; he is placed close to a round table, on which his clenched fist rests, near a bottle and drinking glass.

This engraving was used, after publication, to illustrate "The Genuine Works of William Hogarth", by J. Nichols and G. Steevens, vol. iii. 1817, where it follows p. 158; in vol. ii., of the same work, 1810, this portrait is referred to and it is stated that the sword was worn at this period on account of the numbers of street robberies which occurred in London; this may have been the case, but it is nevertheless certain that there was nothing extraordinary in sword-wearing *c.* 1730. The original drawing, together with that of the print catalogued here as "Mr. Ben: Reid," (No. 1.), 1757, hung for many years in the club-room where they were drawn, and were afterwards possessed by Theodosius Forrest, a friend of Hogarth's, and one of his companions in the trip known as "Hogarth's Tour", see "Breakfasting &c." (No. 1.), May, 1732, No. 1887. "The Complete Works" &c., vol. iii., above cited, p. 159, states that the original drawings were then, 1817, in the collection of the Marquis of Exeter.

This aquatint is printed in sepia.

$7\frac{3}{4} \times 10\frac{3}{4}$ *in.*

1942.

Mr. Gabriel Hunt. A Member of Hogarth's Club at the Bedford Arms Tavern, &c. (No. 2.)

[After Hogarth.] *Plate ii.* [1733]

This chromolithograph is a reduced copy from the engraving in aquatint which

is described as (No. 1.), with the same title and date, No. 1941. It was prepared to illustrate "The Five Days Peregrination", &c. London, no date, where it faces p. 8.

It is printed in brown.

$5\frac{1}{4} \times 7\frac{1}{2}$ *in.* Brit. Mus. Library, 7857, b. b. b.

1943.

Boys peeping at Nature. (No. 1.)

"Antiquam exquirite Matrem. Vir"

The Subscription Ticket for "A Harlot's Progress,"[1] &c.

[By Hogarth.] [1733]

This print represents a mutilated statue of Nature, with many bosoms, draped below the waist. A boy, with legs like those of a satyr, kneeling on the ground before the statue, endeavours to peep under the drapery; a human infant repulses the endeavours of his companion, pushing back the head of the pryer, and placing his hand on the skirt of the statue. A second boy, perched on a stone, before an easel, is painting a portrait of Nature; a third boy makes a drawing, apparently from the same subject.

Below the design is the motto:—

"_____ necesse est
Indiciis monstrare recentibus abdita rerum.
—— dabiturque Licentia Sumpta pudenter" Hor:

Under these lines is engraved the following form of a receipt:—

"Rec^{d}
of half a Guinea being y^{e} first Payment for six Prints of a Harlot's Progress which I Promise to Deliver when Finish'd on Receiving one half Guinea more."

The second title, from Virgil, is written on what represents a beam of wood inserted in the wall which forms the background to the group.

There is a second state of this print, prepared as a ticket for five prints, and published in 1737. In this the design is the same as before, but the motto from Horace was re-engraved so as to make the lines range at their ends, which was not the case in the first state, in which the "est" of the first line projects beyond the lower lines. In this case the receipt is as follows:—

"Rec^{d}[2] 1737.
half a Guinea being the First Payment for five Large Prints. One representing a Stroling Company of Actresses Dressing themselves for the Play, in a Barn;[3] and the other four Morning, Noon, Evening and Night.[4] —— Which I promise to deliver on Lady day next on Receiving half a Guinea more. N. B. they will be 25 shilling^{s} after y^{e} subscription is over".

There is a third state of this plate, with considerable alterations in the design, and much re-working apparent in it. The peeping boy satyr has been burnished off the plate, and the attitude of his companion adapted to become that of one

---

[1] See "A Harlot's Progress," Plate I. (No. 1.), 1734.

[2] These blanks have been filled, by or for Hogarth, in MS. thus, "March 17", and "of John Sexton Esq^{r}".

[3] See "Strolling Actresses Dressing in a Barn", (No. 1.), 1738.

[4] See these titles (No. 1.) in each case, 1738.

who holds a drawing-board or canvas, on which, enclosed by an oval, is the outline of the portrait of a woman; this board hides the lower portion of the statue of Nature. The head of the statue was altered, the inscription from Virgil, on the wall, has been entirely removed and the ground re-engraved. The motto from Horace was likewise taken out, and the following receipt inserted:—

"Receiv'd[1] of
5 Shillings being the first Payment for two large Prints one representing Moses brought before Pharoahs Daughter, The other S[t] Paul before Felix,[2] w[ch] I Promise to deliver when finish'd, on Receiving 5 Shillings more.

N. B. They will be Seven and Six Pence each Print, after the time of Subscribing."

$4\frac{5}{8} \times 3\frac{1}{2}$ *in.*

1944.

Boys peeping at Nature. (No. 2.)

"Antiquam exquirite Matrem. Vir:"
Subscription Ticket for the Harlots Progress.

W. Hogarth Inv[t] R[d] Livesey Fecit [1733]
Publish'd April 23[d]; 1782 R[d] Livesay at M[rs] Hogarths Leicester Fields.

An aquatint engraving, coloured to imitate sepia, being a copy from the print described as (No. 1.), with the same title and date, No. 1943. This print appears to have been originally published separately. An impression faces p. 132, vol. iii. of "The Genuine Works of William Hogarth", by J. Nichols and G. Steevens, 1817. The background is so slight as to be almost entirely white; the motto from Virgil has place on this wall; the head of the statue of Nature and the headdress on it, are as in the first state of the plate. The motto from Horace is engraved below the design.

An impression occurs in "The Works of William Hogarth, from the Original Plates restored by James Heath, Esq., R. A."; London, no date. This is printed in black, and the roulette has been used to deepen the shadows.

Brit. Mus. Library, 132. e. 3. and 1751. d.

$4\frac{1}{2} \times 3\frac{1}{2}$ *in.*

1945.

Boys peeping at Nature. (No. 3.)

Nature.
The Subscription Ticket for "A Harlot's Progress."

W. Hogarth delin[t] J Barlow sculp[t] [1733]

This engraving is a reduced copy from that which is described as (No. 1.), with the same title and date, No. 1943. It was made from the third state of the plate, the boy satyr being omitted, likewise the motto from Virgil.

An impression occurs on the engraved title-page of "Hogarth Illustrated," vol. ii. 1791, by John Ireland.

$2\frac{1}{4} \times 2\frac{7}{8}$ *in.* Brit. Mus. Library, 7854. ff.

---

[1] These blanks are filled in MS. with "Dec. 2 1751", and "John Danby Esq[r]".

[2] See the title (No. 1.), 1751.

1946.

Boys peeping at Nature. (No. 4.)

"Antiquam exquirite Matrem Vir"

The Subscription Ticket for "A Harlot's Progress."

Hogarth Inv^t. Pub. for S. Ireland May 1. 1799. [1733]

This engraving is a copy from that which is described as (No. 1.), with the same title and date, No. 1943. It comprises the motto from Horace and the following copy of a receipt:—

"Rec^d
of M^r Lambert
half a Guinea being y^e first Payment for Six Prints of a Harlot's Progress which I Promise to Deliver when Finish'd on Receiving one half Guinea more.
W^m Hogarth"

It is an excellent copy, from the first state of the plate, the boy satyr being included; the first title is engraved over the design. An impression occurs facing p. 87, vol. ii. of "Graphic Illustrations of Hogarth", &c. by Samuel Ireland, 1799, for which publication it was probably prepared.

$4\frac{5}{8} \times 3\frac{1}{2}$ *in.* Brit. Mus. Library, 561. a. 20.

1947.

Boys peeping at Nature. (No. 5.)

NATURE.

The Subscription Ticket for "A Harlot's Progress."

Hogarth del^t T. Clerk sculp^t [1733]

This engraving is a reduced copy from that which is described as (No. 1.), with the same title and date, No. 1943. It was made from the third state of the plate, the inscription on the wall and the boy satyr being omitted.

An impression occurs on the engraved title-page of "The Works of William Hogarth", &c. By Thomas Clerk, vol. ii.; London, 1810. The second title given above is placed over the design. The same plate, much worked on, was used again for the engraved title-page of "The Works of William Hogarth", &c. vol. ii.; London, 1837. In the latter case the second title was placed below the design, the engraver's name omitted, and that of Hogarth placed in the centre, at foot.

$2\frac{1}{4} \times 2\frac{7}{8}$ *in.* Brit. Mus. Library, 1402. k. 25.

1948.

BOYS PEEPING AT NATURE. (No. 6.)

The Subscription Ticket for "A Harlot's Progress".

[After Hogarth.] [1733]

This engraving is a copy from that which is described as (No. 1.), with the same title and date, No. 1943.

It was taken from the third state of the plate, the boy satyr and the motto from Virgil being omitted. An impression occurs before p. 197, in "The Complete Works of William Hogarth," with descriptive letterpress by the Rev. J. Trusler and E. F. Roberts; London, no date.

$4\frac{5}{8} \times 3\frac{1}{2}$ *in.* Brit. Mus. Library, 7855. i.

1949.

The Laughing Audience.[1] (No. 1.)

Subscription Ticket for "Southwark Fair" and "A Rake's Progress".

[By Hogarth.] [1733]

This etching, originally styled "A Pleased Audience at a Play", represents a part of the orchestra, pit and lower boxes of a theatre at night, at the time in question, *i. e.* 1733. Three heads of musicians, each performing on a serpent or similar instrument, appear in the front, enclosed by the wooden barrier which divides the orchestra from the pit; this barrier is surmounted by spikes of iron. Eleven persons are shown in the pit; their expressions of laughter and hearty enjoyment of the performance are among the master-studies of Hogarth; to them is due the later and better known name of the design.

In the box are two groups, one, of a foolish-looking gentleman, in a bag-wig, with a cocked hat under his arm, who is flirting, or slyly trying to peep at the bosom of a buxom orange-girl, while she endeavours to tempt him with the fruit she carries in a basket; a second orange girl, who stands in the pit, stretches her arm over the front of the boxes, and pulls the gentleman by the large cuff of his coat, at the same time she holds up her basket of oranges and endeavours to induce him to buy fruit from it. See "A Group from 'The Laughing Audience'," (A.), 1733, No. 1956. 2. The second group consists of an older gentleman than the former, whose features are withered and whose form is lean, and who holds a snuff-box in his right hand, while with his left hand placed near his cravat, he stoops forward and tries to look into the exuberant bosom of a lady who is seated near the front of the boxes. She appears to be taking a pinch of snuff from his box with one hand, in the other hand she holds a fan. See "A Group from 'The Laughing Audience'", (B.), 1733, No. 1957. Candles, with which the theatre was illuminated, are placed in sconces in front of the boxes.

Below the design is engraved the following form for a receipt:—

"Rec^{d}. of Half a Guinea being the first Payment for Nine Prints, 8 of Which Represent a Rakes[2] Progress & the 9th a Fair,[3] Which I Promise to Deliver at Michaelmass next, on receiving one Guinea more, the Print of the Fair being Deliver'd at the time of Subscribing."[4]

---

[1] A sketch in oil, by Hogarth, bearing this title, was exhibited at the British Institution, in 1814, with other productions of this artist. "The Complete Works of William Hogarth;" by J. Nichols and G. Steevens; London, 1817, vol. iii. p. 166, states that this work belonged to the Right Honourable R. Brinsley Sheridan. It afterwards belonged to G. Watson Taylor, at whose sale, in 1832, it produced twenty guineas; see "Account of Paintings by Hogarth", in "Anecdotes of William Hogarth", by J. B. Nichols; London, 1833, p. 353.

[2] See "A Rake's Progress." Plate I. (No. 1.), 1735.

[3] See "Southwark Fair." (No. 1.), 1733, No. 1960.

[4] "The Genuine Works of William Hogarth;" &c., by J. Nichols and G. Steevens, vol. ii. 1810, p. 84, gives a somewhat different form to this receipt;

To this is added, beyond the plate mark, an impression in red wax of a seal, representing an artist's oval palette, with portions of pigment on the surface, and a sheaf of brushes stuck in the thumbhole.[1]

On the history of the publication of these prints, see "Southwark Fair" (No. 1.), 1733, No. 1960.

The blanks in the above receipt are filled, in Hogarth's writing, the first with the date "1733", the second with "Jan 9" the third with "of His Grace the Duke of Queensburough".

There is another impression, without the MS., and having one corner, where the seal occurs in the above-described etching, torn off. This seems to indicate that Hogarth kept these tickets ready sealed for use. The following additional line occurs below the inscription, which is quoted above:—"N B: the Rakes alone will be two Guineas after the time of Subscribing", and "when finish'd" placed instead of "at Michaelmass next."

There is another impression, without any inscription, but showing at the foot traces of the writing.

The same plate, in a much worn condition, was used again for "The Works of William Hogarth, from the Original Plates restored By James Heath, Esq.; R. A.;" London, no date (1751. d.)

It appears that after this etching had served its purpose as a subscription ticket for "Southwark Fair" and "A Rake's Progress", it was issued separately. This is known by an advertisement, as follows, which appeared in "The Country Journal; or, The Craftsman", March 12, 1737, p. 3, col. 1:—"*This Day is published*, [price 3*d*.] A Print representing a DISTRESS'D POET.[2] Also Four Etchings of different Characters of Heads in Groups, viz. A Chorus of Singers;[3] a pleased Audience at a Play;[4] Scholars at a Lecture;[5] and Quacks in Consultation,[6] Price 6d. each. To be had either bound together with Mr. Hogarth's late engraved Works,[7] (except the Harlot's Progress) or singly, at the Golden Head in Leicester-Fields, and at Mr. Bakewell's, Print-seller—next the Horn Tavern, Fleet-Street."

A later advertisement in the same paper, Apr. 2, 1737, p. 3, col. 1, gives a list of these prints; and shows what were the accepted titles of the works themselves, as to which discrepancies exist.

The first reference to "The Laughing Audience", as well as to "Southwark Fair", occurs in "The Country Journal; or, The Craftsman", Dec. 29, 1733, p. 3, col. 3, thus:—"Mr. HOGARTH being now engraving nine Copper Plates from Pictures of his own Painting, one of which represents the Humours of a Fair; the other eight, the Progress of a Rake; the Prints by Subscription

---

thus after "one Guinea more" is "Note the Fair will be Deliver'd next Christmas at Sight of this receip*t*, the Prints of the Rake*s*, Progress alone will be 2 Guineas each set after the subscription is over." This was on the receipt given to Lord Byron, and dated Dec. 18, 1733. There are not fewer than three varieties of this inscription.

[1] See "A Chorus of Singers." (No. 1.), 1733, No. 1969.

[2] See this title (No. 1.), 1736.

[3] See "A Chorus of Singers", &c. (No. 1.), 1733, No. 1969.

[4] This is the original title of "The Laughing Audience".

[5] See this title (No. 1.), 1737.

[6] See "A Consultation of Physicians" (No. 1.), 1736.

[7] That is, "Southwark Fair", "A Harlot's Progress", "A Rake's Progress", "A Modern Midnight Conversation", "The Sleeping Congregation", "Woman swearing a Child to a grave Citizen", "Before", "After", &c., all of which were published before this date. Those named, excepting the last three, are described in this Catalogue, under the dates, 1733—4—5—6.

on the following Terms; each Subscription to be one Guinea and a half; half a Guinea to be paid at the Time of subscribing, for which a Receipt will be given on a new etched Print, describing a pleased Audience at a Theatre; and the other Payment of one Guinea on Delivery of all the Prints when finished, which will be with all convenient Speed, and the Time publickly advertised. The Fair being already finished, will be delivered to the Subscribers on Sight of the Receipt, on the 1st Day of January next, if required, or it may be subscribed for alone at 5s. The whole Payment to be paid at the Time of subscribing. Subscriptions will be taken in at Mr Hogarth's, the golden Head in Leicester-fields, where the Pictures are to be seen."

$4\frac{1}{8} \times 6\frac{7}{8}$ *in.*

1950.

The Laughing Audience. (No. 2.)

[After Hogarth.]

Dent Sculp [1733]

The engraving is a copy from the etching which is described as (No. 1.), with the same title and date, No. 1949. It was made for "Hogarth Moralized," &c. (By the Rev. J. Trusler.); London, 1768.

The plate was used again for "Hogarth Illustrated", by John Ireland; London, 1791, where a copy faces p. 508, vol. ii. (7854. ff.)

$2\frac{1}{2} \times 2\frac{7}{8}$ *in.* Brit. Mus. Library (Grenville), 2585.

1951.

The Laughing Audience. (No. 3.)

Hogarth pinx^{t}. T. Cook sculp^{t}. Published by Longman, Hurst, Rees, & Orme, Nov^{r}. 1st. 1807. [1733]

This engraving is a copy from the etching which is described as (No. 1.), with the same title and date, No. 1949. It was prepared to illustrate "The Genuine Works of William Hogarth;" &c., by J. Nichols and G. Steevens, vol. ii., 1810, where an impression faces p. 83. It differs in size and greatly in appearance from the original.

With the addition of "Proof Bishop Printer" engraved below the design, this plate was used again for "The Works of William Hogarth;" &c., by the Rev. John Trusler; London, 1821, vol. ii. (1751, b.)

$4\frac{3}{4} \times 5\frac{3}{8}$ *in.*

1952.

The Laughing Audience. (No. 4.)
Laughing Audience, Pl. lxxi.

Hogarth del^{t}. T. Clerk sculp^{t} London Published as the Act directs by Robert Scholey 46 *Paternoster Row.* [1733]

This engraving is a copy from the etching described as (No. 1.), with the same title and date, No. 1949. It was prepared to illustrate "The Works of William Hogarth", &c., by Thomas Clerk. London, 1810, vol. ii., where an impression faces p. 47. The second title given above is engraved over the design.

With the second title placed below the design, and the engraver's name taken out, this plate was used again for "The Works of William Hogarth," London, 1837, vol. ii., where an impression faces p. 82.

Brit. Mus. Library, 1402. k. 25.

1953.

The Laughing Audience. (No. 5.)

[After Hogarth. G. Cruikshank, sculp.] [1733]

This etching is a copy from that which is described as (No. 1.), with the same title and date, No. 1949. It is much smaller than the original, and was etched by Mr. George Cruikshank on the same plate with "A Consultation of Physicians",[1] called on the plate, "The Company of Undertakers." This plate bears the publication line below the latter etching, "*W. Hogarth Inv^t G. Cruikshank sculp Published by John Major. 50 Fleet Street June* 30 1831." An impression faces p. 168, in "Hogarth Moralized;" &c., (by the Rev. Dr. Trusler); London, 1831.

$2\frac{1}{4} \times 2\frac{1}{2}$ *in.*

1954.

The Laughing Audience. (No. 6.)

Designed by W^m. Hogarth. Jones & Co. Temple of the Muses, Finsbury Square, London. [1733]

This engraving is a copy from the etching which is described as (No 1.), with the same title and date, No. 1949. An impression faces p. 31, vol. i., of "The Works of William Hogarth; in a Series of Engravings," &c., by the Rev. John Trusler; London, 1833.

The print is larger than the original.

The publishers' names having been burnished out, and the inscription, "A Fac-Simile of Hogarth's own Engraving." put in its place: this plate was used for "The Complete Works of William Hogarth"; with descriptive letterpress by the Rev. J. Trusler, and E. F. Roberts; London, no date (7855. i.), facing p. 175.

$6\frac{1}{8} \times 7\frac{1}{8}$ *in.* Brit. Mus. Library, 561. b. 27.

1955.

The Laughing Audience. (No. 7.)

[After Hogarth. Engraved by Riepenhausen.]

42. [1733]

This engraving is a copy from the etching which is described as (No. 1.), with the same title and date, No. 1949. It was prepared to illustrate G. C. Lichtenberg's "ausfürliche Erklärung der Hogarthischen Kupferstiche", &c., Göttingen, 1794-1816, in which series it is No. 42.

$6\frac{1}{4} \times 6\frac{7}{8}$ *in.* Brit. Mus. Library, 788. g. 11.

---

[1] See this title, 1736.

1956.

A Group from "The Laughing Audience." (A.)

The Gentleman and the Orange-sellers.

[After Hogarth.] [1733]

This etching exhibits a group reversed, from the design by Hogarth, "The Laughing Audience", (No. 1.), 1733, No. 1949, consisting of the two orange-girls and the gentleman whom they are tempting to buy their fruit. "1", "2", and "3", are placed respectively by the figures.

Above the design is "H".

2 × 3½ *in.*

1957.

A Group from "The Laughing Audience." (B.)

The Gentleman with the snuff-box, the Lady, his companion, and two of the audience.

[After Hogarth.] [1733]

This etching exhibits a group reversed, from the design by Hogarth, "The Laughing Audience", (No. 1.), 1733, No. 1949, consisting of the gentleman with the snuff-box, and the lady, his companion, and two of the audience at the play. "1", "2", "3", and "4" are placed by the figures respectively.

Above the design is "I".

2 × 3½ *in.*

1958.

A Group from "The Laughing Audience." (C.)

Four of the audience, three of the orchestra.

[After Hogarth.] [1733]

This etching exhibits a group, reversed, from the design by Hogarth, "The Laughing Audience", (No. 1.), 1733, No. 1949, consisting of four men in the pit, including the one who wipes his face with a handkerchief, and the other who leans his head on his hand; likewise three of the musicians in the orchestra. "1", "2", "3", "4", "5", "6", and "7", are placed by the figures respectively.

Above the design is "K".

2 × 3½ *in.*

1959.

A Group from "The Laughing Audience". (D.)

Five of the audience.

[After Hogarth.] [1733]

This etching exhibits a group, reversed, from Hogarth's design, "The Laughing Audience", (No. 1.), 1733, No. 1949, consisting of five persons, men and women, of the audience, including the fat woman who holds a fan and throws back her head in laughing, and the woman with the two patches on her forehead. "1", "2", "3", "4", and "5" are placed near the figures respectively.

Above the design is "L".

2 × 3½ *in.*

1960.

Southwark Fair. (No. 1.)[1]

A Fair.

The Humours of a Fair.

Invented Painted[2] *& Engrav'd by Wm. Hogarth.* 1733. [1733]

This engraving represents the space before an old church[3], with a square tower surmounted by a wooden belfry; a flag displaying the union-jack flies from the roof of the tower; the clock, with a lozenge dial, shows the time to be about 1.30 in the afternoon. The body of the church is hidden by an immense and lofty wooden booth which occupies the centre of the middle distance in the design. On our right and left of the composition near the foreground are poor buildings, both of which appear to have been devoted to shows for the fair. In the distance, beyond the church, an open space of ground is occupied by a low range of booths for the sale of small toys and goods, such as are common in country fairs; here many women and men are congregated, with two men who seem to be displaying feats of strength and agility; one of them holds a flag with a St. George's cross on it; another man beats a drum; a burgee, with St. George's cross in the corner, flies from the roof of one of the booths; the signboard of a

---

[1] This is the title by which this print is generally known; as to its early history see the advertisements quoted with "The Laughing Audience", (No. 1.), 1733, No. 1949. It is called "a Fair" in the form of receipt included with "The Laughing Audience", and "the Humours of a Fair" in the advertisement, quoted as above, from "The Country Journal; or, The Craftsman" for Dec. 29, 1733.

[2] "At the sale of pictures belonging to Mrs. Edwards, in 1746, this picture was sold for £19 8*s.* 6*d.* It afterwards was at Valentines in Essex, once the property of Sir Charles Raymond, and afterwards of Donald Cameron, Esq. It was sold in Oct. 1797, and again at the European Museum, in 1800. Destroyed by fire at Mr. Johnes's at Haford, March 13, 1807"; see "Account of Paintings by Hogarth", pp. 352-3, in "Anecdotes of William Hogarth", by J. B. Nichols, 1833. See a note on this subject, p. 86, vol. ii. "The Genuine Works of William Hogarth", 1810, by J. Nichols and G. Steevens.

[3] That is, Newington Church.

public-house, being "The Half Moon," hangs on our left of the open space; in the distance, beyond this part, the land rises, with cottages in a field which is traversed by a footpath, leading towards the hills which bound the view in this direction. The whole of the foreground is crowded with performers in and spectators of the fair.

On our left, suspended from this, is a lantern, marked "*Ciber and Bullock*", and "*The Fall of Bajazet*";[1] a stage or temporary platform has been erected against the side of a house; the stage, being insecurely built, or unfairly tried by the movements of the performers who appear on it, has suddenly given way, so that the *dramatis personæ* are in the course of falling to the ground; they include a tragedy queen, in plumes and false pearls, whose garments fly apart as she is precipitated headlong; a man in a high-crested Roman helmet[2] is falling help-

---

[1] Here is an advertisement from "The Country Journal; or, The Craftsman," Sept. 8, 1733, p. 2, col. 3, showing that Lee and Harper (not Lee and Bullock, as at St. Bartholomew's Fair—see below—really performed, in the year 1733, at Southwark Fair, a play of a character analogous to that which is suggested by Hogarth's designs:—"At Lee and Harper's Great Theatrical Booth, on the Bowling Green behind the Marshalsea in Southwark, during the Fair, will be performed that celebrated Droll, which has given such entire satisfaction to all that ever saw it, call'd,

Jephtha's *rash Vow; or, The Virgin Sacrifice*,
To which will be added,
A new Pantamime Opera (which the Town has been so long in Expectation to see perform'd) call'd
'The Fall of Phaeton.

Wherein is shewn the Rivalship of Phaeton and Epaphus; and their Quarel about Lybia, Daughter to King Merope, which causes Phaeton to go to the Palace of the Sun, to know if Apollo is his Father, and for Proofs of it requires the Guidance of his Father's Chariot, which obtain'd, he ascends in the Chariot through the Air to light the World. In the Course the Horses prove unruly, go out of their Way, and set the World on Fire: Jupiter descends on an Eagle, and with his Thunderbolt strikes Phaeton out of the Chariot into the River Po. The whole intermixt with Comic-Scenes between Punch, Harlequin, Scaramouch, Pierrot, and Columbine.'

We shall begin at Ten in the Morning, and continue playing till Ten at Night."

The next advertisement shows that the subject of Hogarth's "A Harlot's Progress", see this title, Plate I. (No. 1.), 1734, was dramatized before the appearance of his engravings, and probably before the piracies on this work were issued.

"We hear that at Lee's Booth, the lower End of Mermaid-Court, behind the Marshalsea Gate, leading to the Bowling Green, they are getting ready to perform, during the Time of Southwark Fair, the true and ancient History of Bateman, or the unhappy Marriage. To which will be add'd a Grotesque Pantamime Entertainment call'd, The Harlot's Progress; or, The Ridotto a l' Fresco." Both these pieces were performed at the fair in Tottenham Court in the preceding August; see the advertisement to that effect in "The Country Journal", &c., for Aug. 11, 1733, p. 2, col. 3.

"The Harlot's Progress; or, The Ridotto al Fresco", was a grotesque pantomime entertainment, by Theophilus Cibber, acted at Drury Lane, 1733; see the title in "Biographia Dramatica", by D. E. Baker and J. Reed, London, 1812.

[2] This figure was probably intended for Theophilus Cibber; see the portrait of that person in "The Player's last Refuge", March 5, 1735, and the note which refers to him in that entry to this Catalogue.

lessly, vainly grasping one of the poles of the scaffold; the same pole is clutched by another man, who wears a "Roman shape". This is thus shown to be an actor representing Bajazet.[1] His Turkish turban, which has fallen from his head on to the platform, is about to roll to the earth, together with his baton of command. The other warrior who shares the fate of Bajazet is Tamerlane, the hero of the piece which occupied the performers at the moment of the catastrophe. A man dressed like Pierrot, and another who was doubtless intended for Scaramouch, cling to some of the falling poles and beams; on the floor, a fiddle and a salt-box, equally used as musical instruments in those days, and which furnished the orchestra of this stage, are about to slide away; at the summit of a pole, above the heads of the descending actors and actress, a monkey clings convulsively. Under the falling structure is a booth for the sale of crockery, the owner of which, a woman, conscious of what has happened overhead, is drawing back a curtain, and hastily endeavouring to escape from being crushed.

A show-cloth, extended on a pole at the side of the house to which the falling stage was attached, bears a design reversed from, but otherwise nearly identical with, that by John Laguerre, which is described in this Catalogue as "The Stage Mutiny" (No. 1.), June, 1733, No. 1929; see this entry for the history of the design and its connection with the present subject, to illustrate which Hogarth borrowed it. From this it appears that T. Cibber really hung out, or is said to have hung out, a show-cloth exhibiting this subject. It is probable that he actually did so, that Hogarth saw the picture, and was thus led to introduce it to "Southwark Fair".

The show-cloth bears on a label "*The Stage Mutiny*"; "*Pistol's alive*" is at the feet of T. Cibber; "*Quiet & Snug*" near those of Colley Cibber; Highmore points to his label, which bears, "*it Cost* £6000"; "*Liberty & property*" is on the flag held by Mrs. Heron; "*We eat*" appears on that which is borne by the players who are grouped behind.[2] Mrs. Shaw's flag bears, "*We'l Starve em out*"; "*I am a Gentleman*" is on the flag held by the monkey (Highmore), perched on the sign of the Rose Tavern.[3]

---

[1] See "The Stage Mutiny" (No. 1), June, 1733, No. 1929, where an advertisement is quoted showing that Cibber and Bullock played in "Tamerlane with the Fall of Bajazet", at Smithfield, in 1733; likewise see below, on the performances at Southwark Fair by this company.

[2] See "The Stage Mutiny" (No 2.), June, 1733, No. 1929.

[3] The following history of the transactions illustrated by this show-cloth will serve still further to explain the relative positions of many of the personages who appear in the satires which are, by their subjects, connected with "Southwark Fair", "The Stage Mutiny", &c. "The patent for Drury Lane being renewed, Mr. Booth, who found his health decline, began to think it was time to dispose of his share and interest in the theatre. The person upon whom he fixed for a purchaser was *John Highmore*, Esq. a gentleman who had unhappily contracted an attachment to the stage, from having one night performed the part of *Lothario* for a wager. A treaty between them was set on foot soon after Mr. *Wilkes's* death, and concluded by Mr. Highmore's agreeing to purchase one-half of Mr. *Booth's* share, with the whole of his power in the management, for the sum of two thousand four hundred pounds. Before his admission Mr. *Wilkes* had deputed Mr. *Ellis*, to attend to the conduct of the theatre in his behalf. The introduction of two people into the management, who were neither qualified by abilities or experience for the offices they were to fill, gave much offence to Mr. Colley Cibber. To avoid being troubled with the importance of one of his coadjutors, or the ignorance of the other, he authorized his son to act for him in everything that concerned his share in the management.

In front of the booth for the sale of crockery stands a dwarf player on a set of bagpipes, a ragged little fellow with long hair hanging from under his cocked hat; he seems to be blowing vigorously a lugubrious tune, while, by means of a string attached to his foot, he makes a pair of puppets dance on a board placed on the earth before him. Near this musician, a monkey walks on its hind legs, holding a long stick, girt with a sword, and wearing a laced cocked hat. The next group consists of a female proprietor of a gambling table, one of whose customers, a rustic, seems to have challenged her assertions as to the position of the dice which fell from the box he holds in his hand; she is bawling her declarations; behind this pair a country lout seems to be looking upwards in astonishment at the fall of the stage.

The central group of the whole design appears next to these; it consists of a buxom young woman, wearing a hat with feathers and lace on it, curled hair, an alluring patch below the corner of one of her eyes, a ruff about her neck, having her bosom bare, and a drum slung by a strap across her shoulder; this instrument she beats with grace and spirit as she walks, announcing the piece in which, among the performers, she is to be the chief attraction. By her side a black boy trudges, energetically blowing a trumpet. Two country fellows, moved by the charms of the fair drummer, keep pace with her steps; one of these, reverencing her beauty, has taken his hat from his head and, half daunted, gazes in her face.[1] His companion,

---

The first season ended with some profit to the patentees; but Mr. *Highmore* being disgusted with the impertinence of young *Cibber*, determined to exonerate himself from his interference, and accordingly bought all the father's rights for the sum of three thousand guineas. This second purchase was made by Mr. *Highmore* at the beginning of the season of 1733, about the same time that Mrs. *Booth* sold her husband's remaining share to *Gifford*.[2] Mr. *Highmore's* connections with the theatre in a very short time assumed an alarming aspect. Two years had hardly passed before the principal actors, encouraged by *Theophilus Cibber*, determined to revolt from the patentee, and set up for themselves. The house called the *Little Theatre* in the Haymarket was then unoccupied; they therefore agreed to rent it from the proprietor, and, after making the necessary alterations, opened their campaign with the comedy of Love for Love, at which they were attended by an elegant and crowded audience. The patentees, though weakened by the desertion of their best performers, began to act at the usual time. To supply the place of those who had left their service, they had recourse to such actors as could be procured from the itinerant companies. With all the help they could obtain, their performances were so inferior to those exhibited at the *Haymarket* that a constant loss was sustained during the whole season. Mr. *Highmore*, in the meantime, buoyed himself up with the hope of obtaining redress first from the lord chancellor, and afterwards by putting in force the act against vagrant players. In both these attempts he was disappointed; and losses came so heavy upon him, that he was under the necessity of giving up the contest, in order to secure a small part of that property he had so imprudently risqued. He sold to Mr. *Charles Fleetwood*, for so small a sum, that when it was added to the money paid for those shares which were the property of the other partners, and which Mr. *Fleetwood* also purchased, the *whole* did not amount to much more than *half* what Mr. *Highmore* had originally given for his unprofitable purchase." See "Hogarth Illustrated", by John Ireland, 1791, vol. i., pp. 81-4.

[1] There is an anecdote of the person who sat to Hogarth for this figure; see "Graphic Illustrations of Hogarth", by Samuel Ireland, 1794, vol. i. p. 110—1.

---

[2] See "The Festival of the Golden Rump", March, 1737.

mute and foolish, stares. Another member of the company of players, on whose behalf the handsome woman beats the drum and marches with the black boy-trumpeter, is a fat actor, wearing a high-plumed helmet, and a "Roman shape", scale armour, buskins, &c. He has taken a place at her side, but at the moment of Hogarth's design, is arrested by a sour-looking sheriff's-officer, who clutches the stage-hero by his collar; in an imbecile way, which is highly characteristic, the player grasps his useless sword with one hand, and moves as if he would draw it from the sheath in his own defence. The catchpole's assistant, however, savagely flourishes a bludgeon in opposition to the movement, and takes the captive's right hand in charge. Behind this group is an old man, a performer, probably in character, with a round black patch on one eye, and wearing a hood; he shoulders a broom; by his gestures and expression it is evident that he perceives with terror the fall of Cibber and Bullock's company; another man, who is standing near this person, shares his alarm.

Behind the group of the bailiff and his followers, a quack doctor, wearing a laced hat and coat, a long wig and breeches, stands on a stage, and offers his nostrum for sale; he holds a paper in one hand, and, having put lighted tow in his mouth, puffs out the smoke, making believe that he had swallowed fire. His zany, a lean, ill-fed looking fellow, sells his master's medicine to some of the people about the platform. A considerable number of persons are attracted by this mountebank. A young country squire, holding a heavy riding-whip in one hand, and with the other the arm of a pretty woman of his own class, has his attention diverted from the latter by a skulking, knavish-looking man, who, while with one hand pointing to acts of gallantry performed near them, deftly picks the pocket of his hearer with the other. The young lady has a fan in one hand; she turns in the direction indicated to her companion, and sees a rough fellow playfully chucking a country girl under the chin while she walks with another buxom maid.

In front of these stands the *galante* show of a Savoyard woman, being a square wooden box on legs, with a sloping roof, and furnished with handles to make it portable, after the fashion common with Sedan-chairs; two boys peer in at the front of the show, while the proprietrix, with her rote, or hurdy-gurdy, slung at her back, sits on a stool behind the box and directs the entertainment. A broadsword fighter, mounted on a blind horse, and having his coat off, showing his shirt, bound with what appears to be a riband on his right elbow, holds his sword with the point upwards, as if prepared to engage anybody; he affects a swaggering, insolent air, pursing his lips, and knitting his brows. He has several black patches on his head, the scars of former combats. An old man appears on the further side of the horse of this fighter; beyond him a man is in the act of kissing a girl. A part of the crowd on this side attend to a juggler, who has just produced a living bird from a dice-box; he bawls to the people while performing this trick.

"The heroine of this print, the tall handsome woman beating the drum, is a portrait of whom Mrs. Hogarth gave me the following particulars, That H. passing through the fair, on seeing the master of the company strike her and otherwise use her ill, he took her part and gave the fellow a sound drubbing; whether this chastisement arose from a liking to her person or respect for the sex we know not, but it is certain that she was the kind of woman for whom he entertained a strong partiality. A proof of this may be adduced in many of his works; where he has occasion to introduce a good-looking female he has generally given us a form not unlike her's, and it must be confessed that her face and figure seem to be of that attractive quality which will never fail to gain admirers in this country".

It should be added, that the strongest proof of this figure exhibiting something not remote from Hogarth's ideal of English beauty is to be found by comparing the model's aspect and physique with the like in his portrait of Mrs. Hogarth.

Behind these groups is the entrance to an ale-house, with the chequers over the door. On the wall hangs a show-cloth, being probably that of the juggler with the bird and dice-box. If this is the case, we have here a representation of a once famous mountebank, as on the cloth is written, "*Fawx's Dexterity of Hand*".[1] The show-cloth represents a man, evidently of the same class as the performer with the box and bird, seated with a basket before him, and in the act of executing a trick.[2] A table is represented behind the seated figure, on which a tumbler or contortionist is depicted, with a "strong man," who, seated on a table, with his legs unnaturally wide apart, seems to defy the utmost efforts of another to bend his leg extended beyond the edge of the table.

The sign of the ale house projects by its beam from the wall, and appears to represent Charles the Second in the Oak; the house is therefore "The Royal Oak". A lantern hangs from another pole, on it is written, "*Royal Wax worke*", and "*The whole Court of France is here*"; this exhibition was well known at the period, and often referred to by contemporary writers. In a window of the house a wax effigy is exhibited and an ape beats a drum, in order to call attention to the circumstance. A procession of noisy persons passes between "The Royal Oak" and the church; on a pole a man's hat is borne aloft, as a prize for wrestling; a woman's chemise is displayed on a staff, being the prize for a race of women.

The group of booths which conceal so much of the church consists, as the inscription on a lantern states, of "*Lee & Harpers Great Booth*".[3] On a stage in front of the central booth a performance is proceeding, which is thus described by John Ireland in "Hogarth Illustrated", 1791, vol. i. p. 78:—"Under a show-cloth, which announces '*The Siege of Troy is here*', are a company rehearsing some parts of this play.[4] By a sun on the breast of a figure in a mitre, we know him to be the high-priest of Apollo, the venerable *Chryses*. While one arm of this sage of many sorrows is twined round the pole which supports (the picture of) the wooden horse, the other is stretched out in moving supplication, and he appears entreating the hearers to

> 'Relieve a wretched parent's pain,
> And give Chryseïs to his arms again.'

---

[1] See "Masquerades and Operas" (No. 1.), 1724, No. 1742, where the same inscription occurs, and one of the man's advertisements is quoted.

[2] That this is a veritable representation of Fawk's show-cloth is proved by "Portraits, Memoirs, and Characters, of Remarkable Persons from the Revolution in 1688 to the End of the Reign of George II." by James Caulfield, 1819, vol. ii. p. 65, facing which is a print representing Fawks standing at a table, and in the act of shaking many balls from a bag, which he holds by the lower corners; below this is a representation of three men performing contortions, or tumbling, one of whose figures resembles that of a tumbler painted on this show-cloth in "Southwark Fair". Caulfield's text, p. 66, states that his print was taken from "a very curious and highly finished drawing of Bartholomew Fair, in the early part of the reign of George the First; copied for this work, by permission of the proprietor, Mr. Setchell, of King-street, Covent-garden." Caulfield adds, that Fawks died May 25, 1731, and quotes a newspaper paragraph to the effect that he had acquired £10,000 by his dexterity of hand.

[3] See "The Player's last Refuge", March 5, 1735, where the lantern of this company is represented; see likewise in a note to that entry in this Catalogue, an advertisement from "The Daily Journal", respecting "Southwark Fair", showing that "The Siege of Troy"—see abcve—was really performed by Lee and Harper's company at this fair in 1733.

[4] "The Siege of Troy" was a droll, written by Elkanah Settle, printed in 1707, 8vo.

Chryseïs, however, is perfectly satisfied with her situation; seated in all the pride of conscious beauty close to the haughty *Atrides*, and glorying in his protection, she prefers the lover to the parent. The inexorable chief nods his plumed crest, grasps his truncheon, '*and looks with threatening brow on all around.*' The characters present in this compartment of the booth are the before-mentioned high-priest; Atrides, who wears a Roman helmet and a prodigious wig, a Roman breastplate, greaves and sandals, and holds a baton; Chryseïs, an immensely fat woman, with a vast bare bust, wearing stays, a high cap, and ringlets; Scaramouche, who clings to a pole and sits astride of the shoulders of a trumpeter, the last wears a morion of the Commonwealth period and a 'Roman shape'; there is likewise a woman, probably the wife of Chryses, mother of Chryseïs, who declaims in theatrical fashion. The show-cloth, which is placed above the heads of this party of performers, bears a huge picture of the wooden horse of Troy, as if standing on a platform, on the further side of which are a considerable number of Trojan soldiers, notwithstanding whose presence the trap in the horse's flank is raised, and the Greeks steal from their hiding place. Another part of the 'great booth' was probably devoted to farce and comedy, for a second platform contains the figure of Punch on horseback, the horse in the act of stealing Harlequin's handkerchief—this was an old divertisement. Punch's puppets fight on a subordinate stage attached to this secondary platform. The show-cloth above this part is divided horizontally; one half represents '*Punches Opera*', with a picture of Punch wheeling a wizard or witch to hell, the infernal regions being represented in the mediæval fashion, by means of the gaping mouth of a monster with huge teeth and vomiting fire. The upper half of the show-cloth represents the Fall, with Adam and Eve eating the fruit of the tree."

John Ireland, as above quoted, p. 91, states that the Adam and Eve on the show-cloth may refer to some piece derived from the old Mystery play called "The Creation". Again, as to "The Siege of Troy", "Mr. *Victor*, in an eulogium upon *Boheme* the actor, says, that 'his first appearance was at a booth in *Southwark fair*, which, in those days, lasted *two weeks*, and was much frequented by persons of all ranks, and both sexes. He acted the part of *Menelaus*, in the best droll I ever saw, called the *Siege of Troy*.'" See the anecdote of Dr. Johnson's visit to Southwark Fair, quoted as above, p. 92.

From an angle on our left of the booth to the front of a wooden building which stands between "The Half-Moon alehouse," as named before, and the site of the falling platform of Cibber and Bullock, a rope is suspended for the use of a person who was famous at this period, being Violante, a rope-vaulter and dancer, who is here gracefully swinging above the heads of the frequenters of the fair.[1] From the front of the wooden building just named projects a show-cloth, representing Maximilian Christopher Miller, a notorious "tall man" of this epoch, standing between two persons, supposed to be of the ordinary height, whose heads, however, do not reach his waist.[2] On our right of the design,

---

[1] This rope-vaulter descended, head foremost, on a rope from the steeple of the church of St. Martin's-in-the-Fields, then recently completed, to the Royal Mews on the opposite side of the way. The royal princesses were present.

[2] "The Grub-street Journal", May 23, 1734, p. 2, col. 3, quotes from and comments on the news published by other newspapers respecting this man:—"Yesterday morning the wife of the tall Saxon, who performs in Goodman's-fields Play-house, being disordered in her senses, hang'd herself, which is thought to be owing to the misfortune of having lately lost 2 India bonds. *C.* (Daily Courant).—The famous tall man was yesterday taken into custody, on suspicion of murdering his wife, she having been found hanged in an odd posture in her apartment belonging to the Playhouse. *P.* (Daily Post-Boy).—*I take this to*

descending by means of a rope from the church tower, is a figure, representing one Cadman, or Kidman, a rope-flyer, who broke his neck in an attempt to descend from the steeple of St. Mary Friars, at Shrewsbury, to the opposite bank of the Severn; in vol. ii. pp. 90—3 of "The Genuine Works of William Hogarth", 1810, by J. Nichols and G. Steevens, is a copy of verses published in "The Gentleman's Magazine" for 1740, on the death of this man, likewise his epitaph, and anecdotes of his performances; he is referred to in "The Devil to pay at St. James's; or A full and true Account", &c., attributed to Dr. Arbuthnot, p. 213 of "The Miscellaneous Works Of the late Dr. Arbuthnot", the second edition, Glasgow, 1750-1 (633. d. 5.), see p. 218.

In "The Genuine Works of William Hogarth" above cited, vol. i. 1808, pp. 82, &c. are several particulars of the publication of this print: 1, from "The London Evening Post", June 3 and 14, 1735, stating that the nine prints, *i.e.* "A Rake's Progress" and "Southwark Fair", were "now printing off and will be ready for delivery on the 25th instant." Likewise, "N. B. Mr. Hogarth was, and is, obliged to defer the publication and delivery of the abovesaid Prints till the 25th of June, in order to secure his property, pursuant to an Act lately passed both Houses of Parliament, to secure all new-invented prints that shall be published after the 24th instant, from being copied without the consent of the proprietor, and thereby preventing a scandalous and unjust custom (hitherto practised with impunity) of making and vending base copies of original Prints, to the manifest injury of the Author, and the great discouragement of the arts of Painting and Engraving." This appears to be all that concerns the print of "Southwark Fair"; see "A Rake's Progress", Plate I. (No. 1.), 1734.

The Act of Parliament in question is that called "Hogarth's Act", pursuant to which numerous engravings bear the inscription, "Published as the Act directs", &c.

This plate, in a much worn condition, after considerable retouching, was used again for "The Works of William Hogarth, from the Original Plates restored By James Heath, Esq, R. A.; &c." London, no date (1751. d.)

In "Miscellaneous Works, in Verse and Prose, of John Bancks", London, 1738, vol. i. (633. e. 17.) p. 29, is an epistle: "To Mr Hogarth: on his Southwark Fair", with many explanations of and allusions to this design.

$17\frac{3}{4} \times 13\frac{1}{2}$ *in.*

1961.

Southwark Fair. (No. 2.)

done from y^e^ Original of M^r^. W^m^. Hogarth.

Printed & Sold by H. Overton & J. Hoole at y^e^ white Horse without Newgate London. [1733]

This is a very large copy, reversed, from the print by Hogarth, described as (No. 1.), with the same title and date, No. 1960. The title, "Southwark Fair *done from y^e^ Original of M^r^. W^m^. Hogarth.*", is engraved below the design; likewise, in eight columns, the following verses:—

---

be false." There is a portrait of Miller, by L. Boitard, see "Period VIII. Chap. X.", with a prodigious plume on his head. A portion of this portrait was copied and prefixed to a memoir of the man in "Portraits, Memoirs, and Characters of Remarkable Persons, from the Revolution in 1688 to the End of the Reign of George II."; by James Caulfield, 1820, vol. iv. p. 109. The memoir states that Miller was born in 1674 and died in 1734.

" From various Parts, for various Ends, repair
A vast mix'd Multitude to Southwark Fair.
Stage-Players now of Smithfield take their leave,
And hither come, more Shillings to receive,
For this their Painted-Cloths, full wide display'd,
Tell ev'ry Branch of the Dramatick Trade.
Whether in Tragedy you take Delight;
Or Comedy your fancy more invite;
Or Punch's Opera best entertain;
Or the Stage Mutiny's rebellious train;
Or Monsieur Bag-Pipe's little dancing Twain.
All, down to lowest Farce and Raree-Show,
Are here exhibited, to High and Low.
Harper and Lee their Trojan-horse display,
Troy's burnt & Paris kill'd—nine times a-day.
There Maximilian does himself uprear,
To whom like Pigmies all the rest appear.
The Fall of Bajezet, alass too true!
Cibber and Bullock here present to view.
Ambitious Pug, advanced, thus chatt'ring cries,
While Great Men fall, see how Monkeys rise!
The Court of France, all fresh & in its prime,
May here be seen too, without loss of time.
On the Parades the Players march along,
Each proper habited, a shining throng!
And Merry-Andrews, joking, Swell the train,
To tempt the Gazers to flock in amain,
While the fair Drummer, beating loud alarms,
Invites you to her—Show, as well as—Arms.
Lo! from the Steeple Violante flies,
Loud Shouts and acclamations rend y^e^ skies:
This Dame the Slack-Rope, volts with equal ease
Both which, by diff'rent ways, surprize & please
The Prize-fighter, so daring to behold
And the Fire-eating-man, need not be told.
Some come with mere intent to see these shows;
Wenching and Drinking many more propose;
My prim young Master, almost half afraid,
Cracks a Commandment with his mother's Maid.
Others, how few! blest with Loves purest flames,
Come to divert their Children and their Dames.
Sharpers of ev'ry Rank, with box and dice
To gull young Heirs and Prentices to vice.
Ev'n Catch-poles too—like Tygers seeking prey,
Hither repair, poor Deptors to dismay:
Nor Kings, nor Emperors, these Furies spare;
But as they plague the world, disturb y^e^ Fair."

As to "—— the Stage Mutiny's rebellious train" see "The Stage Mutiny." (No. 1), June, 1733, No. 1929, which contains many references to matters mentioned in these verses; see likewise "Southwark Fair", (No. 1.), 1733, No. 1960.

This impression of the copy is referred to in "The Genuine Works of William Hogarth", by J. Nichols and G. Steevens, vol. iii. 1817, p. 217.

34 × 22 *in.*

1962.

SOUTHWARK FAIR. (No. 3.)

The HUMOURS and DIVERSIONS of SOUTHWARK FAIR.

Les BIZARERRIES et Les PLAISIRS de La FOIRE de SOUTHWARK.

Designed & Painted by W^m. Hogarth. [1733]

THIS engraving is a reduced copy from the print which is described as (No. 1.), with the same title and date, No. 1960. The time indicated by the clock on the church tower differs from that shown in the original plate, being apparently 11.25 a.m.

"The Genuine Works of William Hogarth", by J. Nichol and G. Steevens, vol. iii. 1817, pp. 218—9, states that there is a copy of this design with the following publication line: "Printed for Carington Bowles, at No. 69 in St. Paul's Church Yard; and John Bowles, at No. 13, in Cornhill, London. Wm. Hogarth inven. et pinx^t. R. Parr sculp." This is said to be of the same size as the original, reversed, and larger than (No. 3.), herein described.

$13\frac{7}{8} \times 9\frac{1}{2}$ *in.*

1963.

SOUTHWARK FAIR. (No. 4.)

Dent Sculpsit. [1733]

[After Hogarth.]

THIS engraving is a very small copy from the work by Hogarth which is described as (No. 1.), with the same title and date, No. 1960. It was prepared to illustrate "Hogarth Moralized", &c. (By the Rev. J. Trusler); London, 1768, where an impression faces p. 206.

The same plate was used again for "Hogarth Illustrated", by John Ireland, 1791, (7854. ff.), vol. i., where an impression faces p. 70. In the third edition of this work an impression, with alterations in the sky, faces p. 69.

$4\frac{5}{8} \times 3\frac{1}{2}$ *in.* Brit. Mus. Library (Grenville), 2585.

1964.

SOUTHWARK FAIR. (No. 5.)

Hogarth pinx^t. T. Cook sculp^t. Published by Longman, Hurst, Rees, & Orme, July 1^st. 1807. [1733]

THIS engraving is a copy, reduced and reversed, from that which is described as (No. 1.), with the same title and date, No. 1960. It was prepared to illustrate "The Genuine Works of William Hogarth", by J. Nichols and G. Steevens, vol. ii. 1810, where a copy faces p. 84.

With the addition of "PROOF—Bishop Printer", this plate was used again, for "The Works of William Hogarth", by the Rev. John Trusler, 1821, vol. i. (1751. b.)

$6 \times 4\frac{5}{8}$ *in.*

1965.

SOUTHWARK FAIR. (No. 6.)

Southwark Fair. Plate XXVIII.

Hogarth del^{t}. T. Clerk Sculp^{t}. Edin.

London Published as the Act directs by Robert Scholey 46 *Paternoster Row.* [1733]

THIS engraving is a copy, reversed, and reduced from that which is described as (No. 1.), with the same title and date, No. 1960. It was prepared to illustrate "The Works of William Hogarth", by Thomas Clerk, London, 1810, vol. i., where an impression faces p. 111.

The above second title is engraved over the design, with the number of the plate.

The same plate was again used for "The Works of William Hogarth", London, 1837, vol. i., facing p. 107. For this issue the publication line and engraver's name were burnished out and the designer's signature was placed in the middle, below the design, thus: "*Hogarth del^{t}.*". In this issue the title occurs below the design.

$4\frac{5}{8} \times 3\frac{1}{2}$ *in.* Brit. Mus. Library, 1402. k. 24.

1966.

SOUTHWARK FAIR. (No. 7.)

Southwark Fair.—— Eng^{d}. by T. E. Nicholson.

[After Hogarth.]

Published by John Major, 50. *Fleet Street, March* 31. 1831. [1733]

THIS engraving is a copy, reduced, from that which is described as (No. 1.), with the same title and date, No. 1960. It was prepared to illustrate "Hogarth Moralized", &c., by the Rev. Dr. Trusler, London, 1831, in which volume it faces p. 224.

$5\frac{1}{8} \times 3\frac{7}{8}$ *in.*

1967.

SOUTHWARK FAIR. (No. 8.)

SOUTHWARK FAIR.

Engraved by T. Phillibrown, from the Original, by William Hogarth.

Jones & C^{o}. Temple of the Muses, Finsbury Square, London. [1733]

THIS engraving is a copy, reduced, from that which is described as (No. 1.), with the same title and date, No. 1960. It faces p. 109 in "The Works of William Hogarth, in a series of Engravings", &c., by the Rev. John Trusler, London, 1833.

With the publication line removed, the artists' names being retained, it was used to face p. 155 in "The Complete Works of William Hogarth", with letter-

press by the Rev. J. Trusler and E. F. Roberts; London, no date (7855. i.) The plate was fully reworked for the later issue. It is distinguishable from the other copies by the greyness and poverty of the execution, the publication line, and the size of the plate.

$6\frac{3}{8} \times 4\frac{7}{8}$ *in.* Brit. Mus. Library, 561. b. 27.

1968.

Southwark Fair. (No. 9.)

57 *W Hogarth inv. pinx. Riepenhausen del. sc.* [1733]

This engraving is a copy, reduced and reversed, from that which is described as (No. 1.), with the same title and date, No. 1960. It was prepared to illustrate G. C. Lichtenberg's "ausfürliche Erklärung der Hogarthischen Kupferstiche", &c., Göttingen, 1794-1816, in which series it is No. 57.

$11\frac{1}{2} \times 8\frac{5}{8}$ *in.* Brit. Mus. Library, 788, g. 11.

1969.

A Chorus of Singers. Rehersal of the Oratorio of "Judith." (No. 1.)

"Judith: an *ORATORIO*; or, Sacred Drama by" ——[1]

Subscription Ticket for "A Midnight Modern Conversation."[2]

[By Hogarth.] [1733]

This etching represents a chorus of singers arranged in lines one above the other, *i. e.* the foremost group sitting with a desk before them, the second line standing, the summit being formed by the conductor of the oratorio, who having a sheet of paper lying before him, on which is the above second title, leads the chorus of singers by means of his voice and uplifted right hand. His energetic action seems to have skaken off his wig, for his head is bare; he wears spectacles. Below his raised right arm are two performers, both of whom seem to be smiling in scorn of the oratorio; one of these in a bag-wig was, probably correctly, supposed by John Ireland in "Hogarth Illustrated", London, 1791, vol. ii. p. 529, to be a foreign *castrato;* on the music sheet before this group are two lines of music, and "—— *world shall Bow to y^e^ Assyrian Throne*". In the centre of the design a

---

[1] This oratorio was written by William Huggins, to whom the following note refers: "The father of *Huggins* was warden of the *Fleet prison*, and in that office guilty of extortion, cruelty, breach of trust, and many other crimes; he accumulated a considerable fortune, and died at ninety years of age. His son William was educated for holy orders, and sent to Magdalen College, Oxford, where he took the degree of M. A., but on the death of his elder brother, gave up all thoughts of entering into the church." He translated Ariosto, Dante, &c., and died July 2, 1761. Hogarth painted a picture, the subject of which was the committee of the House of Commons inquiring into the conduct of the keeper of the Fleet Prison at this period. This picture has been engraved; John Huggins was concerned in this.

[2] See this title (No. 1.), 1734.

stout man, wearing a very large wig and spectacles, sings in a loud bass voice from the music sheet before him, which bears two lines of music and "*the world shall Bow to the Assyrian throne.*" Another man looks over the same sheet, and sings from it. Above these are two more performers, who, using another music sheet, execute their parts. One of the latter two wears a larger cocked hat; he pouts out his lips in the act of singing. Behind his head rises the neck and head of a large bass viol; to the face of the head of this instrument an expression of singing has been given. Below the last mentioned two, on our right of the former pair, stands a short sighted man, whose face appears in profile; he uses a music sheet by means of a reading-glass, and sings, having his eyelids half closed; on the sheet are parts of two lines of music and the words "*the world*" and "*the Assyrian*". The lower corner, on our right, of this composition, is occupied by a group of three men, all of whom sing from a single sheet; the face of one of these expresses his dislike of the performance; on the sheet are two lines of music and "*the world shall Bow to the Assyrian Throne*". John Ireland, as above cited, p. 529, states that "The little figure in the sinister corner is, it seems intended for a Mr. *Tothall*, a woollen-draper who lived in *Tavistock-court*, and was *Hogarth's* intimate friend." Notwithstanding the use of the term "sinister", it was doubtless to one of the group of three men here in question that John Ireland referred; the Mr. Tothall was at the time in question much too far advanced in life to be represented by the figure in the lower "sinister" angle of this composition; the figure in this place is that of a youth, whereas Tothall was one of the companions of Hogarth during the excursion in Kent, which is described in "Breakfasting &c." (No. 1.), May, 1732, No. 1887; and "The Embarcation" (No. 1.), May, 1732, No. 1890. Four younger persons occupy the remainder of the bottom of the design on our left; they use a sheet, on which are two bars of music, and the words "*the world shall B*(ow) *to y^e^ Assyrian Throne*".

Below the design is engraved the following form for a receipt:—

"Rec^d^ of

Five Shillings being the whole Payment for a Print Call'd the Midnight Moddern Conversation which I Promise to Deliver on y^e^ 1^st^ of March next at farthest. But Provoided the Number Already Printed shall be Sooner Subscribed for, then y^e^ Prints shall be sooner Delivered & time of Delivery will be Advertiz'd."

In the blank spaces of the above transcript, there is, in the original, written, probably by Hogarth, "December 22^th^ 1732", and "M^r^ Tho. Wright".

There is a second state of this etching, with the following form of receipt:—

"Rec^d^ of

Five Shilllings being the whole Payment for a Print Call'd the Midnight Modern Conversation which I Promise to Deliver on y^e^ 1^st^ of March next at farthest. But Provided the Number Already Printed shall be Sooner Subscribed for, then y^e^ Prints shall be sooner Delivered and time of Delivery will be Advertiz'd".

In the second state, the error in "Provoided" has been corrected. To this state an impression in red wax, from a seal, is affixed, displaying the palette and sheaf of brushes[1] used by Hogarth for a device. Likewise the autograph signature "W^m^ Hogarth".

There is a third state of this etching, with nearly all the engraved form for a receipt cut off, and but a small portion of the first word showing below the design. For the history of this state, showing that it belonged to a later issue of the etching, see "The Laughing Audience", (No. 1.), 1733, No. 1949, the advertisement quoted from "The Country Journal; or, The Craftsman", March 12, 1737.

The Oratorio of "Judith" was written by W. Huggins, and with the music of

[1] See "The Laughing Audience" (No. 1.), 1733, No. 1949.

William Defesch, new scenery and decorations, brought on the stage in 1733, on which occasion,—see John Ireland, as above cited, pp. 527-8: "As *De Fesch* was a *German, and a genius*, we may fairly presume it was well set; and there was at that time, as at this, a sort of *musical mania*, that paid much greater attention to sounds than to sense; notwithstanding all these points in her favour, when the *Jewish heroine* had made her theatrical *debut*, and so effectually smote *Holofernes*,

'——— as to sever,
His head from his great trunk for ever, and for ever',

the audience compelled her to make her exit. To set aside this partial and unjust decree, Mr. *Huggins* appealed to the public, and *printed* his *oratorio*. Though it was adorned with a frontispiece designed by *Hogarth*, and engraved by *Vandergucht*, the world could not be compelled to read," &c.

This plate, in the third state, was used again for "The Works of William Hogarth, from the Original Plates restored By James Heath, Esq. R. A.;" &c. London, no date (1751, d.)

6 × 6⅝ *in.*

1970.

A Chorus of Singers. Rehersal of the Oratorio of "Judith." (No. 2.)

"Judith: an *ORATORIO*; or Sacred Drama by"

———

Design'd by W^m. Hogarth. [1733]

This is a copy from the etching which is described as (No. 1.), with the same title and date, No. 1969. It may be distinguished from the original by the absence of a comma after the word "or" in the second title as above, which is engraved on the paper before the leader of the chorus.

6 × 6⅝ in.

1971.

A Chorus of Singers. Rehersal of the Oratorio of "Judith." (No. 3.)

"An Ode *for New Years Day*"
The Musical Group.

[After Hogarth.]
Price 6^d. [1733]

This is a mezzotint copy, reversed, with variations, from the etching which is described as (No. 1.), with the same title and date, No. 1969. The second title appears on the paper before the leader of the chorus. The third title is placed below the design.

On the paper before the group comprising the *castrato* are two bars of music and "*Sicilian Sisters tune*"(ful Nine); on the paper used by the stout singer and others in the centre of the design are two bars of music, and "*Sicilian Sisters, tuneful Nine*"; the man with the reading-glass sings from a sheet bearing two bars of music and (Sis)"*ters' tuneful Nine*"; the four young persons use a paper with two bars of music and "*Sicilian Sisters, tunefu*"(l Nine).

J. B. Nichols', in "Anecdotes of William Hogarth", London, 1833, p. 325, says that there is another state of this mezzotint copy, with these verses:—

"The verses, Colley,[1] by no Muse inspir'd,
When set to musick, justly are admir'd,
No wonder such should be the consequence,
For tuneful sounds oft suit with want of sense."

$6\frac{3}{8} \times 6\frac{1}{2}$ *in.*

1972.

A Chorus of Singers. Rehersal of the Oratorio of "Judith." (No. 4.)

"Judith an *ORATORIO* or Sacred Drama by" —— The Chorus.

[After Hogarth.]

Dent Sculp [1733]

This engraving is a reduced copy from the etching which is described as (No 1.), with the same title and date, No. 1969. It was prepared to illustrate "Hogarth Moralized" (By the Rev. John Trusler). London, 1768, in which an impression occurs on p. 165.

The same plate was used again for "Hogarth Illustrated", by John Ireland; London, 1791 (7854. ff.), vol. ii., in which an impression faces p. 526.

$2\frac{3}{4} \times 3$ *in.* Brit. Mus. Library (Grenville), 2585.

1973.

A Chorus of Singers. Rehersal of the Oratorio of "Judith." (No. 5.)

"Judith: an *ORATORIA*: or Sacred Drama by" —— Oratorio of Judith.

Hogarth pinxt. T. Cook & Son sc. Published by Longman, Hurst, Rees, & Orme, Novr. 1st. 1808. [1733]

This engraving is a reduced copy from the etching described as (No. 1.), with the same title and date, No. 1969. It was prepared to illustrate "The Genuine Works of William Hogarth", by J. Nichols and G. Steevens; vol. ii., London, 1810, where an impression faces p. 109. It differs greatly in size and in appearance from the original.

With the addition of "Proof Bishop Printer", this plate was used again for "The Works of William Hogarth", by the Rev. John Trusler; London, 1821, vol. ii. (1751. b.)

$4\frac{3}{4} \times 5\frac{3}{4}$ *in.*

---

[1] Colley Cibber.

1974.

A Chorus of Singers. Rehersal of the Oratorio of "Judith." (No. 6.)

"Judith: an *Oratorio*; of *Sacred Drama* by" *The Chorus.* Pl. lxxxii.

Hogarth delt T. Clerk sculp^t London Published as the Act directs by Rob^t Scholey 46 Paternoster Row. [1733]

This engraving is a reduced copy from the etching described as (No. 1.), with the same title and date, No. 1969. It was prepared to illustrate "The Works of William Hogarth", &c., by Thomas Clerk; London, 1810, vol. ii., where an impression faces p. 77. The third title given above is engraved over the design.

With the third title placed below the design, the engraver's name taken out, and the painter's name placed in the middle at foot, this plate was used again for "The Works of William Hogarth"; London, 1837, vol. ii., where an impression faces p. 112.

$3\frac{1}{4} \times 4$ *in.* Brit. Mus. Library, 1402. k. 25.

1975.

A Chorus of Singers. Rehersal of the Oratorio of "Judith." (No. 7.)

"Judith an *Oratorio* or *Sacred Drama* by" —— The Oratorio.

[After Hogarth G. Cruikshank sculp.] [1733]

This etching is a copy from that which is described as (No. 1.), with the same title and date, No. 1969. It is much smaller than the original, and was executed by Mr. G. Cruikshank on the same plate with "Scholars at a Lecture", called on the plate, "The Public Lecture"; see the former title in this Catalogue, 1737. The plate bears, below the latter etching, the signatures and publication line, "*W. Hogarth inv^t. G Cruikshank sculp Published by John Major, 50. Fleet Street, June* 30, 1831." An impression follows p. 170 in "Hogarth Moralized", by the Rev. Dr. Trusler; London, 1831.

$2\frac{1}{4} \times 2\frac{5}{8}$ *in.*

1976.

A Chorus of Singers. Rehersal of the Oratorio of "Judith." (No. 8.)

"Judith: an *Oratorio*; or Sacred Drama by" —— The Chorus.

Hogarth pinx^t Jones & C^o. Temple of the Muses, Finsbury Square, London. [1733]

This engraving is a copy from the etching which is described as (No. 1.), with the same title and date, No. 1969. An impression faces p. 53, vol. i. of "The

Works of William Hogarth; in a series of Engravings", &c., by the Rev. John Trusler; London, 1833.

The copy is larger than the original.

The publishers' names having been burnished out, and the inscription, "A Fac-Simile of Hogarth's own Engraving.", put in its place, this plate was used for "The Complete Works of William Hogarth", with descriptive letterpress by the Rev. J. Trusler and E. F. Roberts; London, no date (7855. i.), following p. 174.

$6\frac{1}{8} \times 6\frac{3}{4}$ *in.* Brit. Mus. Library, 561. b. 27.

1977.

A Chorus of Singers. Rehersal of the Oratorio of "Judith." (No. 9.)

"Judith: an *Oratorio* or Sacred Drama by"——

[After Hogarth. Engraved by Riepenhausen.] [1733]
48

This engraving is a copy from the etching which is described as (No. 1.), with the same title and date, No. 1969. It was prepared to illustrate G. C. Lichtenberg's "ausfürliche Erklärung der Hogarthischen Kupferstiche", &c. Göttingen, 1794—1816, in which series it is No. 48.

It may be distinguished from other copies by the absence of a marginal line at the foot of the plate on our right, by the absence of a title, and the presence of the number "48" in the upper corner, on our right.

$6 \times 6\frac{5}{8}$ *in.* Brit. Mus. Library, 788, g. 11.

1978.

The Politician. (No. 1.)

Will^m. Hogarth Invn^t Etch'd by I: K: Sherwin. Etch'd from an Original Sketch of W^m Hogarth's, in the Possession of M^r Forrest. Pub^d as the Act directs by Jane Hogarth, 1775.[1] [*c.* 1733]

This etching represents a man at full length, in profile to our left, and in the costume of the English middle class during the second quarter of the eighteenth century, seated in a chair, wearing a broad-brimmed hat, the flap of which is turned up at the back, while the front of the flap projects over the face; he is reading a newspaper with such intensity of interest, that,—having taken a candle from the candlestick on the table before him, in order, while holding it in his right hand, to obtain the strongest light on the page, and held it close to his face, below the broad projecting brim of his hat,—the flame has set fire to the brim, which now smoulders, and throws up a small plume of smoke above the reader's head. The newspaper is the "*Gazetteer*".[2]

This etching was executed, as above, from a picture which was painted by Hogarth in the early part of the second quarter of the eighteenth century, probably before 1733. It is said to have been intended for Mr. Tibson, a lace-dealer in the Strand, London, and was "given by Hogarth to his friend Mr. W.

---

[1] In MS., below this publication line, is "31 October".

[2] See "The Reason", (No. 1.), Feb. 13. 1741; "The Lampoon", 1740.

Forrest," one of the companions of "Hogarth's Tour"[1] in May, 1732, "at whose death it came into the possession of his executor, Peter Coxe, Esq., and was purchased at his sale by Mr. W. Davies, bookseller in the Strand. It was in the collection of George Watson Taylor, Esq., at whose sale, in 1832, it was bought by Count Woronzow, for 30 guineas." This is the statement of J. B. Nichols, in his "Anecdotes of William Hogarth"; London, 1833, p. 352. The sketch was exhibited at the British Institution in 1814.

There is an impression from this plate, a very early state, in which the sword appears thrust through the skirt of the coat on the side near to us; in the finished etching the lower half only of the weapon appears below the skirt; there remain traces of the sword-hilt in the second state. The size of the earlier state is $10\frac{1}{2} \times 12\frac{7}{8}$ in.

The plate having been re-worked, it was used again, with the date "*Oct^r 31^st^*" added to the publication by engraving; this print was used again for "The Works of William Hogarth, from the Original Plates restored By James Heath, Esq. R.A."; London, no date (1751, d.)

$10\frac{1}{4} \times 13$ *in.*

1979.

The Politician. (No. 2.)

W: Hogarth. Inv^t^. I: Mills. Sc. Published March 1798. [*c.* 1733]

This engraving is a copy from the etching which is described as (No. 1.), with the same title and date, No. 1978. It was prepared to illustrate "A Supplement to Hogarth Illustrated," by John Ireland, London, 1798, in which an impression faces p. 274. It has been copied from the second or complete state of the original. In the upper corner, on our right, is "Page 274." In the second edition of this work, 1804 (7854, ff.), the print faces p. 271; in this volume, in the upper corner, on our right of the plate, the inscription is "Page 267."

$3 \times 4\frac{5}{8}$ *in.* Brit. Mus. Library, 561. a. 20.

1980.

The Politician. (No. 3.)

*Hogarth pinx^t^ T. Cook sculp^t^ Published by Longman, Hurst, Rees, & Orme, July 1^st^* 1809. [*c.* 1733]

This engraving is a copy from the etching described as (No. 1.), with the same title and date, No. 1978. It was prepared to illustrate "The Genuine Works of William Hogarth", by J. Nichols and G. Steevens; vol. ii., 1810, where an impression faces p. 264. With the addition of "Proof Bishop Printer", the plate having been re-worked, this print was again used for "The Works of William Hogarth", &c., by the Rev. John Trusler, vol. ii., 1821 (1751. b.)

$4\frac{3}{4} \times 6\frac{1}{8}$ *in.*

1981.

The Politician. (No. 4.)

[After Hogarth.] [*c.* 1733]

This wood engraving is a reduced copy from the etching which is described as

[1] See "Breakfasting &c" (No. 1.), May, 1732, No. 1887.

(No. 1.), with the same title and date, No. 1978. It was prepared to illustrate "Hogarth Moralized", (by the Rev. Dr. Trusler;) 1831, in which an impression appears on p. 263.

$2\frac{3}{8} \times 3$ *in.*

1982.

The Politician. (No. 5.)

A Fac-Simile of the Original Engraving from the Design by Hogarth.

Engraved by A. Wright. Jones & Co. Temple of the Muses, Finsbury Square, London. [*c.* 1733]

This engraving is a copy from the etching which is described as (No. 1.), with the same title and date, No. 1978. An impression faces p. 35, vol. i. of "The Works of William Hogarth; in a Series of Engravings", &c., by the Rev. John Trusler; London, 1833. The publishers' names being omitted, this plate was used again for "The Complete Works of William Hogarth", &c., with descriptive letterpress, by the Rev. J. Trusler, and E. F. Roberts; London, no date (7855. i.), where an impression faces p. 167.

$5\frac{7}{8} \times 7\frac{5}{8}$ *in.* Brit. Mus. Library, 561. b. 27.

1983.

The Politician. (No. 6).

W. Hogarth inv. R. f. (Riepenhausen.) [*c.* 1733]

61.

This engraving is a copy, reduced and reversed, from that which is described as (No. 1.), with the same title and date, No. 1978. It was prepared to illustrate G. C. Lichtenberg's "ausfürliche Erklärung der Hogarthischen Kupferstiche", &c., Göttingen, 1794—1816, in which series it is No. 61.

$6\frac{1}{4} \times 8$ *in.* Brit. Mus. Library, 788, g. 11.

1984.

A Satirical Coat of Arms.

The Surgeon's Shield.

[*c.* 1733]

This engraving represents an escutcheon of an irregular form, enclosed by scrolls, and more like a cartouche than an armorial shield; the bearings and other elements are all *proper;* the former comprise many surgical instruments, such as a lancet and razor, two amputating saws, trephines, knives and forceps; the supporters are two human skeletons, represented as if placed on one part of the scroll, and leaning head downwards over another part.

This engraving has been ascribed to Hogarth, but, in all probability, it is the work of the French engraver Bourguinon, H. F., better known as Gravelot, who came to England in 1733.

$4\frac{1}{2} \times 2\frac{3}{4}$ *in.*

1985.

The first design for the Doctors in the 5th plate of the Harlot's Progress.

W. Hogarth delin: W. I. Smith sculp: [*c.* 1733]

This facsimile of a drawing in sepia consists of two full-length figures of the characters in Hogarth's picture, as named above, and which are said to have been designed to satirize Dr. Misaubin and Dr. Ward. See, for the former, "A Harlot's Progress," Plate V. (No. 1.), 1734; "Portraits of Dr. Misaubin and Dr. Ward," *c.* 1733, No. 1986; "Prenez des Pilules", *c.* 1733, No. 1987, and for the latter, see "Mrs. Sarah Mapp", *c.* 1736; "Consultation of Physicians" (No. 1.), 1736; "A Harlot's Progress" (No. 1.), 1734.

This design shows the quacks disputing eagerly, Dr. Misaubin, who is on our right, holds his spectacles and a cane in one hand, and enforces his argument by pointing with the fore-finger of the other hand; he seems to be in anger. Dr. Ward listens impatiently, but in a less demonstrative attitude than that of his fellow. He holds a cane in his right hand. Both men are in full wigs and cocked hats, coats with wide cuffs and stiff skirts, breeches, stockings and shoes.

There is no background to this copy of Hogarth's design. J. B. Nichols, in "Anecdotes of William Hogarth," 1833, p. 292, states that this print was engraved at the expense of Mr. Standly, (of Panton Place, St. Neot's,) and that only a few impressions of the plate were taken, and the plate destroyed.

$3\frac{3}{8} \times 4\frac{1}{4}$ *in.*

1986.

Portraits of Dr. Misaubin and Dr. Ward.

From an Original Sketch by Hogarth. William James Smith, sculpsit.

[*c.* 1733]

This is a fac-simile from a drawing in sepia and pencil. It represents the quacks in question at half length, as if standing at a balustrade or high table. Dr. Misaubin is on our left, a lean, bitter-tempered man, in the act of slowly rubbing the palms of his hands together, the fingers being bent over their opposed palms. His wig seems dishevelled, his features are wasted, there is a contumelious sneer on his face; his eyebrows are arched, his nostrils raised, his lower lip is thrust upwards and outwards; he seems hardly able to restrain himself in arguing with Dr. Ward, who, on the other hand, on our right, is a portly, jovial-looking person, with an unctuous aspect and expression, his right hand is extended towards Misaubin, and appears to be placed on the coat-cuff of that person, as if begging a patient hearing for his argument. He has a spot, or mole, on his left cheek.

Below the design is "From an Original Sketch by Hogarth". J. B. Nichols, in "Anecdotes of William Hogarth", 1833, p. 394, after dating the original of this work, 1733, states that "these two small heads were bought at Baker's sale, and are in Mr. Standly's possession,[1] they were engraved by Samuel Ireland, and have since been beautifully copied by W. J. Smith". He then refers to his own account of the print, which is described in this Catalogue as "The first design for the Doctors in the 5th Plate of the Harlot's Progress," *c.* 1733,

[1] This impression of the plate was presented to the British Museum, by H. P. Standly, Esq., Nov. 1827.

No. 1985. By this it would appear that the author imagined "Portraits of Dr. Misaubin and Dr. Ward", *c.* 1733, No. 1986, now in question, and "The first design," &c. to be identical, whereas, although probably representing the same persons, and made for the figures of the doctors in "A Harlot's Progress," Plate V., they are quite different.

For references to satires on these quacks, see "The first design," &c. *c.* 1733, No. 1985.

$6\frac{3}{8} \times 4$ *in.*

1987.

Prenez des Pilules, prenez des Pilules. Dr. Misabin.

Watteau del. *Æ.* (Arthur Pond.) *fecit* 1739. [*c.* 1733]

An engraving, printed on India paper, being a portrait of a tall thin doctor, holding a hat in his hand, and pointing towards a monument of a dead person; he carries a syringe under his arm, and is standing amid tombs and remnants of mortality.

Beneath is engraved:—

"Prenez des Pilules, prenez des Pilules.
Dr. Misabin."

Dr. Misaubin was a noted quack, proprietor of pills; he is said to be represented in Hogarth's "A Harlot's Progress," Plate V.; see that title in this Catalogue (No. 1.), 1734.

Dr. Misaubin was satirized by Henry Fielding in the dedication of his play, "The Mock Doctor."; this dedication was to the quack himself.

See "The first design for the Doctors in the 5th plate of the Harlot's Progress", *c.* 1733, No. 1985; "Portraits of Dr. Misaubin and Dr. Ward," *c.* 1733, No. 1986.

The head of a man, in profile, wearing a large wig, and having a contumelious expression in his features, which Samuel Ireland fac-similed to face p. 104, vol. i. of "Graphic Illustrations of Hogarth", 1794, was doubtless a portrait of Dr. Misaubin, drawn with a pen by Hogarth.

The death of Dr. Misaubin is noted in "The Daily Post," Monday, April 22, 1734, and thus in "The Grub-street Journal," Numb. 226, Thursday, April 25, 1734, p. 2, col. 2: "Died, on Saturday night, Dr. Misaubin, a physician in St. Martin's Lane." "The Gentleman's Magazine" for April, 1734, obituary, p. 218, includes "Dr. Misaubin, the noted physician."

He must not be mistaken for his son, Edmund Misaubin, of St. Martin's Lane, London, who was murdered by footpads, Aug. 1740. See "The Political State of Europe", (292. i. 8.) 1740, p. 141.

$7\frac{7}{8} \times 9\frac{3}{4}$ *in.*

1988.

Illustrations of "The History of Popery": By Several Gentlemen." 1735. (No. 1.)

Gravelot inv. G. V^dr. Gucht Sculp [*c.* 1733]

This engraving faces the beginning of "Packet 1" in "The History of Popery," 1735. The work is professed to be founded on "The Weekly Pacquet of Advice from Rome," by Henry Care (702, e. 4/1 and 702, e. 4/5.) The

engraving is in nine divisions, all satirizing Popery. No. 1 shows "*Austin the Monk not rising up when y^e British Clergy came to him, Page* 46". 2. "*Pope Joan dying in her Litter, Page* 292." 3. "*The Emperor Henry 4^th waiting with his Empress bare-foot, at Pope Gregory y^e 7^s Gate: the Pope looking out at y^e Window, Pag:* 332." 4. "*Frederick the Emperor holding Pope Adrian the 4^th^ left Stirup. Page* 381." 5. "*Thomas a Becket on Horse-back in his Canonical Robes at Northampton Page* 394." 6. "*Becket slain upon the Steps of the Altar in the Cathedral Church of Canterbury. Page* 402." 7. "*King Henry 2^d whipt by the Canterbury Monks at Becket's Shrine. Page* 404." 8. "*Pope Celestine y^e 3^d Crowns the Emperor Henry & his Empress and kicks it off again. Page* 417." 9. "*King John surrendring his Crown to the Pope's Legate. Page* 169."

The text of the volume gives accounts of these alleged circumstances, in a bitter "anti-popery" spirit.

$5\frac{1}{4} \times 7\frac{1}{2}$ *in.* Brit. Mus. Library, 4570. d.

1989.

Illustrations to "The History of Popery: By Several Gentlemen." 1735. (No. 2.)

Gravelot invt. G. V^dr. Gucht Sculp [*c.* 1733]

This engraving faces Packet XL., Vol. ii. in "The History of Popery," 1735, see (No. 1.) with the same title and date as this article, No. 1988. The engraving is in nine divisions, all satirizing Popery. No. 1. "*The Emperor Henry poison'd with a consecrated Host by a Dominican Monk. Page* 94." 2. "*Clement V. making the Venisian Ambassador wait under his Table with a Collar about his Neck. Page* 97." 3. "*An Owl sitting opposite to Pope John XXIV. in a Council held at Rome. Page* 185." 4. "*Hugo burnt at a Stake with a Cap on his Head painted with Divels. Page* 192." 5. "*Sir John Oldcastle hanged with a Fire burning under him. Page* 217." 6. "*Pope Julio 2^d throwing the Keys into the Tiber, a great River at Rome. Page* 300." 7. "*Anne Ascough put upon a Rack and tortur'd with the Lord Chancellor's own Hands and afterwards burnt. Page* 469." 8. "*Wiseheart of S^t. Andrew's tyed to a Stake and burnt, with Cardinal Beaton looking out of a Window on a Velvet Cushion. Page* 674." 9. "*Cranmer burnt at a Stake, with his right Hand first burnt off. Page* 657."

$5\frac{1}{4} \times 7\frac{1}{2}$ *in.* Brit. Mus. Library, 4570. d.

1990.

"*LAW is a Bottomless PIT.*"

[*c.* 1733]

This engraving represents the upper end of Westminster Hall, then used, being fitted with a raised platform, galleries, a table, &c., as a Court of Law; the Court of King's Bench. Four judges are seated on the Bench; secretaries are at the table below them, with counsel on each side. A witness is under examination. It is probable that twelve men who, in lay costumes, are seated with their backs towards the spectator, are intended for a jury, engaged in hearing a case as it is pleaded before them and the judges, by the advocates who stand on opposite sides of the table. One of the twelve turns round towards the front and, leaning over the bar which divides the Court from the Hall, receives a bag (of money? a bribe) from a man who is standing in the Hall. Many spectators, male and female, are assembled in the galleries. In

front, on our left, is a group of a counsellor and three gentlemen; one of the latter appears to be giving money, from a bag which he holds, to the former.

In the centre a man is walking away from the Court and clenching his fists, as if he were angry and distressed. A young man buys fruit of a woman, an orange girl, and, in doing so, takes a liberty with her bosom, while thus engaged a boy picks his pocket. On our right, in front, is a group composed of a fat counsellor and two gentlemen; the first appears to be endeavouring to settle a dispute which has occurred between the others, or to be listening to the statements each seems to be making against the other.

At the top of the print a wolf is looking over, as if into the Court of Law; the creature says:

"*Here seems a very Gallant-Show,*
Prey now, Good Folks, what's here to do."

From the walls of the Hall, at the sides of the windows, hang flags, such as were formerly placed there; these exhibit a Sun, probably a French flag, with the badge of Louis XIV.; three crescents, being a Turkish flag; two crossed scimitars, probably a flag taken at Tunis or Algiers, and two others.

A note to "A Tour to London;" &c. By M. Grosley, translated by Thomas Nugent, 1772 (567. d. 4.) vol. ii. p. 167, after a description of Westminster Hall at that date, states "When the Chancellor passes through Westminster-hall, he stops opposite to each court, the curtain (separating the court from the hall) is withdrawn, and he salutes the judges, who rise and pay him the same compliment."

"Law is a Bottomless Pit," &c. is the title of a tract published in 1712, the fourth edition, (E. 46/2; 104, a. 77; and 8134, aa. 1.)

$11\frac{1}{8} \times 7\frac{5}{8}$ *in.*

1991.

The Review.[1]

A Satire on the use of the Hoop petticoat.

London. Printed for & Sold by CARINGTON BOWLES. *N°.* 69 *in S^t. Pauls Church Yard* 76 [*c.* 1733]

An engraving, showing a street of London (Cheapside), among the promenaders in which is a female, standing in profile to us, and holding her hoop very high by means of loops which are fixed to the upper part of the garment. Another female presents a back view, and wears a very large hoop. A third has her hoop held up by a black servant who follows her. Another female is suspended from a crane, which is attached to the back of the vehicle, and is being let down by a pulley into a coach, or sedan-chair, the top of which is opened to receive her. At one side is "*LONGS WAREHOUSE*", with a lady's hoop as a sign. At the other side is a court of magistrates, before whom is a hoopless woman, crying, between two constables. Above the court is suspended a woman's large round hoop.

The following verses are engraved below the design:

"Prologue

"Ladies for you this ample Scene I vend,
A new Invention by your Sex'es Friend,

---

[1] See "The Hoop-Petticoat: An Heroi-Comical Poem," by Mr. (Joseph) Gay (11631. c., 3^d edit. 1720, 8°.), and (11631. d. 1716, 8°.) See likewise "The Farthingale Reviv'd, or, More Work for the Cooper," 1711, C. 20. f.; "Poetical Broadsides," No. 184.

With which you may securely trip along
Each narrow Lane, or shun the rustic Throng.
Had our fair Dames, when gay[1] S^r Isaac liv'd
Such a convenient Scheme as this contrived,
With silken Cords to guide y^e huge Machine,
On such Occasions as above is seen,[2]
Of Coach[3] and Pullies he had never thought,
Nor the pois'd Nymph to such Disgrace been brought.

The Round Hoops condemnd[4]
The wide Machine, aloft in Nikey's Court
Displays its Orb, to public jeer and Sport;
The weeping Maid, while she her Sentence hears,
Wails her lost Hoop, and melts in pearly Tears."

$11\frac{3}{4} \times 7\frac{1}{2}$ in.

1992.

"The Charms of Dishabille, or New Tunbridge Wells at Islington."

G. Bickham jun^r. sculp. 42. [*c.* 1733]

This engraving represents the gardens for public entertainment at Islington, with wooden buildings in the background, trees, and a space railed off, with a flight of steps on which a man is descending. Against the railings several men and women are lounging; one of the former holds a long clay tobacco-pipe.

Below the design are engraved eight lines of music, and the following verses:—

"Whence comes it that y^e shining Great,
To titles born & awful state,
Thus condescend thus check their Wills,
And send away to Tunbridge Wells,
To mix with vulgar Beaux & Belles?
Ye sayes your fam'd Glasses raise
Survey this Meteor's dazling Blaze,
And say, portends it Good or Ill?

Soon as Aurora gilds the Skies,
With brighter Charms y^e Ladies rise,
To dart forth Beams that save or kill,
No Homage at the Toilette paid,
(Their lovely Features unsurvey'd)
Strict Negligence her Influence lend,
And all y^e artless Graces blends,
That form y^e tempting Dishabille.

Behold y^e Walks, a checquer'd Shade,
In y^e gay Pride of Green array'd;
How bright y^e Sun! y^e Air how still!

---

[1] "S^r Rich^d. Steel"
[2] "See the Black doing his Office"
[3] "Round coaches See the Tatler"
[4] "The Tryal before S^r Rich Steel and the other witty Authors of the Tatlers, &c. (Vide) Vol. 3^d, N° 116"

In wild Confusion there to view—,
Red Ribbons group'd with Aprons blew;
Scrapes, Curtzies, Nods, Winks, Smiles & Frowns,
Lords, Milkmaids, Dutchesses and Clowns,
In their all various Dishabille,

Th..s, in the famous Age of Gold,
(Not quite Romantic tho' so old)
Mankind were merely Jack & Gill.
On flow'ry Banks, by murm'ring Streams,
They talk'd, walk'd, had pleasing Dreams,
But dress'd indeed, like awkward Folks;
Not Steeple Hats, Surtouts, short Cloaks;
Fig-leaves the only Dishabille."

Below the verses two lines of music are engraved "For the Flute". "The Words by Mr. Lockman, Written in 1733. To y^e^ Tune of y^e^ Black Joke."

This print is No. 42 in "The Musical Entertainer. Engrav'd by George Bickham, jun^r^." vol. 1.

$7\frac{3}{8} \times 3\frac{3}{4}$ *in.* Brit. Mus. Library, I. 351.

1993.

"The Toper's Sentence on a Sneaker."

[*c.* 1733]

This print was designed as an illustration to a piece of music. It represents five gentlemen seated at a round table; one of them is speaking to another and pointing to a bust of Bacchus (?), as if admonishing him for neglecting to drink. The whole of the party have been carousing; wine flasks and drinking-glasses are on the table. On a piece of scroll-work on our left of the design, a man's cloak is represented hanging, so that the folds form a grotesque mask.

This print is from "The Musical Entertainer, engraved by George Bickham, jun^r^.," Vol. II. p. 88 (I. 352.) It was designed as a head-piece to a song, beginning, "To y^e^ God of Wine."

$6\frac{3}{4} \times 4\frac{1}{8}$ *in.*

1994.

The Sequel, or the Banker a Bankrupt.

[*c.* 1733]

This engraving shows the interior of a banker's office, with a view of an inner room in which are three gentlemen; one of these sits at a table and spreads his right hand over a heap of coins while he resists the efforts of one of his companions, who standing before him, endeavours to strike him, and exclaims, "*Dam your Chancery Suits you are a Rogue.*" His antagonist replies, "*I am as honest as You & You are my Partner*". The third gentleman stands behind the chair of the last speaker and cries, "*Peace, Peace, Partners and shut the Door.*" In the outer room a clerk is seated at a table, listening to the speeches of a considerable number of persons who approach him; he holds a pen, as if he had just ceased to write in a book which lies before him, leans his forehead on his left hand and looks much disturbed. A second clerk stands behind the other, also in great distress, and pointing to the partners in the inner room, says to those who appeal to him, "*I can give no Cash till they aggree.*"

Three men advance towards the inner room, one says, "*Why he has bought*

some Estates lately I know." The second remarks, "*I suspect a Humm.*" The third, who wears a cook's cap, apron and knife, declares, "*I shall cook no turtle for them if they quarrell.*" A gentleman, holding out a paper, on which is "*Pay to the Bearer on Sight one Hundred*", demands of the clerks, "*I want this to be payd instantly.*" A man, wringing his hands, laments, "*I am ruined for ever! He has got my whole Fortune.*" Another, standing next to the last, endeavours to encourage him with, "*Theyll make it up, & pay all by & by.*" A sailor turns to another and says, "*Dam me Jack this is hard what no Progg to be had.*" His fellow adds, "*Rat me then I'll go no more a Privateering.*" A third sailor flourishing a cudgel, shouts, "*Down with all the necessary Houses*".

Below the design the following verses are engraved:—

"View here my Friends an artfull Blade
Who late the Sons of Gain & Trade,
To allmost Deity had raisd,
Entrusted, Worshiped and prais'd.
With more Idolatry by half,
Than Israel did the Molten Calf!
Now sunk, & like a Ship at Sea,
His Crew must sink as well as He.
Here View the Minor in Distress!
Aloud exclaims without Redress,
His Fortune lost—his only hope—
Is now a Pistol—now a Rope.
The Man of Pleasure claims his right
But ah! no Bills are paid on Sight.
The rough fac'd Tars can get no Coal
And swear they're in a nasty Hole.
The Quaker and suspicious Jew
Smell out a Humm, & so may You.
What must be done?—the Clerks you see
Can give no Coal till they aggree:
The Cook stands still nor Turtle dresses
Untill this artfull Rupture ceases:
That done they'll make it up and pay.
Yes—Those that will believe it—may!"

There is an impression of this print without the inscriptions and verses.
$13\frac{3}{8} \times 7\frac{3}{4}$ *in.*

1995.

A Series of Satires on the Life of Man.

London, Printed for R. Sayer & J. Bennett, N°. 53 Fleet Street. [*c.* 1733]

This engraving comprises many compartments, in each of which is a distinct design, "*Childhood*", two children, one of them in a go-cart, the other walking, and "*Ifancy*", two babes in a cradle, appear on our left at the foot of the plate. Next is a circle, representing "*Christning*"; near this is "*Burying*", the conclusion of a funeral service at the foot of a grave; "100 *Years Old*" shows two aged persons in a bed. In the upper corners of the plate are "*Marrying*" and "*Dying*"; in the latter a clergyman kneels at the side of the bed of a moribund person.

Nine compartments, each with a curved top, form a sort of arch across the plate; in each of these is a distinct subject, the whole showing the

course of human life in successive decades. "10 *Years Old*" contains two youths, a boy and girl; she carries a small box, he a book. "20 *Years Old*" shows the pair as lovers, walking arm in arm. In "30 *Years Old*" they are married; she holds an infant in her arms. In "40 *Years Old*" they are walking together, and he appears to be giving her advice. In "50 *Years Old*" they stand side by side. In "60 *Years Old*" the pair show signs of decline. In "70 *Years Old*", they are becoming decrepit. In "80 *Years Old*", they are nearly worn out. In "90 *Years Old*" they are extremely feeble; he walks with crutches. This arch seems to spring at one extremity, from "*Ifancy*" to "*Childhood*", and to rest at the other extremity in "100 *Years Old*".

"*Christning*", "*Marrying*", "*Dying*", and "*Burying*" are incidents in the course of life, as considered here.

10¾ × 6½ *in.*

1996.

Portrait of Noah Blisson (?).

[*c.* 1733]

This is an engraving of the whole-length figure of a man who is walking to our left with both hands thrust into the bosom of his waistcoat. The figure is in three-quarters view to our left, likewise the head. The man wears a hat, his head is very much like that of a sheep; he appears to have but one eye, the right; his nose and jaws protrude, he wears a cravat, a coat without a collar, and with wide cuffs and large pockets in the skirts; in one of those pockets is a book marked, "*For Sale by the Candle at G*(arra)*ways*"; he wears knee-breeches, stockings and very large shoes with buckles in them.

Below the figure is written "Noah Blisson" and "very like".

4¼ × 10½ *in.*

1997.

"The Chvrch Catholick."

[*c.* 1733]

The Church Catholic is represented by an engraving of a tree, the trunk of which is inscribed, "*Governed by Episcopacy* 1541 *yeares.*" Around it is wound a band, inscribed "*JESUS CHRIST, BISHOP of our Souls,* 1 *Pet.* 2. 25," "12 *APOSTLES Bishops, Act* 1. 20," and "*Their Successors Bishops, Acts* 20, 28." The main branches are inscribed with the names of the countries where episcopal Churches have flourished, and among the branches are labels bearing the names of the Churches, Apostles, Evangelists, and Fathers. From the root spring two small trees, inscribed, "*Independency began* 1647," and "*Presbytery began* 1541." Standing on ladders and the branches of these injurious growths are two men endeavouring with hatchets to lop branches of the Church Catholic. In the distance appear two groups of men, each planting a tree, of which labels tell us, of one, that it represents those which are "*New, but not True, Plants;*" of the other, "*These hold neither Root or Order.*"

Beneath we read, "The goodly Cedar of Apostolick & Apostolick Episcopacy, compared with the moderne Shoots & Slips of divided Novelties in the Church."

This print is in Cave's "Antiquitates Apostolicæ," original edition, 1675; this impression was probably prepared for a later issue, of which the last seems to have been published in 1733, (see 480, d. 12.)

12½ × 10½ in.

1998.

BOUNC DRAPÉ

A Satire on the Ambition of an unknown Person.

[*c.* 1733]

THIS print represents the interior of a room, through the open doorway of which is seen the pillar which, surmounted by a sundial and ball, formerly stood in the centre of Covent Garden; on the wall of the room hangs a portrait of "*The Good Earl Bedford*"; it is obvious that the circumstances indicated by the design are connected with the parish of St. Paul, Covent Garden. The place is probably the vestry-room of that parish, the persons assembled being the parochial authorities. Six men sit at a table; another man, who is apparently in a great passion, stands before them and exclaims, "*Dar be my Naturalisetion! and here is Vat few of you can Showe ma Commisson of de Peace.*" He has thrown on the table a paper, marked "*Nateral-izing*", and holds in one of his hands a scroll, on which is "*& Certefocate*".

Some of the men who sit seem to be amused by the violence of the speaker; one of them says, in a deprecatory manner, "*I wich I had all such Voters*".

Below the design these lines are engraved:—

"Fierce was his Rage ——
Rather than not be in Office He'd
Wear a Beadle's Coat.
A——w. T——n."

7 × 10¾ *in.*

1999.

THE FOLLEYS OF MANKIND EXPOS'D OR THE WORLD UPSIDE DOWN.

Printed for BOWLES *&* CARVER. *N°.* 69 *in S^t. Paul's Church Yard, London.* 41. [*c.* 1733]

THIS print is in sixteen divisions, each of which has an inscription engraved below the design.

1. "The World turn'd upside down the Man Standing upon his head". Two fools having inverted the world, the "man" appears with his feet sticking out at the inverted bottom, his head from the inverted top, instead of *vice versâ*.

2. "Here the Son Corrects his Father and the Daughter feeds her Mother". The interior of a bed-chamber, where a man is castigated by his little son, who uses a birch-rod on his bare body, notwithstanding the prayers of the victim. A woman lies in a bed and seems to be mocked with the idea of food by a little girl, who puts her finger in the woman's mouth.

3. "Here the Wife turns Soldier and the Husband Nurse". The interior of a bed-chamber, where a man sits on a chair, with a distaff, and holding a baby, while his wife stands before him, armed.

4. "Here you see Men drawing the Plow and the Ox driveing them". Two men pulling a plough, an ox driving them with a whip.

5. "Here the Horse Rubs down the Groom he being tyed to the Manger". The scene is a stable, a man tied to the wall over a corn bin, while a horse rubs him with a brush.

6. "The Miller Carries the Sacks and the Ass drives him with a Whip". A man, staggering under the weight of two full sacks, a horse behind, with a whip; a mill and trees in the distance.

7. "Here they are Hunting upon the Water and Fishes Fly in the Air". Two men, one of whom is armed with a spear, mounted on horses, gallop on the sea, and hunt a sea-bird; a dog chases a hare. Three fishes are above the sea.

8. "Here one Horse is making Shoes and the other is Shoeing the Farrier". The scene is the interior of a farrier's shop; a horse works at the anvil, making a shoe, and pulling the handle of the bellows; the other horse is shoeing a man.

9. "A Rabbit Roasts the Cook and a Cock basts him will you have a Sop". A kitchen, a cook on a spit, before a large fire; a rabbit turns the spit, the cock, standing before the spit, takes fat from the dish with a spoon.

10. "A very Strange way of Fighting the Horses Ride on Men". A tournament; two horses, mounted on the backs of as many men, fight with lances.

11. "An Old Man Carries his Cabbiges and Carrots to Market and his Ass Drives him". The scene is a road; the ass has a pannier (?) of apples on his back, and holds a whip; the man walks before him, with a stick, and carries the burthen.

12. "A Fish is Angling for a Man, an Apple Tree bears Fishes A fish Seizes an Eagle & a lamb a lion". A view on the bank of a pool or lake, where is a tree, with fish moving between its boughs; a fish stands on its tail on the shore and angles for a man, who swims past; a fish attacks an eagle and drives it into the sea; a lamb pounces on the hind-quarters of a lion, which hastens away in fear, &c.

13. "Here you see a Citty in the Cloudes and the Sun Moon and Stars upon the Ground".

14. "The hogs are Killing a Man and takeing his blood to make black puddings for Taylors". A man is thrown on the ground and held there by a pig, blood gushes from his throat to a pan with a long handle, which a second pig holds; a third pig, standing on his hind legs, shoulders a sheaf of corn.

15. "The Butcher is Butcher'd by an Ox, This meat makes Sorry broath & Stinks a little Fry'd". The interior of a slaughter-house, where the carcass of a man hangs, head downwards, from a hook in the wall; an ox, wearing a butcher's apron and sharpening steel, holds a chopper, and is about to cut the man's body in half.

16. "A bird catches a woman & her galant in a Nett, & her husband comeing is catch'd also". A man kneeling before a woman as they are Feasting in a forest, they are detected by her husband, who, the net being set in action by a bird, is caught by them.

The whole plate $20\frac{3}{8} \times 14\frac{1}{4}$ *in.*
Each division, $3\frac{3}{8} \times 4\frac{3}{4}$ *in.*

2000.

A Satire on an Empiric.

[*c.* 1733]

This print represents an ape wearing a physician's wig, and a coat of the style adopted in the middle of the eighteenth century; he is standing before a bee-hive; the bees are flying about the hive. Above, and behind, the ape is a tree, on one of the branches of which is perched a raven, or crow, wearing a clergyman's bands about his neck; he says, "*He is the most sensible & best bred*

Monkey of the Age, only try him, & you'l find you cant do without him". The ape says, "*Besides My Abilitys in Physick are Indisputable; Opiferque per Orbem Dicor*".

In the distance is a gallows, from which is hanging the body of a man in a clerical (?) robe.

$4\frac{1}{4} \times 3\frac{3}{8}$ *in.*

2001.

The Author in the Character of a Foreign Empiric (Joe Sparkes ?).

[*c.* 1733]

This etching represents the head and shoulders, in full view, of a man who wears a large wig, a loose, shaggy coat or robe, with large chased buttons, a laced coat, cravat, and ruffles; he carries, in his right hand, a bottle, which he seems to be offering for sale; to this he points with his left hand, from the wrist of which, by means of its tassel-cord, hangs a stick with a carved head.

The above title is engraved below the design.

At the foot of the print is written, in pencil, "Ja^{s} Sparkes"; on the back is written, in pencil, "Joe Sparkes Chairman of Odd Fellows". The costume is that of about 1733.

$3\frac{3}{8} \times 4\frac{1}{4}$ *in.*

2002.

The First of April.

[*c.* 1733]

This print appears to have been prepared for publication in a magazine. It represents the interior of a room, of apparently before the middle of the eighteenth century. A gentleman, who is also a spendthrift, is angrily beating with his walking stick a tradesman who, having been "made an April Fool", has gone to his debtor with his bill, in hopes of obtaining payment for it. The bill amounts to "£500", and is held by the creditor, who, having received one blow, is retreating from, and pushed away by the gentleman. The latter wears what appears to be the riband of an order of knighthood. Two young women stand behind him; one of them nurses a lap-dog, the other looks at the expulsion of the creditor with amusement. A monkey, seated in a chair, and dressed in a laced coat, cocked-hat, and bag-wig, levels a toy gun at the intruder. Three other creditors, who have been hoaxed to the same purpose as their companion, observe his expulsion and castigation with diverse expressions of alarm and indignation; two of these persons hold long bills in their hands; one of the bills is stated to amount to "£2000".

On the wall of the room are six pictures, representing respectively: 1, Actæon, as a modern huntsman, attacked by his own hounds; 2, a rider thrown out of his saddle to the ground, and kicked by his own horse; 3, a man pulled his house down on his own head; 4, a man seated in his bedchamber, before a looking-glass, and about to blow out his brains with a pistol, which he places in his mouth for the purpose; 5, a pair of lovers lying on a couch, and exchanging close embraces, are surprized by the woman's husband, or keeper, who stabs the man with his sword; 6, two men fighting with swords; behind them a parrot is perched on its stand; in the distance a man hangs from a gallows, suggesting the fate of the survivor of the duel.

$3\frac{1}{2} \times 5\frac{1}{2}$ *in.*

2003.

The Fat Pluralist and his Lean Curates.

[*c.* 1733]

The print appears to have been prepared to illustrate a magazine rather before the middle of the eighteenth century. It represents a very corpulent dignitary of the English Church Establishment drawn in a chariot by six curates, who are very lean and miserable. The rider has in his chariot, at the back of the seat, a very big tithe-pig, and a large volume inscribed, "*Self Denial a Virtue*". At his feet are two sucking-pigs, a hen and a goose, the produce of tithe exactions. The Pluralist holds in one hand the model of a large church, and, under his arm, the model of a cathedral. He says, "*The Church was made for Me, and not I for the Church*". Under one of the wheels of the vehicle lies a volume, inscribed, "*The* 39 *Articles*".

The lean curates are toiling to overcome the weight of their load, and are so weak and famished that they, seem scarcely able to drag the Pluralist along. They clasp their hands in prayer for deliverance and justice; one says, "*Lord be Mercyfull to us Poor Curates*"; another responds, "*And send us more Comfortable Living*(s)". In the distance is a farm-house, from which the Pluralist has carried off his load of pigs and poultry.

It is possible that this design may refer to Dr. Lynch, the notorious Pluralist. See "An Ass loaded with ——— Preferments.", c. 1735; see, likewise, "Tartuffe's Banquet" (No. 1.), 1736; "The Pluralist", 1744.

$5\frac{5}{8} \times 3\frac{5}{8}$ *in.*

2004.

The Feeble Bart. or the Disappointed Bride.

Bickham sculp. [*c.* 1733]

This engraving represents the interior of a bride's bedroom; the lady lying in the bed endeavouring to encourage the bridegroom, an emaciated personage, who kneels at the bedside, and says, "*Pardon me, I can't* ———". She says, "*But one feint Attempt!*" and presses his hands. A young man, "*Joseph*", who is entering the room, and hears the conversation, exclaims, "*What! not pin the Matrimonial Basket.*" On the wall hangs a picture of Joseph and Potiphar's wife; below it is another picture, of Hymen extinguishing his torch. On a table at the side of the bed is a letter, inscribed, "*To my Soul's Soul*"; on the floor lie a broken wedding ring, a torn "*Licence*", and a "*Certificate*", likewise torn.

$10\frac{5}{8} \times 6\frac{1}{2}$ *in.*

2006.

The Red Cow's Speech, To a Milk-Woman, In St. J——s's P——k.

London: Printed for C. Heffer, the Royal Exchange. [*c.* 1733]

A broadside, with a woodcut representing a cow standing and lowering her head slightly.

The text refers to an alleged speech by one of the cows which stood in St. James's Park.

$3\frac{1}{4} \times 3\frac{1}{4}$ *in.* Brit. Mus. Library, 816. m. 19/36.

2006.

The Musick Master.

[*c.* 1733]

A print representing the interior of a handsomely furnished room; a music-master sits at a harpsichord, with his fingers on the keys; a lady stands behind and embraces him, stooping to kiss his lips, while she says, "*My Husband pretends to sing but his Pipe is not worth a Farthing when compared to yours.*" The husband enters the room from behind this pair, and, laying his hand on his sword, says, "*I'll have a Divorce, for after this Discovery no Harmony can ever subsist between us.*" He wears a star on the right breast of his coat.

4 × 5⅛ *in.*

2007.

A True Portrait of that ridiculous Beau *Squire Would be*, or the *Old Clerkenwell Goat.*

[*c.* 1733]

This print represents an old and partly decrepit man, clad in costume worn before the middle of the eighteenth century, *i. e.* a bag-wig, three-cornered hat, which he carries under his left arm, a sword with a padlock and chain attached to its guard, is stuck through the lappel of his coat, cravat; large cuffs, broad lace on the edges of his under-coat, knee-breeches, stockings, and shoes. A dog is barking at him from behind. He says, as if addressing a woman, "*O Divine Beauty! with not one bad Smell about thee, I adore thee: I have been thrice 'Squir'd by the King.*" A memorandum states that these are "*Noted expressions made use of by the Old Goat.*" On the ground lie two open books, which are respectively inscribed, "*The Plague blown up with Gun-Powder by* ———", "*Infalibility of Human Judgement by* ———".

At the foot of the design is engraved the following:—

"The Wretch that with fair tongue and foul heart, for filthy lucre makes it his business to sow dissention in families: Sets Husband against Wife and Wife against Husband, so as to make a continual disunion betwixt them: Sets Parent against Child and Child against Parent, so as for ever to prevent a reconciliation: Openly justifies debauchery in Youth: Turns his own Wife and Children out to misery and want: Most ungratefully and falsly scandalizes the best of his friends who reliev'd him in the most pressing necessities: Seduces his benefactor's Child (whose principles he has debauch'd and of whom he designs to make a property) to cohabit with him, and perswades to commit the most enormous of crimes against an indulgent Parent, to the bitter grief, and even death of the said Parent, his Benefactor: That abandons all Gratitude, Honour, Honesty, and Reputation, to gratify a curst libidinous disposition in his Old Age, and persists in such inglorious villainies, though glaring in his face: Such a one as may truly be said to be a Villain in Grain; and This is He."

A tract styled "The Infallibility, Dignity, and Excellency of Humane Judgement," &c., by Mr. Lyons, 1719 (13. N. N A; 1832/8.), reprinted at a later date, has nothing which gives a clue to the meaning of this print, or the history of the person represented.

5⅜ × 8 *in.*

2008.

The Painter submitting his picture to the Examination of Connoisseurs and Antiquarians.

[*c.* 1733]

A PRINT, with this title below its engraved margin.

It represents the interior of a painter's studio, and the proprietor, who wears a fool's cap, standing with a picture in his hands; the picture shows a vase, with a dancing figure painted on its body; this the artist, in order to mock those who gather near him, has turned upside down. Nevertheless they look at it as gravely as the cat who, in front with her kitten, attentively regards the work.

The "Connoisseurs and Antiquarians" consist of animals standing as men, and so dressed. A small spaniel, with a glass at his eye, dogmatizes on the work of art, and points to it; behind him is a monkey with a grieved expression; next is a boar, in the dress of a civic councillor, who listens to the discourse of a big fellow like a bear; behind these is an ass, looking through an eye-glass, and wearing a gold-laced cocked hat.

Two bust portraits, of a cat and a sheep, face each other on the wall of the room; between them is the three-quarters length likeness of a gentleman, wearing a wig and holding a chamber utensil. Part of a picture of a stork appears likewise. On the top of the painter's easel an owl is perched.

$4\frac{3}{8} \times 6\frac{3}{4}$ *in.*

2009.

A Concert.

[*c.* 1733]

A SKETCH, in pencil and red chalk.

This design represents seven gentlemen seated at and standing by a harpsichord, and a dog near them howling. The man on our left wears a bag-wig, shoes, and a stiff-skirted coat, he sings from a book; the next figure is that of a man standing and singing, with his eyes cast down. The third person, with a face like that of an ass in profile, stands and sings from a book; the fourth has a very long nose, and standing looks over the shoulders of the fifth, who is seated at the instrument, the face of the latter resembling that of a bull; behind these is the sixth individual, singing, with his mouth wide open. In front, on our right, sits a man, whose face is evidently a portrait, with a flageolet under his arm, and his hands on his knees.

12 × 8 *in.*

2010.

The Coffee House Politicians.

[*c.* 1733]

THIS engraving represents the interior of a coffee-house, or coffee-room, *c.* 1733, at an hotel. A gentleman, with his head in a nightcap, not having assumed his wig, sits at a table, taking coffee; he attends very earnestly to the excited conversation of two other gentlemen, who are discussing news furnished to them by "*THE LONDON GAZETTE*", a copy of which is held between them. The "*PUBLICK ADVERTIZER*" (?) lies on the table before the coffee-drinker, but he pays no attention to its pages.

Two gentlemen are seated at another table, beyond the first group; they appear to be discussing news; one of these is a clergyman. Other two stand behind the last. A boy, or waiter, in the act of removing a tray from the

room, appears to be startled by the vehemence of the conversation of the first-named group; he lets the vessels on the tray slide and fall to the ground. A female attendant stands behind a counter in the room, in the rear of the counter is a buffet.

$3\frac{7}{8} \times 5\frac{7}{8}$ *in.*

2011.

A Smoking Party.

[*c.* 1733]

A PRINT representing a party of gentlemen seated at and standing near a table on which tobacco pipes are placed. They are nearly all smoking, and appear to be discussing the qualities of the tobacco which is in their pipes. One, who sits in front, says, "*It is Good Tobacco*"; his next neighbour avers that, "*It smokes wet*"; "*So it does*", adds a third, who is standing behind. "*Whose is it?*" inquires another, standing behind on our left. "*Hilditch's*", is the reply. "*Where does he live?*" follows; to which question "*Ruthin,*" is the answer.

$2\frac{5}{8} \times 1\frac{1}{2}$ *in.*

2012.

"Mr. D——s ye Critick"

John Dennis *the Critic.*

Hogarth delt. *Pub. for S. Ireland, May* 1. 1799. [*c.* 1733]

This engraving is placed facing p. 78 in the second volume of "Graphic Illustrations of Hogarth," &c. by Samuel Ireland; London, 1799, where it faces p. 78.

It represents the critic at half-length, as an old man, and in the act of lighting a long clay tobacco-pipe by means of a candle which is placed in a candlestick. The face is caricatured, but an excellent likeness; it is in three quarters view to our right, the eyes are fixed on the bowl of the pipe, the eye-brows knit, the mouth is pursed up; on the head is a wig; the critic wears a laced coat, and a shirt with a full breast-frill.

The text states that the original of the engraving is slightly sketched on a scrap of blue paper with a pen traced over pencil marks. The first title given above is averred by S. Ireland to be in Hogarth's handwriting.

S. Ireland says Dennis was born in London in 1657, and educated at Harrow School, under Dr. Horn. In early life he visited France and Italy, and on returning obtained admission to literary circles. In this position he became a critic, political writer and dramatist. Pope's antipathy to him is well known. Later in life he fell into distress, and was much in fear of imprisonment for debt. For his relief Pope and others are said to have proposed a theatrical benefit, in accordance with which the play of "The Provok'd Husband" was acted at the Haymarket Theatre, Dec. 18, 1733: at this period the old man was blind. He died, aged 77, Jan. 6, 1734.

The following satirical description of John Dennis, occurs in "The Apotheosis of Milton," an assembly of deceased poets, see "The Gentleman's Magazine," Oct. 1738, p. 522, col. i. "I had leisure to remark a very odd Figure, who seem'd to be somewhat between a Doorkeeper and a Beadle; his Age was about 80, he was drest in a suit of *Irish* Frize, laid over with taudry *French* Lace, which serv'd to heighten the Hideousness of his Figure; his Forehead was large and bald, his Eyes sunk, but full of malignant Fire; his Cheeks hollow, his Nose sharp and turn'd up, and his Chin prominent; he wore a

large bushy Peruke, that seem'd to be cast off by some *French* Player, and his Temples were decorated by a Garland, which, upon examining, I found to be composed of Nettles," &c. The features of the face which is thus described are those of Hogarth's satire. See "The Gentleman's Magazine," Jan. 1739, p. 20, col. 2.

See "The Grub-street Journal," Numb. 208, Dec. 20, 1733, pp. 2—3. Likewise Pope's "Prologue to a Play for Mr. Dennis's Benefit in 1733, when he was old, blind and in great distress, a little before his death," beginning:—

> "As when that hero, who in each campaign,
> Had brav'd the Goth, and many a Vandal slain,
> Lay Fortune-struck, a spectacle of woe!
> Wept by each friend, forgiv'n by every foe;
> Was there a gen'rous, a reflecting mind,
> But pitied Belisarius old and blind?" &c.

See likewise, what appears to be a copy of verses by Dennis himself, in "The Grub-street Journal," Numb. 209, Dec. 27, 1733, p. 2, "*Verses to Mr.* Thompson, *on occasion of the part that gentleman took, in the concern for Mr.* Dennis's *late benefit.*" Of this these are the concluding lines, after references to the first three parts of "The Seasons":—

> "*Winter.*—But *That*—no semblance takes, from *thee!*
> That hoary season's type was drawn from ME,
> Shatter'd, by time's bleak storms, I with'ring lay;
> Leafless, and whit'ning, in a cold decay.
> Yet, shall my propless *ivy*—pale, and bent,
> Bless the short sunshine, which thy pity lent.
> J. D."

This professes to be extracted from "The Daily Journal;"[1] to it "The Grub-street Journal" adds:—

> "*I'm glad to find* my brother's *grateful lay,*
> Like medlar fruit, delicious in decay."

"*Died,*" "On Sunday near Charing-cross, being almost 80, Mr. John Dennis, the noted critic *D. P.*" (Daily Post); see "The Grub-street Journal," Numb. 211, Jan. 10, 1733 (1734.)[2]

$3\frac{1}{4} \times 4\frac{3}{8}$ *in.*

2013.

The Morning Tast; or Fanny M——'s Maid, Washing her Toes.

[*c.* 1733]

An engraving which shows the interior of a handsome room, where is Fanny Milton (?) seated before a fire and reading "*The Ordinary of Newgat Dying Speech*". Her maid is washing her feet; a barber is curling her hair; a gentleman, apparently debilitated, is attempting to open one of the "*Native Miltons*" from a barrel of oysters which is on the table; a lawyer is entering the room, having a "*deed of Settlement*" under his arm.

---

[1] See "The Daily Journal," Numb. 4035, Saturday, Dec. 22, 1733, p. 1, col. 3.

[2] See "Serpentes avibus geminentur," 1729, No. 1834.

It was the custom of the Ordinary of Newgate to publish biographies of criminals who came under their charge, with accounts of the last moments of the malefactors when on the scaffold, and preparing for it; see note to "Sarah Malcolm", (No. 7.), Feb. 1733, No. 1913.

$12\frac{1}{4} \times 7\frac{1}{8}$ in.

2014.

Portrait of the Rev^{D}. Henry Etough. Rector of Therfield, Hertfordshire, and Colmworth, Bedfordshire. (No. 1.)

[Drawn by W. Mason.] [*c.* 1733]

An etching of this person, whole length, standing, looking towards our left; he holds a hat in his right hand, and points with his left hand. He appears to have been very ill-favoured, having a low forehead, eye-brows sloping upwards and outward, a large, coarsely-moulded nose, protruding lips and an underhung chin; he wears a wig which leaves his forehead bare. His figure is ungraceful, stunted, with shoulders that are disproportionately broad, legs that are very short and small.

Below are engraved these lines, which were composed by Horace Walpole and Thomas Gray:—

> "Such Tophet was—so grin'd the bawling Fiend,
> While frighted Prelates bow'd, & call'd him friend:
> Our Mother-Church, with half-averted sight,
> Blush'd, as She bless'd, her griesly Proselyte.
> Hosannas rung thro' Hell's tremendous borders,
> And Satan's self had thoughts of taking orders."

The history of this portrait is curious, and briefly comprised in a note to Mitford's edition of Gray's "Poetical Works," Boston, U. S. (11600 f. f.). "The Rev. Henry Etough of Cambridge University, was as remarkable for the eccentricity of his character as for his personal appearance. Mr. Tyson, of Benet College, made an etching of his head, and presented it to Gray, who embellished it with the above lines. Etough was originally a Jew, but renounced his religion for the sake of a valuable living. To understand the second line of the epigram, it is necessary to say that Tophet kept the conscience of the minister" (Sir R. Walpole). There is a mistake here, the portrait in question was a whole length, not a head, see "The Gentleman's Magazine", 1786, p. 25, col. i. In "Restituta," &c., by Sir Egerton Brydges, vol. iv. (272, k. 45.), p. 246-8, are accounts of Etough and this portrait, the latter of which is probably correct. He had befriended Sir R. Walpole by performing the ceremony of his marriage to his mistress, Miss Skerret, and acted before and after that event as a spy for the minister. "But however the father might like him, I know his son Mr. Horace Walpole had an invincible dislike to him and his character, which he clearly saw into while he was at Cambridge; where his tale-bearings and whisperings among the Heads, such as Dr. Whaley, Bishop Keen, Dr. Newcote of St. John's, Rooke of Christ's, &c. made him thoroughly contemptible; insomuch that he and Mr. Gray, while they were at college, about 1740, made the following verses upon his taking orders in our church, and put under a caricature portrait of him by Mr. W. Mason, of Pembroke Hall." Then follow the above verses. "In 1769 Mr. Gray of Pembroke having the sketch in his possession, gave it to Mr. Tyson of Benet College, who, in November of that year engraved it, and gave me several copies. It is very like him; the legs and feet are too small. It would have been more like his figure, had it been drawn in a loose great coat, which he

always wore, of a brown colour. I used often to meet him at Dr. Middleton's. In July, 1769, I was mentioning him to Mr. Walpole, and he tried to recollect the above six verses, but could not recover them all: but Mr. Gray remembered them, and gave them to Mr. Tyson. Mr. Etough was violent and vehement in a great degree; bore an hostile hatred to anything bordering on a Tory, and a Jacobite would fling him into an agony; he was remarkably abstemious, and I have heard very charitable."

In "Literary Anecdotes of the Eighteenth Century", by John Nichols (275, h. 10.), 1814, vol. viii. p. 261, are detailed accounts of Etough and this portrait, to the general effect of the above. The account of Nichols is derived from "The Gentleman's Magazine", see that publication, vol. 55, p. 759; vol. 56, pp. 25, 281-2, 836.

See "Notes and Queries", Fourth Series, xi., April 5, 1873, p. 286.

$2\frac{3}{8} \times 6$ *in.*

2015.

Portrait of the Rev^{D} Henry Etough, &c. (No. 2.).

Tophet, An Epigram.

This woodcut is a copy from the etching which is described as (No. 1.), with the same title and date, No. 2014. It occurs on p. 159, of the "Poetical Works of Thomas Gray", Boston, U.S. 1857. See the note quoted, with the account of the original.

$1\frac{1}{2} \times 3\frac{1}{2}$ *in.* Brit. Mus. Library, 11609, bb.

END OF VOLUME II.

CHISWICK PRESS:—PRINTED BY WHITTINGHAM AND WILKINS,
TOOKS COURT, CHANCERY LANE.

141
A 26

PLEASE DO NOT REMOVE
CARDS OR SLIPS FROM THIS POCKET

UNIVERSITY OF TORONTO LIBRARY